

Program Review Self-Study Template

Academic unit: MUSIC		
College: FINE ARTS		
Date of last review	2013	
Date of last accreditation report (if relevant)	<u>2016</u>	
List all degrees described in this report (add line	es as necessary)	
Degree: Bachelor and Master - Music	CIP* code:	50.0901
Degree: Bachelor and Master Music Education	CIP code:	13.1312
Degree:		CIP code:
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*To look up, go to: Classification of Instructional Programs Website, http://nces.ed.gov/ipeds/cipcode/Default.aspx?y=55

Faculty of the academic unit (add lines as necessary)

Name

me	Signature
Andrea Banke	On File
Deborah Baxter	
Julie Bees	
Elaine Bernstorf	
Phillip Black	
Catherine Consiglio	
Lynn Davis	
Geoffrey Deibel	
Judy Fear	
William Flynn	
Mark Foley	
John Goering	
Michael Hanawalt	
Alan Held	
David Hunsicker	
Sarunas Jankauskas	
John Paul Johnson	
Marie King	
Brian Krinke	
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Pina Mozzani	
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Stephanie Patterson	
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Justine Sasanfar	
Gerald Scholl	
Frances Shelly	
Leonid Shukaev	
Nicholas Smith	
Kelly St. Pierre	
Aleksander Sternfeld-Dunn	
Andrew Trechak	
leanne Vance	
Russell Widener	
Tom Wine	

Submitted by:

(name and title)

Date _____

In yellow highlighted areas, data will be provided

1. Departmental purpose and relationship to the University mission (refer to instructions in the WSU Program Review document for more information on completing this section).

a. University Mission:

The mission of Wichita State University is to be an essential educational, cultural, and economic driver for Kansas and the greater public good.

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

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

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

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

Has the mission of the Program (s) changed since last review? \Box Yes \boxtimes No If yes, describe in 1-2 concise paragraphs. If no, is there a need to change?

Provide an overall description of your program (s) including a list of the measurable goals and objectives of the program (s) (programmatic). Have they changed since the last review?

🛛 Yes 🗌 No

If yes, describe the changes in a concise manner.

The School of Music is a comprehensive program involving the complete faculty and student body in interactive academic and performance activities. At the baccalaureate level, students in all music emphases, such as education, performance, theory, composition, etc., share a core of experiences in which all faculty serve in one capacity or another. The same principle applies to masters level programs. This core is identified by the National Association of Schools of Music (NASM), the professional accreditation body, as "Basic Musicianship Studies." Some variety exists from school to school in the extent of this core; at WSU approximately 3/4 of the required music curriculum is common to all degree emphases.

The program itself has not changed since our last review, but we have reworked the statements of our goals and objectives in order to better define them in measurable terminology:

Learning Goals:

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

- 1) Identify a basis for aesthetic judgment and the understanding and appreciation of musical quality (Measured in the musicology/composition rubrics)
- 2) Demonstrate artistic competency (Piano proficiency and major instrument jury rubrics)
- 3) Demonstrate academic competency (Musicology/composition rubrics, CV rubric, and GPA)
- 4) Organize their thoughts in a clear and logical manner, and effectively express themselves in spoken and written communication (Musicology/composition rubric)
- 5) Serve the community and the region as leaders in musical understanding and critical artistic judgment (Ensemble participation and performances)
- 6) Achieve future professional and/or academic success (CV rubric)

2. Describe the quality of the program as assessed by the strengths, productivity, and qualifications of the faculty in terms of SCH, majors, graduates, and scholarly/creative activity (refer to instructions in the WSU Program Review document for more information on completing this section).

Complete the table below and utilize data tables 1-7 provided by the Office of Planning Analysis (covering SCH by FY and fall census day, instructional faculty; instructional FTE employed; program majors; and degree production).

Scholarly					Numb	er									No.	No. Grants									
Productivity	Number	r	Numb	er	Confe	rence	Perfe	ormanc	es	Numb	er of	Creativ	/e	No.	Book	Awarded or	\$ Grant								
Productivity	Journal	Articles	Presen	itations	Proce	edings				J								Exhibi	its	Work		Books	Chaps.	Submitted	Value
	Ref	Non- Ref	Ref	Non- Ref	Ref	Non- Ref	*		***	Juried	****	Juried	Non- Juried												
Year 1		Kei		INCI									Janua												
Year 2																									
Year 3																									

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

• Provide a brief assessment of the quality of the faculty/staff using the data from the table above and tables 1-7 from the Office of Planning Analysis as well as any additional relevant data. Programs should comment on details in regard to productivity of the faculty (i.e., some departments may have a few faculty producing the majority of the scholarship), efforts to recruit/retain faculty, departmental succession plans, course evaluation data, etc.

Provide assessment here:

The School of Music Faculty are extremely active. Many of the Instrumental Faculty are involved with the Wichita Symphony, which includes eight concert pairs, two sets of five Children's Concerts, and four Pops concerts per year. Some perform regularly with Music Theatre Wichita.

Geoff Deibel, Saxophone professor, is in the *h2 Quartet* which tours and teaches master classes internationally. The Orfeo Trio, made up of Julie Bees, Leonid Shukaev and Evgeny Zvonnikov, has performed internationally. Alan Held, on our voice faculty, performs in operas throughout the world. Catherine Consiglio spent her sabbatical in Spring 2015 in Paraguay, performing and teaching. Mark Foley and Gerald Scholl both perform in The Colorado Music Festival Orchestra, which auditions internationally. Our composition faculty (Professors Mays, Roush and Sternfeld-Dunn, have their works performed internationally and have won international awards. Dr. Sternfeld-Dunn was a finalist for the American Prize in both the Chamber Music and Orchestra divisions.

Our music education faculty have presented at multiple conferences nationally and internationally.

Members of the brass faculty and graduate students make up the Wichita Brass Quintet. Other faculty are busy presenting at national conferences, publishing, holding offices in their national organizations, and having their students participate in national and international competitions.

See the appendix for a table of our faculty accomplishments in the Annual Report.

3. Academic Program: Analyze the quality of the program as assessed by its curriculum and impact on students for each program (if more than one). Attach updated program assessment plan (s) as an appendix (refer to instructions in the WSU Program Review document for more information).

- a. For undergraduate programs, compare ACT scores of the majors with the University as a whole. (Evaluate table 8 [ACT data] from the Office of Planning and Analysis).
- b. For graduate programs, compare graduate GPAs of the majors with University graduate GPAs. (Evaluate table 9 [GPA data] from the Office of Planning and Analysis)
- c. Identify the principal learning outcomes (i.e., what skills does your Program expect students to graduate with). Provide aggregate data on how students are meeting those outcomes in the table below. Data should relate to the goals and objectives of the program as listed in 1e. Provide an analysis and evaluation of the data by learner outcome with proposed actions based on the results.

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

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

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

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

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

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

As a result of meetings regarding Strategic Planning, Program Assessment and our National Association of Schools of Music (NASM) accreditation review, the past three years have introduced curricular and programmatic changes throughout the School of Music. Due to the expertise of our faculty and the interest of our students, we have received permission from NASM to institute a Master's degree in Chamber Music. Our first coursework in that degree will begin this fall. After examining our Theory/Composition degree and its graduation rate, we (again with the blessing of NASM) have omitted the "Theory" portion of that degree to emphasize the "Composition" component. We also took a look at our course sequences in both the undergraduate and graduate levels—placing some courses on a rotation basis instead of each semester. We have also redesigned the summer coursework to better serve our graduate students already in teaching positions during the school year. We realized our audition process for acceptance and scholarship needed better coordination; so we have revised that process.

Last year, due to a variety of concerns, we established committees to address: Assessment, Recruiting, Acceptance to the School, both Faculty and Student Handbooks, Health and Safety issues for students, faculty and staff and scholarship coordination.

Some specific improvements are listed here:

- Based on best practices, the graduate history curriculum was changed from being broad era seminars to content specific historical topics.
- Based on oral examination results, the graduate curriculum was changed so students now have the option of taking two history courses or two theory courses. The previous curriculum required one history course and two history courses.
- Based on feedback from graduate students, the School of Music now holds a new graduate student orientation the week before classes start for advising, information and diagnostic exams.
- Based on best practices, the music education faculty eliminated Bibliography and Research from the core curriculum and increased the credit hours of Research and Design Methods, Psychology of Music and History and Philosophy of Music Education
- Based on best practices, the undergraduate Music Education faculty changed its aural skills requirements so it now has its own section of Aural Skills IV to prepare music educators for teaching aural skills in the public school system.
- To better align with the curriculum offered, the Composition and Theory Undergraduate and graduate degrees were changed to BM and MM in Composition.

All the above decisions are a result of a combination of protocols: evaluations of assessment, formal and informal discussions with and among faculty, staff and students. Also considered were assessment results from NASM and other accrediting bodies and musical associations.

Musicology/composition rubric (This year we used the Steps Music Proficiency Exam) (MusC 335)	level achievement) 80% pass with a final score of "acceptable"	Avg. 2014- 15=96%	Targeting a change in curriculum for
			2016-17. With this great a percentage, no changes were deemed necessary.
Piano proficiency (MusA 113-116)	80% students pass	81%	Changes to the Piano Pedagogy program. Dr. Sasanfar has revised the syllabi and handbook.
Major instrument jury (MusA 232, 432, 434, 732, 734)	90% of students pass with grade C or better	Assessment scores were recorded, but not jury grades	Programmatic changes in the jury sheet forms and use of aggregate scores. Syllabi have been revised to more clearly define the expectations in juries.
Musicology/composition rubric (This year using Steps Orchestration Final Project) (MusC 335)	80% pass with a final score of "acceptable"	Avg. 2013- 15=90.3%	Very high
Overall GPA	80% with 2.5 or better GPA	We have not been able to get this data for all students	We will begin collecting this data.
Musicology composition rubric (This year using Steps Teaching and Self Evaluation) (MusC 335)	80% pass with a final score of "acceptable"	Avg. 2013- 15=97%	Changes in the Musicology syllabi. The syllabi have been updated, but no major change is deemed necessary.
	 (MusA 113-116) Major instrument jury (MusA 232, 432, 434, 732, 734) Musicology/composition rubric (This year using Steps Orchestration Final Project) (MusC 335) Overall GPA Musicology composition rubric (This year using Steps Teaching and Self 	(MusA 113-116)Major instrument jury (MusA 232, 432, 434, 732, 734)90% of students pass with grade C or betterMusicology/composition rubric (This year using Steps Orchestration Final Project) (MusC 335)80% pass with a final score of "acceptable"Overall GPA80% with 2.5 or better GPAMusicology composition rubric (This year using Steps Teaching and Self Evaluation) (MusC 335)80% pass with a final score of "acceptable"	(MusA 113-116)90% of students pass with grade C or betterAssessment scores were recorded, but not jury gradesMusicology/composition rubric (This year using Steps Orchestration Final Project) (MusC 335)80% pass with a final score of "acceptable"Avg. 2013- 15=90.3%Overall GPA80% pass with 2.5 or better GPAWe have not been able to get this data for all studentsMusicology composition rubric (This year using Steps Teaching and Self Evaluation) (MusC 335)80% pass with a final score of "acceptable"

region as leaders in musical	(Bands, Orchestra, Choirs)	better GPA	all students	of a series of
understanding and critical artistic			in	Badges aimed
judgement.			ensembles	at music
			receive at	educators. We
			least 3.0.	have already
				discussed a
				self-evaluation
				similar to thos
				used at other
				universities.
				This is high o
				our priority
				list.
	Major instrument jury	90% of students	Assessment	Changes in
	rubrics (MusA 232, 432,	pass with grade C	scores were	applied syllab
	434, 732, 734)	or better	recorded,	Syllabi have
			but not jury	been revised
			grades	more clearly
				define the
				expectations i
				juries.
6. Achieve future professional	SNAPP data	Pilot project: no	SNAAP	Changes in
and/or academic success		target was set	data showed	Music
			us equal to	Education
			or above	courses. We
			other	are developin
			universities	new data
	2			questions for
				our next
				assessment
				with the
				College of Ed
	CV rubric (under	Under development		
	development)		1	1

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In the 2013 report, the School of music included an appendix of the jury assessment criteria. The jury assessment continues to occur at the end of each semester and continues to be a major source of data for assessing student progress. We are experiencing success in the use of the rubrics for assessing individual student progress for determining semester grades and in looking at whether students are progressing through their programs toward their capstone projects (senior recital permission). Departments also appear to be using the data anecdotally to look at the progress of students across the areas (voice, keyboard, wind/percussion, and strings). However, there still seems to be a gap in data reporting for central analysis across the programs.

Included in the appendix are matrixes of jury assessment criteria. That assessment occurs each semester in the performance juries (finals). There is a basic rubric (Wichita State University Music Jury Performance Assessment Rubric), which each department has adjusted for its own area: voice, keyboard, wind/percussion, and strings. Copies of those individual rubrics are also in the appendix. As stated above, those rubrics have been collecting data for individual students; however, with changes in faculty inconsistent submission and sometimes little analysis of the data has occurred . It is clear with this review that we need to do extensive training of the faculty on this process, especially with new hires. We would like to begin to have faculty groups for each area study that data on an annual basis to determine areas of strength and weakness within their areas to better inform us at the program level. The tools we use need to be more consistent across all platforms (strings, voice, WP) in order to make a more meaningful use of the data. This way we can involve faculty more in the revision of the rubrics to meet the needs of the program assessment. We intend to seek consultancy to better determine what our needed data is and how to analyze it.

The Music Education Department has performed extensive assessment for reports to the College of Education; so their process has been very successful. I have met with the College of Education. In the fall (2016), they are going to a new assessment process called PASS (Performance Assessment System for Students). We are expanding their processes (currently used for our Music Education students) to include the entire student body and programs outside the Music Education area. This will not be difficult— especially since some of those processes are already performed in classes outside Music Education. They have not traditionally used the jury performance as one of their professional education assessments. They have used the piano proficiency assessment during this time period. Given new KSDE music licensure standards, the music education department will be developing new assessments and a new alignment to fulfill those standards. It is our plan to work toward a subset of common assessments for all music majors that will allow us to analyze the progress of all music majors with the specificity of analysis that we have experienced in music education as we go into our next program review time period.

d. Provide aggregate data on student majors satisfaction (e.g., exit surveys), capstone results, licensing or certification examination results (if applicable), employer surveys or other such data that indicate student satisfaction with the program and whether students are learning the curriculum (for learner outcomes, data should relate to the outcomes of the program as listed in 3c).

Evaluate table 10 from the Office of Planning and Analysis regarding student satisfaction data.

Learne	Learner Outcomes (e.g., capstone, licensing/certification exam pass-rates) by year, for the last three years										
Year	N	Name of Exam	Program Result	National Comparison±							
2											
3											

Most of our seniors are required to perform senior recitals and/or student teaching. These act as capstones for our School. One of our potential goals for the future is to collate the final recital grades in order to compare final recital grades with the semester jury data in order to get a better picture of how students progress within their programs across time. A bold goal would be to look at our native students (entered as freshmen at WSU) compared to our transfer students to make sure we are adequately meeting the needs of both groups.

(NEW) Exit Surveys for both UG and GR are available from our Academic Data Systems—with good reports. Here are some sample ratings:

	Yes	No	Valid n/Miss	ing	
Fine Arts UG	97.60%	2.40%	336	0	
Music Ed. GR	100.00%	0.00%	24	0	
Music History, Theory and Comp GR	100.00%	0.00%	7	0	
Music Perf GR	95.60%	4.40%	45	0	

"Prgm provided material on requirements"

"Faculty well informed on prgm requirements"

	Yes	No	Valid n/Missing	
Fine Arts UG	91.70%	8.30%	336	0
Music Ed. GR	91.70%	8.30%	24	0
Music History, Theory and Comp GR	100.00%	0.00%	7	0
Music Perf GR	88.90%	11.10%	45	0

"Overall satisfaction with program"

	Very	Dissatisfied	Neutral	Satisfied	Very	Satisfied or
	Dissatisfied				Satisfied	Higher
Fine Arts UG	0.30%	5.40%	16.70%	49.70%	28.00%	77.70%
Music Ed. GR	0.00%	0.00%	8.30%	37.50%	54.20%	91.70%
Music History, Theory and Comp GR	0.00%	0.00%	0.00%	42.90%	57.10%	100.00%
Music Perf GR	2,20%	6.70%	15.60%	40.00%	35.60%	75.60%

The Alumni Survey is also available—with good reports. Here are some sample ratings:

"Satisfaction related to major"

	Very Dissatisfied	Dissatisfied	Neutral	Satisfied	Very Satisfied	Satisfied or Higher
Fine Arts	0.00%	25.0%	8.3%	25.0%	41.7%	66.7%

"Would recommend WSU"

	Definitely No	No	Neutral	Yes	Definitely Yes	Yes or Higher
Fine Arts	8.30%	25.0%	8.3%	8.3%	50.00%	58.3%

"Education improved quality of life"

	Definitely No	No	Neutral	Yes	Definitely Yes	Yes or Higher
Fine Arts	8.30%	16.7%	8.3%	33.3%	33.3%	66.7%

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

Dutcomes:		Res	ults
	 Have acquired knowledge in the arts, humanities, and natural and social sciences Think critically and independently Write and speak effectively Employ analytical reasoning and problem solving techniques 	Majors	Non-Majors

Note: Not all programs evaluate every goal/skill. Programs may choose to use assessment rubrics for this purpose. Sample forms available at: http://www.aacu.org/value/rubrics/

We have not been assessing our General Education Program courses. This is, obviously, another goal for our School.

During this time period, General Education and KBOR 2020 goals have been assessed as embedded assessments in general education courses. For music majors, all of those courses are taken outside of the music department and reported through the General Education course assessments in those classes. Music Education majors take two courses in music history which are considered for their general education program. The musicology-composition rubric for MUSE 335 (See Listening Guide Evaluation) demonstrates the general education outcomes. See assessment rubric in appendix for alignment to the General Education goals above.

f. For programs/departments with concurrent enrollment courses (per KBOR policy), provide the assessment of such courses over the last three years (disaggregated by each year) that assures grading standards (e.g., papers, portfolios, quizzes, labs, etc.) course management, instructional delivery, and content meet or exceed those in regular on-campus sections. Provide information here:

We have no concurrent enrollment.

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

We are just concluding our Accreditation Evaluation by the National Association of Schools of Music (NASM). I turned in our Self Study February of 2015, and we had our visit in March of 2015. We received our Visitors' Report; I made my "Optional Response" to their concerns; the national committee met and had only 4 minor "Deferments" (concerns). This was a very positive outcome. My response to that report is included in the appendices.

h. Provide the process the department uses to assure assignment of credit hours (per WSU policy 2.18) to all courses has been reviewed over the last three years.

Provide information here:

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

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

Our music students have consistently received high ratings in national and international competitions and internationally auditioned summer festivals. Average ACT scores for our students are over 24.

4. Analyze the student need and employer demand for the program. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

Evaluate tables 11-15 from the Office of Planning Analysis for number of applicants, admits, and a. enrollments and percent URM students by student level and degrees conferred.

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

	nent of Ma Average Salary	Employ- ment % In state	Employment % in the field	Employment: % related to the field	Employment: % outside the field	No. pursuing graduate or profes- sional educa- tion	Projected growth from BLS** Current year only.
Year 1							
Year 2							
Year 3							

* May not be collected every year

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

• Provide a brief assessment of student need and demand using the data from tables 11-15 from the Office of Planning and Analysis and from the table above. Include the most common types of positions, in terms of employment graduates can expect to find.

Provide assessment here:

The salaries listed below are from the Bureau of Labor Statistics web site and general figures from USD 259 in Wichita. Even the BLS web site had no data for many of our areas.

High School—\$56,310—USD 259—\$48,364 plus special incentives Middle School—\$54,940—USD 259—\$48,364 plus special incentives Special Education—\$55,980—USD 259—\$48,364 plus special incentives Music Directors and Composers—\$48,180 The median hourly wage of musicians and singers was \$22.39 in May 2010. (Annual wage not available)

Approximate salaries of music teachers in Kansas is included in the appendices.

See the list of Alumni Accomplishments in the Appendixes.

5. Analyze the service the Program provides to the discipline, other programs at the University, and beyond. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

Evaluate table 16 from the Office of Planning Analysis for SCH by student department affiliation on fall census day.

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

Provide assessment here:

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

Semester Credit Hours Production per FTE Faculty Member

	Number of Institutions Reporting	5 th Percentile	25 th Percentile	50 th Percentile	75 th Percentile	95 th Percentile	Average	WSU
201-400 Music Majors	5	133.8	168.8	274.0	432.4	433.1	286.7	106.1

Number of Music Majors per Full-Time Faculty Member

	Number of Institutions Reporting	5 th Percentile	25 th Percentile	50 th Percentile	75 th Percentile	95 th Percentile	Average	WSU
201-400 Music Majors	5	7.1	7.7	9.4	9.9	11.3	9.1	7

Average Instructional Salary (Full- and Part-time) per Music Major Student

	Number of Institutions Reporting	5 th Percentile	25 th Percentile	50 th Percentile	75 th Percentile	95 th Percentile	Average	WSU
201-400 Music Majors	5	5,452	7,110	7.504	10,493	10,971	8,247	9,786

Total Annual Budget Comparison

	Number of Institutions Reporting	5 th Percentile	25 th Percentile	50 th Percentile	75 th Percentile	95 th Percentile	Average	WSU
201-400 Music Majors	7	2,409,124	2,930,064	3,629,002	3,775,661	4,738,140	3,480,049	3,423,114

6. Report on the Program's goal (s) from the last review. List the goal (s), data that may have been collected to support the goal, and the outcome. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

'or Last 3 FYs)	Goal (s)	Assessment Data Analyzed	Outcome

These are the suggestions from our last review:

- Prior to the next review in 2016:
 - Retirements of faculty have the potential to significantly impact the ability of the School of Music to continue to provide the quality of education that they currently provide. The administration of the College should be encouraged in developing a "succession plan" for key faculty positions.
 - RESPONSE—Retirements have been a major factor since our last review. In our strategic plan, we had major plans for the salary savings and capabilities of the new faculty we would hire. With the current budget cuts, we have lost approximately \$200,000 in salary savings. This year we have 10 open lines. We have lost several of those: full time Music Education Professor, full time Piano Technician, full time Clarinet Professor, full time Coordinator of Music Admissions position. This will greatly affect our recruiting efforts and the morale of our faculty and students.
 - Once results of the SNAAP survey become available, these results should be reviewed carefully to ascertain the level of satisfaction of School of Music graduates, as well as the current employment status of these grads. This is particularly necessary, given that current School of Music information in these areas is primarily anecdotal.
 - **RESPONSE**—A description of the SNAAP process and a summary of the SNAAP results is included in the appendices. The SNAAP process did not yield results that informed our programs to the level that we hoped. We are making plans to move toward using a new exit assessment and use a CV rubric (under development) to collect data and then use the PASS program (which will already be used by music education) in an effort to gather data on a higher number of exiting students.
 - In addition to the SNAAP data, the School of Music should make use of University exit and alumni survey data in program assessment. This data includes placement data, salary data and information regarding student satisfaction.
 - A review of the number of individuals enrolled in the School of Music "one year later" indicates a fairly high attrition rate. This may be normal for this type of School, if not, it should be addressed.
 - **RESPONSE**—We have stated in our Strategic Plan that we were looking forward to using salary savings to hire new faculty with more relevant 21st Century expertise and initiate new coursework also more forward-thinking for our students. Again, the recent budget cuts have swept not only salary savings but the positions listed above.
 - Tie the mission of the programs to the new University mission, goals and objectives.
 - **RESPONSE**—See the School of Music Strategic Plan in the Appendix

NASM "Deferrals" were:

1. The Commission requests that the institution provide evidence of the creation and implementation of a plan for the acquisition and maintenance of pianos, orchestra and band instruments.

Response—The School of Music will designate a percentage of Student Fees to be set aside for the acquisition and maintenance of pianos, orchestra and band instruments. (The recent cut of our Piano Technician Position is now a major concern in the area.)

- 2. The institution is asked to provide evidence that all constituencies in the music unit regularly receive information related to the preservation of hearing and musculoskeletal health and injury prevention. Response—We have already begun the process of informing and teaching our faculty, students and staff the significance of health and safety information. We are also requiring information regarding Health and Safety to be included in every syllabus.
- 3. The Commission wishes to confirm that if any part of a degree is delivered via distance learning means, the institution is required to provide information confirming its compliance with standards regarding distance-learning programs. The institution is asked provide evidence of compliance

particularly as it pertains to MUSE 821 Leadership and Administration in Music Education and MUSC 852 Introduction to Bibliography /Research.

Response— The School of Music has no online degrees. MUSE 821 Leadership and Administration in Music Education is not an online course. We are unsure how this error occurred. MUSE 852 Introduction to Bibliography/Research was offered as an online course for only one semester (summer 2015) on an experimental basis. The instructor was the WSU Director of Online Learning, Mark Porcaro, who agreed to teach the course on a one-time basis as we were awaiting the arrival of our new musicology professor.

4. The institution is asked to submit a Curricular Table for the proposed Bachelor of Music in Composition program and indicate how the new degree title is consistent with curricular content and meets all standards pertaining to essential competencies.

Response—We already submitted the appropriate Curricular Table; the committee must have misunderstood that fact.

7. Summary and Recommendations

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

Provide assessment here:

It may not seem that we have made much progress on the Assessment portion of our Program Review since our last report. However, we concluded our 4-year building renovation of the Duerksen Fine Arts Building. We participated wholeheartedly in the university-wide Strategic Plan process—including many animated discussions of where we are and where we would wish our students and ourselves to be in the 21st Century. And we had a very successful Accreditation Self Study Report (accompanied by a flash drive adding 80 reports, processes, tables and descriptions), Consultant Visit, NASM Visitors and their report, the "Optional Response" and now the concluding details of that process.

We have gone through the processes of searching and hiring 7 new faculty in the past three years, and we are now in the process of 6 faculty searches, 1 Unclassified Professional search and 3 emergency hires. One of the Emergency Hires has been revised to an Adjunct position. One has been totally placed in Rescission (along with the \$50,000 that would have been the salary savings). One has been hired (losing the \$45,000 in salary savings). One faculty position was changed to an Unclassified Professional position as Coordinator of Music Admissions (Recruiting Coordinator)—in line with our Strategic Plan. However, even though we searched the position, there is now a hiring freeze on staff positions. So that faculty line has been lost—at least for the time being. To summarize, of 10 available lines, 5 have been lost.

While these recent challenges have an effect on faculty and student morale, the quality of our programs has continued. Our faculty continue to put students first. During this year we completed our NASM visit, have revised all of our course syllabi (for both active and inactive courses) in preparation for our HLC visit. We continue to assess our students using performance based assessments and are working with the College of Education to follow their processes in the recording and analysis of data (as is currently used by our music education program). Better use of technology to support data analysis of our assessments is

one of our primary goals. The recent hiring of younger faculty who are more familiar with these types of processes has already yielded support and modeling for this work.

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- KSDE Assessment #5—Music Proficiency Exam, KSED Assessment #6—Orchestration Final Project, KSDE Assessment #7—Music History Listening Guide, General Education for Music Ed Majors Music #7 Listening Guide Project

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WICHITA S FATE UNIVERSITY SCHOOL OF MUSIC ASSESSMENT PLAN 2016

Formative	Location in	Process or	Evaluation	Purpose of	Use of Results	Assessors
Assessment	Educational	Competency	Rubrics Used	Assessment		
	Sequence	Assessed				
Student	SSC is in each	SSC is in each Lower division	Professor	Document	Illuminate and address any	School of Music
Success	semester for coursework.	coursework.	Reports	student progress.	student progress. systemic curricular issues in	Director and Faculty
Collaborative	retention	Learning		Provide feedback	Provide feedback the lower division sequence	
		outcomes		to students.	to improve pedagogy.	
				Gatekeeper for	Communicate results of	
				upper division	performance to students.	
				studios.		
Jury	Every	Tone,	Jury	Document	Illuminate and address any	School of Music
Performance	Semester	Intonation,	Perforamance	student progress.	Perforamance student progress. systemic curricular issues in	Director and Faculty
		Interpretation,	Assessment	Provide feedback	Provide feedback the lower division sequence	
		Technique,	Rubric	to students.	to improve pedagogy.	
		Rhythm/Notes,			Communicate results of	
		Level of Material			performance to students.	
Junior	At the end of Jury Exams		Jury	Document	Determine Upper level	School of Music
Placement	2nd year of		Perforamance	Perforamance student progress. capabilities	capabilities	Director and Faculty
	study		Assessment	Provide feedback		
			Rubric	to students.		

WICHITA STATE UNIVERSITY SCHOOL OF MUSIC ASSESSMENT PLAN 2016

Summative Assessment	Location in Educational Sequence	Process or Competency Assessed	Evaluation Rubrics Used	Purpose of Assessment	Use of Results	Assessors
Senior Recital	Senior Year	Tone, Interpretation, Technique	Faculty Committee	Assess integration of performance, history and theoretical abilities	Assess integration Communicate Results to School of Music of performance, Students and Evaluate Recital Director and Faculty history and Process abilities abilities	School of Music Director and Faculty
Music History (MUS C 335)	Junior or Senior Year	History Knowledge	Musicology Rubric	Evaluate History Knowledge	Communicate Results to School of Music Students and Evaluate Course Director and Faculty Process	School of Music Director and Faculty
Music Proficiency (MUS A 116)	Culmination of Class	Theory Knowledge and Application Ability	Class Piano Process	Evaluate Application Ability	Evaluate Communicate Results to School of Music Application Ability Students and Evaluate Course Director and Faculty Process	School of Music Director and Faculty
Orchestration (MUS C 641)	Culmination of Class	Knowledge of Instruments, their ranges, transpositions and idiomatic writing	School Rubric	Evaluate Application Ability	Evaluate Communicate Results to School of Music Application Ability Students and Evaluate Course Director and Faculty Process	School of Music Director and Faculty
Indirect Assessment	Location in Educational Sequence	Process or Competency Assessed	Evaluation Rubrics Used	Purpose of Assessment	Use of Results	Assessors
Alumni Survey	For Alumni	N/A	Being Developed	Student Satisfaction	Report to Faculty	School of Music Director and Faculty

2



April 9, 2016

National Association of Schools of Music 11250 Roger Bacon Drive, Suite 21 Reston, VA 20190-5248

To Whom It May Concern:

Please find enclosed my response to the COMMISSION ACTION REPORT. I would like to thank the Association for not only the thoroughness of this process, but the collegiality with which each step was conducted. The consultant, Dr. John Piersol, was extremely helpful and made his suggestions in a professional manner while making us all feel he was one of us—not merely a critic. The visitors, Dr. James Gardner and Dr. Joseph Downing, created the same atmosphere emphasizing we are all entities of the same organization, with the purpose of educating our students in the most organized and productive manner.

Although extremely arduous, the process has been beneficial to our school and to me as the Director.

Sincerely,

Russ Widener Director

WICHITA STATE UNIVERSITY | College of Fine Arts | 1845 Fairmount Street | Wichita, Kansas 67260-0053

tele: (316) 978-3101 | fax: (316) 978-3625 | web: www.wichita.edu/music

NASM Progress Report Response Wichita State University April 9, 2016 Submitted by Russ Widener, Director, School of Music

ITEM 1:

It is unclear whether the institution provides equipment and technology as appropriate to student learning purposes and to the size and scope of the a) music unit, and b) the degrees and programs offered, particularly with regard to pianos and orchestral and band instruments (see NASM Handbook 2014-15, Standards for Accreditation II.F. l.c., d., and f.). The Commission notes in the Optional Response to the Visitors' Report (pp. 18-19) the institution's recent hire of a full-time piano technician and the recent addition of resources dedicated to piano repairs. The Commission, however, requests that the institution provide evidence of the creation and implementation of a plan for the acquisition and maintenance of pianos, orchestra and band instruments.

WSU RESPONSE:

Wichita State University collects Student Fees each semester. We have been given an increase in the fees the School of Music will be allowed to receive next year. I have already asked the faculty for their needs in the areas of pianos and other instruments. An instrument priority list will be designed by the Music Advisory Council (MAC). The additional student fees will target the instruments on that list. As stated in our previous materials, we already spend over \$10,000 per year in piano maintenance; that will continue.

ITEM 2:

It is unclear that students and faculty are provided basic information about the maintenance of health and safety (see NASM Handbook 2014-15, Standards for Accreditation II.F. l.i.). The institution is asked to provide evidence that all constituencies in the music unit regularly receive information related to the preservation of hearing and musculoskeletal health and injury prevention. The Commission acknowledges that the institution has initiated a committee to begin presentations regarding health and safety and requests a report documenting the complete implementation of the strategies outlined in the institution's Response.

WSU RESPONSE:

Our Health and Safety Committee held a school-wide conference on Hearing Health February 2. A speaker from Communicative Disorders presented at this conference. Afterwards, members of the committee gave the results of their research concerning the uses of ear buds, the various types of hearing protection and the success rates of sound shields in ensemble rehearsal and performance. We are planning to continue this type of conference (required for the entire faculty, student body and staff).

We are now requiring all faculty to include the NASM Health and Safety links in their syllabi.

We have also posted information regarding hearing health throughout the school. A copy of that information will be included as Appendix I.

ITEM 3:

It is unclear how the institution meets all NASM operational and curricular standards for online and/or hybrid courses (see NASM Handbook 2014-15, Standards for Accreditation III.H.4.b.-e.). The Commission wishes to confirm that if any part of a degree is delivered via distance learning means, the institution is required to provide information confirming its compliance with standards regarding distance-learning programs. The institution is asked provide evidence of compliance particularly as it pertains to MUSE 821 Leadership and Administration in Music Education and MUSC 852 Introduction to Bibliography /Research.

WSU RESPONSE:

Our online courses have the same requirements as our face to face courses. MUSE 821 is not an online course at all. MUSC 852 was taught online (with all the same requirements) during one summer session only because our musicologist had resigned, and we hired another musicologist to teach that one course for the summer session. It is not our intention to repeat that online offering, and we have hired a tenure track musicologist who will teach the course in a classroom setting whether during the normal school year or in the summer.

ITEM 4:

It is unclear how the degree Bachelor of Music in Composition meets NASM Standards regarding consistency between degree title and content as it pertains to the proposed change in degree title from Bachelor of Music in Theory and Composition to Bachelor of Music in Composition (see NASM Handbook 2014-15, Standards for Accreditation II.I. Lg. and II.1.2.c.). The institution is asked to submit a Curricular Table for the proposed Bachelor of Music in Composition program and indicate how the new degree title is consistent with curricular content and meets all standards pertaining to essential competencies.

The Curricular Table we submitted in our last materials was already updated for the degree Bachelor of Music in Composition.

ITEM 5:

The Commission wishes to confirm that the Chamber Music emphasis in the degree Master of Music in Performance will not be listed in NASM publications. The institution may list this emphasis in its publications. Moreover, transcript evidence is not required for emphases within a major that has received Final Approval for Listing previously. The Commission requests that the institution submit a copy of the language to be included in the corrected Graduate Catalog 2016-2017 which refers to the title of this degree.

WSU RESPONSE:

Below is a screen shot of our listing in the newly published Graduate Catalogue. The link to our catalogues online is http://webs.wichita.edu/?u=registrar&p=/catalogs/

MM–Chamber Music Concentration

In addition to the core requirements for all MM programs, students must complete the coursework listed below. The program requires a total of 32 hours.

Graduate Performance Study—10 *hours of instruction in major medium*

MUSA 732___Applied Music Instruction (repeatable)

MUSA 734__Applied Music Instruction (repeatable)

MUSP 710_, MUSP 711_, MUSP 712_, MUSP 713_, MUSP 714 (audition required)

(J) Piano Accompaniment, (N) Woodwind Ensemble, (O) Saxophone Quartet, (P) Brass Chamber Ensemble, (S) String Ensemble and String Chamber Ensemble, (X) New Music Ensemble. Repeatable for credit.

Other Required Coursework

MUSC 786 Chamber Music Lit 1	2
MUSC 787 Chamber Music Lit 2	2

MUSP 873 Graduate Recital......2

APPENDIX I Poster Information and Photo of Poster on the Wall

For Best Hearing Health

- Reduce exposure time to sounds greater than 85 dB (anything above 85 dB is damaging to the ears)
- Acquire a decibel "APP" for your phone to monitor dB in your ensembles
- Reduce repeated or cumulative exposure to very loud sounds
- Use Musician's Ear Plugs during loud passages of large ensemble rehearsals
 & performances
- Avoid hazardous sound environments, such as very loud music ensembles or any portable electronic device (phone/MP3/etc.) turned to maximum
 - volume especially when using "ear buds"
 - Give ears a rest after exposure to loud sounds



The School of Music at Wichita State University expects every student to read and understand the Health & Safety Policies mandated by the National Association of Schools of Music on **Neuromusculoskeletal and Vocal Health & Advisories on Hearing Health** at: http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+ Neuromusculoskeletal+Vocal+Health and http://nasm.arts-accredit.org/index.index.jsp?page=NASM-PAMA_Hearing_Health



Wichita State University School of Music Strategic Plan

Primary Directive: All action items conceived by the School of Music are intended to increase the number of majors entering and graduating from the music program. We believe that by implementing the action plans that will not require additional funding, we can increase and maintain 300 majors. However, we believe that with additional resources we could reach 450 majors.

Goal 1 Guarantee an applied learning or research experience for every student by each academic program.

The School of Music is designed around the idea of applied learning for all students—both graduate and undergraduate. Students have a variety of different applied learning experiences depending on their specific major such as:

- All majors, regardless of area of focus, have performance juries each semester and give a recital as the culmination of their performance work at WSU
- All majors, regardless of area, perform in large ensembles and give regular concerts on and off campus throughout the year
- In addition, undergraduate performance majors participate in a variety of applied experiences on and off campus—including chamber music recitals, recitals off campus as service to the community (in retirement communities, businesses, etc.) as well as paid performances in the community for weddings, parties and background music for social events
- Graduate performance students often play in the Wichita Symphony, a professional orchestra that requires an audition and acceptance into the ensemble by the music director
- Music Education majors have an active applied learning experience throughout their time here that culminates not only with student teaching but also involves classroom observation in the public schools, peer teaching, and cooperative teaching during the four year curriculum.

In addition to these experiences, the School of Music will expand in three key ways:

- Our partnership with the Wichita Symphony provides a unique experience for our instrumental students. Currently there is no official partnership for vocal students outside the university. Over the next academic year, the Vocal area will investigate an official internship program with a regional opera company in Wichita.
- To further grow our graduate program and capitalize on partnerships existing in the community and current trends in the music field, the School of Music will expand its masters program with the creation of a certificate or

performance diploma for instrumentalists and vocalists, an additional track added to the instrumental conducting degree that focuses on Opera/Music Theater and two new graduate degrees: M.M. in Chamber Music Performance and an M.M. in Multiple Woodwinds, a degree which focuses on the ability of a single performer to perform on multiple woodwind instruments, a skill set that is needed in both Big Band and Musical Theater performance. We will try to establish a partnership with Music Theatre of Wichita as a training ground for those students. New graduate programs will be put in place by academic year 2015-2016.

• We will also assess an intensive three-week summer masters program in music education, which can be completed in three summer sessions. This might or might not include on-line offerings. It will require integration of education, theory, history and performance faculty. This program is to target current teachers from a large geographic region.

Goal 1 with additional resources:

If additional resources can be found, the School of Music sees two ways to grow the program and its national and international visibility.

• The expansion of the graduate program to include four doctoral programs unique to Kansas and two which are fairly unique to the country

a) DMA in Orchestral Performance. Using our ties with the Wichita Symphony, we would be the only school in the country to offer a doctorate focused on orchestral performing experience. A similar program was started at the Curtis School with a program to develop concertmasters of orchestras. It has proved to be a successful and prestigious program, which has garnered national and international attention for the violin program.

b) PhD in Special Music Education. Capitalizing on the successful undergraduate and graduate degrees in Special Music Education, it seems a natural fit to expand into a doctoral degree. This degree would be one of the few offered in the country and could be a more comprehensive version of the popular music therapy degree offered at other institutions.

c) DMA in Opera Performance. Our opera program is growing in prominence with the addition of Alumni Sam Ramey and Alan Held to the faculty, a doctorate in Opera Performance would be a natural outgrowth of the current program.

d) DMA in Chamber Music. One of the great strengths of our program is the chamber music. With internationally recognized ensembles like the St. Petersburg String Quartet and the Lieurance Woodwind Quintet, we provide exceptional training for students in chamber music.

To have a successful doctoral program, it will require 2 new tenure track lines in Musicology/Theory and increasing the Bassoon and Oboe Positions to full time (preferably tenure track). To be competitive in our

vocal area, the graduate program would require a vocal coach and the addition a staff accompanist.

Outside of faculty resources, additional office staff and a full time graduate coordinator will be needed. Additional funding for GTA and GA positions will be needed, and facilities—including the music library—will need to meet NASM standards.

• Not having a marching band has for years negatively affected our enrollment. Over the next year we will investigate, develop and design a marching ensemble ranging from 5-50 performers under the auspices of Sound Sport a DCI affiliated organization. This type ensemble would not incur the expenses normally associated with a full marching band. For this to be successful One adjunct position that would run Sound Sport with the possibility of some new GA/GTA support would be needed. Uniforms would be simple (i.e. Khakis, black shirts, etc.) and could be covered by students.

Goal 2: Pioneer an educational experience for all that integrates interdisciplinary curricula across the university.

The School of music places a high priority on interdisciplinary curriculum and feels this can be addressed in four key ways:

1) Reaching out to other schools throughout the university to find how our current offerings can be used to heighten existing curriculum in other programs. With free tickets being available to students, partnerships could be created where in which students from other programs would attend concerts as a requirement for a class. 2) Assess implementing the previously created Introduction to Fine Arts into the curriculum.

3) Encouraging faculty to create new interdisciplinary courses that could be teamtaught as electives or potential general education courses

4) Assess current degree requirements to find two or three credits to be replaced by a required introduction to Music Technology course (1 credit) and one semester of Music Entrepreneurship that will cover topics like management, promotion, grant writing, C.V.'s, bios, etc. (1 or two credits). The Music Entrepreneurship course could be extended to create a certificate program in Arts Management

Goal 2 with additional resources:

In the interest of breaking down the silos that currently exist within the College of Fine Arts, we believe we would be served well by a new facility that houses all three schools in the CFA. Not only would this facilitate easier collaboration within the college, but new state of the art facilities would be a strong recruiting tool for potential students.

Goal 3: Capitalize systemically on relevant existing and emerging societal

and economic trends that increase quality educational opportunities.

The School of Music will place greater emphasis on providing an education that deals with the needs of the 21st century musician. In addition to the skills that have always been taught, more emphasis needs to be placed on the musician as an entrepreneur and, in reality, a small business owner. With this in mind, we will capitalize on the expertise of other schools and colleges throughout the university as well as experts in the field of arts management and members of the business community as well as partnering with other institutions. Each program will develop a general education program of study that accompanies the degree requirements for a music degree. While students will still be free to choose the general education courses that interest them most, this course of study will be emphasized as a way for students to get the most benefit from current general education offerings—including the College of Fine Arts' own Entrepreneurship in the Arts course.

Goal 3 with additional resources:

With additional resources, the School of Music would like to broaden the types of degrees and certificates currently offered that are connected to current trends in the business side of music as well as other fields outside of the Western Art Music tradition. These would include degrees in Music Business (arts administration), Audio Recording and Production, and Commercial music as well as expanding the scope of the current jazz program. In addition we could create a partnership degree with the health sciences and special music education.

Additional Resources Needed: New faculty lines that have specialties in the specific areas mentioned.

Goal 4: Accelerate the discovery, creation, and transfer of new knowledge.

To fulfill this goal, the School of Music will take two actions:

1) The School of Music will use the funds it currently has to design a regional and local touring schedule for all major performing ensembles. Ensemble directors will create a schedule that allows for interaction with local/regional schools and participation in regional/local festivals.

2) Each program in the School of Music will evaluate its current curricula and develop a mission and plan for online education. A program may decide to offer an entire degree online (masters or undergraduate), partial fulfillment of degrees with some completely online courses, or an offering of hybrid courses to allow a new model for educating students.

Goal 4 with additional resources:

1) While touring in the area will provide local exposure, we believe there is great benefit to touring nationally and internationally with our ensembles. These tours not only get the name of the WSU School of Music outside Kansas; it also provides a huge cultural benefit to the students. Significant additional funds that would allow for a rotating touring schedule for each major performing ensemble will need to be secured.

2) In addition to a national touring presence for our ensembles, additional funding for faculty travel funds is needed for national and international travel to perform and present at conferences.

Goal 5: Empower students to create a campus culture and experience that meets their changing needs.

The School of Music has struggled to create a sense of community among the students, and the inability to connect students was heightened by the three years of construction. The School of Music will take a three-pronged approach to helping create a community amongst the students, which encourages them to create their own unique experiences.

 A monthly convocation that requires attendance of all music majors and serves as a recital hour featuring various students from the school of music. The purpose of the convocation is for students to observe their peers, which they may not normally hear, in solo performance. It will also serve as a monthly meeting in which announcements by faculty, staff and student organizations can be made.
 Heavier promotion and involvement from the Music Fraternities and Sororities within the school of music.

3) Drawing up a set of policies setting guidelines that sanction and encourage student led organizations. The policies will make clear the faculty involvement, use of school facilities, and funding opportunities outside of the School of Music that will be available to student led organizations.

Goal 6 Be a Campus that reflects—in staff, faculty and students—the evolving diversity of society

We believe the best way to increase diversity is by increasing the population of our music majors. Developing a thorough recruiting strategy over the next two years will do this. It will require:

1) A coordinated recruiting effort by faculty members.

2) A new approach to interfacing with potential students through different technological means, including—but not limited to—a website that is easy to navigate and highlights important information about the program. It will be

coordinated with the admissions department regarding potential students and digital communication tools.

In addition to improving the quality and quantity of our student body, all students wanting to become a major will be required to audition through the School of Music. This will be done during a scheduled audition day (potentially days) where students will audition, take a theory diagnostic exam, meet with the music department chair, tour the facilities and campuses, meet with admissions and financial aid as well as attend a concert of student or faculty performances. In addition, graduate students will meet with the director of graduate studies. Exceptions to this audition process could be made at the discretion of the studio teacher.

Goal 6 with additional resources

There are several obstacles in recruiting at both the graduate and undergraduate levels. They deal primarily with the funding of each of these students. With additional resources, we could approach the undergraduate and graduate issues differently. With graduate students, our GA stipends cover only a portion of their tuition. Most institutions provide full tuition as well as a stipend to live on.

Our undergraduates are hampered by the limited scholarship funds provided as well as the limitations put on the current scholarships. With the additional funds, we would be able to have allocations to be used for scholarships or provide other incentives to students—travel funds, or professional development money.

Goal 7 Create a new model of assessment, incentive, and reward process to accomplish our vision and goals.

The School of Music can best achieve this goal by developing policies that incentivize our faculty to take positive risks and provide a clearer evaluation process for junior faculty.

1) We will create guidelines to provide incentive for creating cross-discipline learning opportunities for students—including policies for course load distribution, release time for planning, and research/creative activity credit.

2) For junior faculty we will develop a process for a third-year review by School of Music faculty.

Goal 7 with additional resources

The biggest area of struggle for the School of Music regarding incentive and reward is the funding of adjunct and .5/.75 faculty members. Several of our adjuncts are at full loads—if not overload. However, they are significantly underfunded. In addition we have a few .5 and .75 faculty teaching in key areas. Unfortunately these are also underfunded and are often overload—which then requires additional funding at an

adjunct level. The result is faculty who are overworked and underpaid. Often these turn into positions with high turnover.

Ideally, these .5 and .75 positions would be converted into fulltime positions (either tenure track or non-tenure track), and new incentives would be created for adjunct professors that could include higher pay and potential benefits for those who are half time or more.



STRATEGIC NATIONAL ARTS ALUMNI PROJECT

TRACKING THE LIVES AND CAREERS OF ARTS GRADUATES



2013 INSTITUTIONAL REPORT

Wichita State University COLLEGE OF FINE ARTS


STRATEGIC NATIONAL ARTS ALUMNI PROJECT

Tracking the Lives and Careers of Arts Graduates

May 6, 2014

Dr. Rodney Miller Dean, College of Fine Arts Wichita State University 1845 Fairmount, Box 151 Wichita, KS 67260-0151

Dear Rodney:

We are pleased to present your institution's results from the 2013 survey by the Strategic National Arts Alumni Project (SNAAP). In this report, you will find both your institution's confidential data as well as aggregate findings from peer institutions that participated in 2011, 2012, and/or 2013.

Before delving into your school's results, beginning in Section 2, we encourage you to review the front section, *Overview and Interpretation* (Section 1). Your SNAAP data will generate rich insights and, most likely, contain actionable findings. Information for determining the reliability of your data—the total number of alumni who responded, your school's overall response rate, and the sampling error—can be found in the *Respondent Characteristics* report(s).

This year, for the first time, you can compare your arts majors to equivalent majors from other institutions. This is a key new feature of the SNAAP Institutional Reports and a direct result of input from institutions like yours; we hope you find it useful.

In addition to your report in PDF, we provide you with a full data set of *identifiable* information. While you are free to use and publicize your data as you wish, please remember that individual responses are to remain confidential and that individual respondents should never be publicly identified.

To assist you in sharing and using your SNAAP data on campus, we provide a number of tools on our web site, including information about how other institutions are using their data. Please let me know if you would like further assistance, including consulting services customized for your needs.

The SNAAP annual report of national findings is in development and will be available in late summer. As a participating institution, you will see this report before it is released publicly.

Thank you for your leadership as part of this national effort to learn more about the lives and careers of graduates of arts programs.

Best wishes,

Sally Gaskill Director

PS SNAAP is currently engaged in a long-range assessment and planning effort that will determine the future paths of the project. We welcome your participation in the assessment process and hope you complete the SNAAP Planning Survey that you will receive later this month.

Strategic National Arts Alumni Project • Indiana University Center for Postsecondary Research 1900 East Tenth Street • Suite 419 • Bloomington, IN 47406-7512



STRATEGIC NATIONAL ARTS ALUMNI PROJECT

SNAAP Institutional Report

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STRATEGIC NATIONAL ARTS ALUMNI PROJECT STRATEGIC

Section 1: SNAAP Overview and Interpretation

About SNAAP

Interpreting Your Results



About SNAAP

What is the Strategic National Arts Alumni Project (SNAAP)?

The Strategic National Arts Alumni Project (SNAAP) is an annual online survey, data management, and institutional improvement system designed to enhance the quality of arts-school education. SNAAP is generating rich, detailed information about the lives and careers of people with intensive training in the arts, broadly defined. SNAAP data can identify ways to better connect arts training to artistic careers, making it possible for arts leaders, educators, and researchers to understand and address the systemic factors that help or hinder the career paths of alumni, whether they work as artists or pursue other paths. SNAAP data allow participating schools to compare themselves with similar schools on multiple dimensions. The annual findings also provide insight into national patterns and trends resulting from detailed analyses of employment, career outcomes, and institutional experiences by artistic discipline, region of the country, cohort, and degree type.

SNAAP grew out of the Surdna Foundation's interest in helping arts training institutions across the country learn more about their graduates. Following several years of planning, three field tests of the survey were conducted beginning in 2008, and the first national administration occurred in fall 2011.

MISSION:

The Strategic National Arts Alumni Project (SNAAP) investigates the educational experiences and career paths of arts graduates nationally. SNAAP provides the findings to educators, policy makers, and philanthropic organizations to improve arts training, inform cultural policy, and support artists.



Why is SNAAP important now?

Arts education institutions have expressed an urgent need for high quality, actionable data. The information SNAAP provides is especially timely given the changing environment in which arts training institutions operate: Career opportunities are shifting, competition for both students and resources is on the rise, and a generational shift in leadership is under way. Accreditation requirements also increasingly require information about alumni paths. To respond and plan effectively, institutions require comprehensive information.

How can key stakeholder groups benefit from SNAAP?



- inform, develop, and reform curriculum by discovering what aspiring young artists need to advance in rapidly changing arts fields;
- compare their training to that of similar institutions to identify relative strengths and areas needing attention;
- strengthen alumni engagement and support;
- clarify what students learned and how it has been used in both arts and non-arts contexts;
- address student and alumni career needs;
- enhance recruitment, public relations, marketing, strategic planning, and development efforts;
- provide evidence for the value of an arts education and alternative measures of success, including school and work satisfaction, for alumni working both inside and outside the arts.

For policy makers, community development professionals, and funders, SNAAP's national reports point to:

- opportunities and barriers, including debt, school networks, internships, and mentors, that influence the career pathways of arts graduates;
- contributions of people intensively educated in the arts to the creative economy nationally;
- local and regional arts workforce issues and market patterns for community developers and planners;
- gaps in the arts training ecology across disciplines, at different training junctures, and across various geographic locales;
- support mechanisms and resources needed to encourage and sustain artists in their most vulnerable five years after school and beyond; and
- the complex nature of creative careers in a contingent economy marked by high rates of self-employment, entrepreneurship, and work across disciplines and sectors.

For parents and students considering intensive arts education, SNAAP's national reports can provide information about:

- career patterns of arts graduates in the arts and in other fields;
- learning outcomes of arts graduates in terms of skills and competencies acquired in arts school and particularly valued by individuals working both in and outside the arts;
- influence of professional relationships and networks on career outcomes;
- obstacles to achieving arts training and professional goals;
- career satisfaction across different occupations and types of employment; and
- different experiences and training for students who go to arts schools.

Who is surveyed?

All living arts graduates of institutions that participate in SNAAP are invited to complete SNAAP's online questionnaire.

What kinds of questions does SNAAP ask?

- satisfaction with curricular and co-curricular experiences
- current and past education and employment
- skills acquired at the institution and their importance in the workplace

- relevance of arts education to work and further education
- turning points, obstacles, critical relationships, and opportunities
- support and resources needed after graduation
- types of art practiced and how often
- arts engagement with the local community
- income and support, student debt, and other financial issues



is SNAAP administered?

SNAAP is a Web-based survey that collects data from alumni through questions with checkboxes and open-ended responses. The user-friendly, adaptive questionnaire was developed for sensitivity and responsiveness to the diverse pathways and experiences of arts graduates.

What does it cost to participate in SNAAP?

Thanks to the generous support of our funders, three field tests (2008, 2009, 2010) were conducted at no cost to participating institutions. To become a selfsustaining resource for the arts field, participating institutions now share the survey administration costs. Since 2011, fees have been based on institution size and have ranged from \$1,300 to \$2,800 for high schools and from \$3,300 to \$7,800 for postsecondary institutions. For institutions that conduct their own alumni surveys, such projects typically cost much more and lack access to the rich, informative comparison data SNAAP provides.



SNAAP 2011, 2012, and 2013 **Participating Institutions**

SNAAP 2011, 2012, and 2013 institutions are located in 47 states, the District of Columbia, and two Canadian provinces. In 2013, half the participating institutions administered SNAAP for the first time.

In this list, institutions that participated in 2011 and 2012 are italicized, and 2013 institutions appear in regular font. Those marked with an asterisk (*) include undergraduate alumni only; all other postsecondary institutions include both undergraduate and graduate alumni.

United States

Alabama University of Alabama in Huntsville*

Alaska

University of Alaska Anchorage

Arizona

Arizona State University Herberger Institute for Design and the Arts, Tempe

Arkansas

Arkansas State University College of Fine Arts, Jonesboro University of Arkansas, Fayetteville

California

Art Center College of Design, Pasadena California Baptist University, Riverside California College of the Arts, San Francisco California Institute of the Arts (CalArts), Valencia California Lutheran University. Thousand Oaks California State University-Fullerton Chapman University College of Performing Arts, Orange* The Colburn School, Los Angeles Idyllwild Arts Academy^a Laguna College of Arts and Design Los Angeles County High School for the Arts" Otis College of Art and Design, Los Angeles Orange County School of the Arts^a San Francisco Art Institute University of California-Berkeley University of California-Davis University of California-Irvine University of California-Los Angeles School of the Arts and Architecture University of California-Merced*† University of California-Riverside University of California-San Diego University of California-Santa Barbara University of California-Santa Cruz Woodbury University, Burbank[†]

Colorado

University of Colorado at Boulder College of Music University of Denver University of Northern Colorado, Greeley

Connecticut

University of Hartford, The Hartt School University of Hartford, Hartford Art School Western Connecticut State University School of Visual & Performing Arts, Danbury

District of Columbia

Corcoran College of Art + Design Duke Ellington School of the Arts "

Florida

Douglas Anderson School of the Arts, Jacksonville" Florida Atlantic University, Boca Raton Florida International University College of Architecture and the Arts, Miami Ringling College of Art and Design, Sarasota* Stetson University, DeLand University of Florida College of Fine Arts, Gainesville

Georgia

Georgia Southern University, Statesboro Georgia State University, Atlanta Valdosta State University Department of Art

Idaho

Brigham Young University-Idaho College of Performing and Visual Arts, Rexburg*†

Illinois

Columbia College Chicago DePaul University, Chicago Knox College, Galesburg Millikin University College of Fine Arts, Decatur' School of the Art Institute of Chicago University of Illinois at Urbana-Champaign College of Fine and Applied Arts

Indiana

Butler University Jordan College of the Arts, Indianapolis DePauw University School of Music, Greencastle* Herron School of Art and Design, Indiana University-Purdue University Indianapolis Indiana University Jacobs School of Music, Bloomington Indiana University Art Education Program, Bloomington Indiana University College of Arts & Sciences, Bloomington Purdue University, West Lafayette

Kansas

Pittsburg State University The University of Kansas School of the Arts, Lawrence Wichita State University College of Fine Arts

Kentucky

Bellarmine University, Louisville* Western Kentucky University Potter College of Arts & Letters, Bowling Green University of Louisville

Louisiana

Louisiana School for Math, Science, and the Arts, Natchitoches Louisiana State University, Baton Rouge The University of Louisiana at Monroe School of Visual and Performing Arts The University of New Orleans

Maine

Maine College of Art, Portland

Maryland

Baltimore School for the Arts^a Maryland Institute College of Art, Baltimore Washington Adventist University Department of Music, Takoma Park*

Massachusetts

The Art Institute of Boston at Lesley University Boston Arts Academy^a Emerson College School of the Arts, Boston Massachusetts College of Art and Design, Boston School of the Museum of Fine Arts, Boston

University of Massachusetts, Amherst University of Massachusetts-Dartmouth Walnut Hill School for the Arts, Natick^a







Michigan

Albion College^{*} Eastern Michigan University, Ypsilanti Interlochen Arts Academy^a Kendall College of Art and Design at Ferris State University, Big Rapids Oakland University, Rochester University of Michigan School of Art & Design, Ann Arbor Western Michigan University, Kalamazoo

Minnesota

College of Visual Arts, Saint Paul Minneapolis College of Art and Design St. Cloud State University University of Minnesota-Twin Cities



Missouri

Evangel University, Springfield Kansas City Art Institute^{*} Sam Fox School of Design & Visual Arts at Washington University in St. Louis University of Missouri-Kansas City

Nebraska

Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln

New Jersey Seton Hall University, South Orange

New Mexico Santa Fe University of Art and Design*

New York

Alfred University The City College of New York[†] The Cooper Union for the Advancement of Science and Art, New York^{*} Fashion Institute of Technology School of Art and Design, New York Hamilton College, Clinton^{*} Manhattan School of Music, New York New York University Tisch School of the Arts Pace University, Briarcliffe Manor Pratt Institute, Brooklyn Rochester Institute of Technology School of Visual Arts, New York State University of New York at New Paltz[†] State University of New York at Purchase College Syracuse University

North Carolina University of North Carolina at Charlotte

North Dakota North Dakota State University Division of Fine Arts, Fargo

Ohio

Case Western Reserve University, Cleveland Cleveland Institute of Art Cleveland Institute of Music Columbus College of Art & Design, Columbus Kent State University College of the Arts Miami University-Oxford College of Creative Arts Ohio Northern University, Ada* The Ohio State University, Columbus Ohio University College of Fine Arts, Athens University of Cincinnati College Conservatory of Music University of Cincinnati College of Design, Architecture, Art, and Planning **Oregon** Pacific Northwest College of Art, Portland

Pennsylvania

Bloomsburg University of Pennsylvania Indiana University of Pennsylvania College of Fine Arts Lehigh Valley Charter High School for the Performing Arts, Bethlehem^a Marywood University, Scranton Moore College of Art and Design, Philadelphia^a Pennsylvania Academy of the Fine Arts, Philadelphia Pennsylvania State University College of Arts and Architecture, State College Temple University, Philadelphia The University of the Arts, Philadelphia

Rhode Island

Rhode Island School of Design, Providence[†]

South Carolina

Coker College, Hartsville^{*} College of Charleston School of the Arts South Carolina Governor's School for the Arts and Humanities, Greenville^a University of South Carolina Columbia[†]

South Dakota

Northern State University, Aberdeen

Tennessee

Austin Peay State University, Clarksville Memphis College of Art, Memphis

Texas

High School for the Performing and Visual Arts, Houston⁴ Southern Methodist University Meadows School of the Arts, Dallas Stephen F. Austin University College of Fine Arts, Nacogdoches⁴ Texas State University College of Fine Arts and Communication, San Marcos University of Houston University of North Texas, Denton The University of Texas at Austin

Utah

University of Utah College of Fine Arts, Salt Lake City Utah State University Caine College of the Arts, Logan

Vermont

University of Vermont College of Arts & Sciences, Burlington*

Virginia

James Madison University, Harrisonburg Virginia Commonwealth University School of the Arts, Richmond University of Richmond^{*} University of Virginia, Charlottesville

Washington

Pacific Lutheran University, Tacoma

West Virginia

West Virginia University College of Creative Arts, Morgantown

Wisconsin Milwaukee Institute of Art & Design^{*} University of Wisconsin–Madison Department of Art University of Wisconsin–Whitewater

Canada

Alberta College of Art + Design, Calgary* OCAD University, Toronto, Ontario

*Undergraduate respondents only

†Institution excluded from analysis (including comparison groups) due to limited numbers of cohort years "Arts high school

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Funders

SNAAP would not exist without the support of our original funders, listed here. Revenue from participating schools will continue to provide core support, supplemented by funder support for specific research.

Lead funding Surdna Foundation

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Houston Endowment Barr Foundation National Endowment for the Arts Cleveland Foundation Educational Foundation of America



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- Page 1: Temple University (photo by Alyssa Pearson)
- Page 2: Washington Adventist University
- Page 3: Rhode Island School of Design
- Page 4: Stephen F. Austin State University
- Page 5: University of Utah
- Page 6: Indiana University Bloomington
- Page 7: Cleveland Institute of Music
- Page 8: Kent State University
- Page 10: Louisiana State University
- Page 11: University of Cincinnati



Interpreting Your Results

SNAAP 2013 marks the third national administration of the project. In this report, the results of the 2011, 2012, and 2013 administrations are combined to provide the most robust and meaningful data possible.

Q: What were the response rates for the 2011, 2012, and 2013 administrations?

A: There are several ways to calculate response rates of large scale surveys involving multiple institutions. Table 1 displays the two primary ways that SNAAP calculates response rates. The "overall response rate" is the total number of respondents divided by the total number of alumni contacted. The "average response rate" takes the response rate for each institution and averages those rates. Both of these rate calculations include partially completed surveys in the total response rates and are adjusted to exclude undeliverable mailing addresses and alumni for whom contact information was not provided by the institution.

Q: How does SNAAP contact your alumni?

A: SNAAP sends up to five email messages to the alumni you provided in your population file, plus to the additional email addresses provided through SNAAP's contract with Harris Connect, an alumni contact service (when applicable; all but one institution participated in the Harris Connect service in 2013).

Disposition	Number	Overall Response Rate*	Average Response Rate**
Total number of records provided by institutions	1,069,599	N/A	N/A
Records without email addresses	442,376	N/A	N/A
Bad email addresses: bounced back or undeliverable	55,766	N/A	N/A
Total number of email invitations sent	627,223	N/A	N/A
Contacted by email but nothing returned	472,532	82.7%	83.5%
Refusals	5,157	0.9%	0.9%
	16,494	2.9%	3.4%
С	77,274	13.5%	14.6%
	N/A	16.4%	18.0%

Table 1: SNAAP Response Rates (Combined 2011, 2012, and 2013)

(minus undeliverable emails).

rates.

available.

"A

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SNAAP Report for Wichita State University

Mission: The Strategic National Arts AlumnI Project (SNAAP) investigates the educational experiences and career paths of arts graduates nationally. SNAAP provides the findings to aducators, policy makers, and philanthropic organizations to improve arts training, Inform Jultural policy, and support artists.			
Who is Surveyed: All living arts graduates of institutions that participate in SNAAP are Invited to complete SNAAP's online questionnaire.			
Question	Quality	WSU %	SNAAP %
Overall, how would you rate your experience at this Institution while pursuing your degree?	1		
UG	Good	41	40
	Excellent	51	51
GR	Good	50	38
	Excellent	44	53
If you cold start over again, would you attend this institution?			
UG	Good	34	34
	Excellent	38	41
GR	Good	37	34
	Excellent	38	41
Satisfaction with Instructors in classrooms, labs, and studios?			
UG	Good	31	38
	Excellent	56	52
GR	Good	36	36
	Excellent	55	53
Satisfaction with Academic Advising?			
UG	Good	42	37
	Excellent	32	
GR	Good	33	
un	Excellent	38	
How well did this institution prepare you for your further education?	Execution		
	Fairly wel	25	25
UG		20	2.5
	Very well	39	31
GR	Fairly wel	25	16
	Very well	42	28
How much this institution helped you acquire or develop research skills?			
UG	Some	43	
	Very much	31	30
GR	Some	37	37

	Very much	47	40
How much this institution helped you acquire or develop technological skills?			
UG	Some	35	41
	Very much	19	28
GR	Some	28	39
	Very much	19	25
How much this institution helped you acquire or develop artistic technique?			
UG	Some	24	33
	Very much	66	59
GR	Some	29	32
	Very much	66	53
How much this institution helped you acquire or develop leadership skills?			
UG	Some	50	39
	Very much	22	26
GR	Some	37	39
	Very much	39	30
low much this institution helped you acquire or develop teaching skills?			
UG	Some	29	32
	Very much	38	21
GR	Some	38	35
le la construcción de la	Very much	52	38
Did you do the following while at this Institution? UG			
Work with faculty on a project		81	69
Work with an artist in the community		60	47
Study abroad		4	17
Internship		24	35
Complete a portfolio		46	61
Did you do the following while at this institution? GR			
Work with faculty on a project		91	80
Work with an artist in the community		73	54
Study abroad		8	12
Internship		13	25
Complete a portfolio		42	55

DegreeStats

Degree Title: MUSIC

Award: Bachelor Degree - BA Required Hours: 146



Definition: A general program that focuses on the introductory study and appreciation of music and the performing arts. Includes instruction in music, dance, and other performing arts media.

Annual Cost of Degree			Annual Source of Investmen	nt
Cost Category		Funding Sources		
Resident Tuition	\$ 5,621			
Fees	\$ 1,440	Scholarships and Grants		4756
Room and Board	\$ 7,130			
Books and Supplies	\$ 2,659	Loans		5444
Total Annual Cost (estimated)	\$16,850			
Estimated Total Cost Over: 4 Years	\$69,574	Other Funding Sources		
		Personal Investment		\$ 6,650
	¥.1	Total Annual Investment f	rom All Sources	\$16,850
Wage Information		Calculate	Total Loan Debt or Degree I	nvestment
%of Program Graduates Employed in Kansas	72%	• Loan Debt Degree	e Investment	\$21,776
Median Earnings of Program Graduates in Kansas		Interest Rate:		6.8
Upon Entry	\$ 14,044	Number of Years of	Estimated Monthly	%of Expected Annual
After 5 years	\$ 35,864	Repayment	Payment	Earnings
		10	\$251	21%
	14044	15	\$193	16%

Or Choose your Own Earnings:

Source: Kansas Board of Regents KHEDS AY Collection; KDOL Wage Records

\$166

\$151

\$142

Alert: Modifications were made by the user to the data presented on this page; click "Reset" to return to original values.

Note: When calculating "Total Degree Investment" the terms of repayment are expanded to include Loans plus a student's Personal Investment and any Other Funding Sources added above, and adjusts the reported Estimated Monthly Repayment to include these additional funding sources.

14044

20

25

30

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http://ksdegreestats.org/ProspectusController?app=prospectus&ficeInstId=001950&cip=50.0901&programNbr=121

14%

13%

12%

DegreeStats

Degree Title: MUSIC

Award: Bachelor Degree - BM

Required Hours: 124

Definition: A general program that focuses on the introductory study and appreciation of music and the performing arts. Includes instruction in music, dance, and other performing arts media.

Total Annual Investment from All Sources

WICHITA STATE UNIVERSITY Annual Cost of Degree

Annual Cost of Degree		Annual Source of Investment	
Cost Category		Funding Sources	
Resident Tuition	\$ 5,621		
Fees	\$ 1,440	Scholarships and Grants 4756	
Room and Board	\$ 7,130		
Books and Supplies	\$ 2,659	Loans 5444	
Total Annual Cost (estimated)	\$16,850		
Estimated Total Cost Over: 4 Years	\$69,574	Other Funding Sources	
		Personal Investment \$6,65	50

Wage Information		Calculate	Total Loan Debt or Degree I	nvestment
%of Program Graduates Employed in Kansas	72%	Loan Debt Degree	Investment	\$21,776
Median Earnings of Program Graduates in Kansas	72% \$ 14,044 \$ 35,864 14044	Interest Rate:		6.8
Upon Entry	\$ 14,044	Number of Years of	Estimated Monthly	%of Expected Annual
After 5 years	\$ 35,864	Repayment	Payment	Earnings
		10	\$251	21%
	1 40 4 4	15	\$193	16%
Or Choose your Own Earnings:	14044	20	\$166	14%
		25	\$151	13%
		30	\$142	12%

Source: Kansas Board of Regents KHEDS AY Collection; KDOL Wage Records

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Note: When calculating "Total Degree Investment" the terms of repayment are expanded to include Loans plus a student's Personal Investment and any Other Funding Sources added above, and adjusts the reported Estimated Monthly Repayment to include these additional funding sources.

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\$16,850

DegreeStats



Degree Title: MUSIC EDUCATION Award: Bachelor Degree - BME Required Hours: 124 Definition: A program that prepares individuals to teach music and music appreciation programs at various educational levels.

Annual Cost of Degree			Annual Source of Investmer	nt
Cost Category		Funding Sources		
Resident Tuition	\$ 5,620			
Fees	\$ 1,693	Scholarships and Grants		6196
Room and Board	\$ 5,348			
Books and Supplies	\$ 2,590	Loans		8185
Total Annual Cost (estimated)	\$15,251			
Estimated Total Cost Over: 4 Years	\$62,972	Other Funding Sources		
		Personal Investment		\$ 870
		Total Annual Investment 1	rom All Sources	\$15,251
Wage Information		Calculate	e Total Loan Debt or Degree	Investment
%of Program Graduates Employed in Kansas	75%	• Loan Debt Degree	e investment	\$32,740
Median Earnings of Program Graduates in Kansas		Interest Rate:		6.8
Upon Entry	\$ 36,598	Number of Years of	Estimated Monthly	%of Expected Annual
After 5 years	\$ 36,667	Repayment	Payment	Earnings
		10	\$377	12%
Or Choose your Own Earnings	26500	15	\$291	10%

 25
 \$227
 7%

 30
 \$213
 7%

20

Source: Kansas Board of Regents KHEDS AY Collection; KDOL Wage Records

\$250

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Note: When calculating "Total Degree Investment" the terms of repayment are expanded to include Loans plus a student's Personal Investment and any Other Funding Sources added above, and adjusts the reported Estimated Monthly Repayment to include these additional funding sources.

36598

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Or Choose your Own Earnings:

8%

Wichita State University Music PreK-12, Table 2 Assessments and Their Alignments

2-11-05 Template: Revised 10-19-05; 10-01-07, Revised 5-8-08 by DJK/EDB, Last Revised 11-13-08, CF update 6-19-09, Revised 9-14-10 by Music Ed Program Committee Revised 1-17-13 by Tom Wine

at NASM web site at nasm.art.accredit.org/index.jsp). This accreditation will end in 2011. The plan is to apply to extend this accreditation for another made by NASM as indication that special content/specialty areas meet national standards (See section 1, p. 1, "Relationships with other associations" 10 years. NOTE: The Music Education PreK-12 program is accredited by the National Association of Schools of Music (NASM). NCATE accepts decisions

Transition Points in this Program:

I: Admission to Teacher Education

II: Admission to Student Teaching

III: Exit from Student Teaching

IV: Program Completion

			omposing and arranging music.	has skills in c	Standard 3: The teacher of general music has skills in composing and arranging music.
			MUS A 232P—Piano Majors (Instrumental)		,
			OR		accompaniment subscores
			Majors (Instrumental and Vocal)	on each	Improvisation, variation and
Content Knowledge	CTA1	П	MUS A 116P-Piano Class for Music	3 or higher	5 Music Proficiency Exam:
	ts.	Ipanimen	nprovising melodies, variations, and accompaniments	has skills in ir	Standard 2: The teacher of general music has skills in improvising melodies, variations,
Knowledge and Skills					general music skills subscores
Pedagogical			Seminar	on each	Rubric: vocal, instrumental and
Professional and	CTA1	III	In MUS E 405- Student Teaching	3 or higher	8 Teaching Video Self Evaluation
			Secondary		
			MUS E 469—Student Teaching		
Knowledge and Skills			OR		
Pedagogical	PR3		Elementary	or higher	Portfolio Task 2
Professional and	CKS1	III	MUS E 451—Student Teaching	Acceptable	4 Kansas Performance Teaching
ral music.	ental, and gene	, instrum	aching and evaluation techniques for voca	has skills in te	Standard 1: The teacher of general music has skills in teaching and evaluation techniques for vocal, instrumental, and general music
Standard 1)	Proficiency/ Disposition	Where Used			
(Per NCATE	Predominant	Point	Course where Assessment is Administered	Criterion	Common Assessment
Tring of V nouvle	Framework	tion	Course Wilson A programment in		
-	Conceptual	Transi-			

Music Grades P-K-12, Table 2

Para 1

Wichna State University Music PreK-12, Table 2	sessment Criterion Criterion Course Where Assessment is Conceptual Framework Predominant tion Predominant Where Proficiency/ Used Disposition Standard 1)	I Project 3 or higher MUS C 641-Orchestration II CKS1 Content Knowledge	Standard 4: The teacher of general music has skills in reading and writing music.	I Project 3 or higher MUS C 641—Orchestration II CKS1 Content Knowledge	Standard 5: The teacher of general music has skills in listening to, analyzing, and describing music.	tening Guide 3 or higher MUS C 335—Music History II II CKS1 Content Knowledge and description	3 or higher MUS E 405—Student Teaching III	nd description of Seminar PR4 <u>Pedagogical</u> <u>Knowledge and Skills</u> Disposition	Standard 6: The teacher of general music has skills in evaluating music and music performances.	isor Student 3 or higher MUS F 451-Student Teaching III CTA2 Student Learning	on each Elementary	MUS E 469Student Teaching	Secondary	Ind Self Evaluation3 or higherMUS E 405—Student TeachingIII <u>PR4</u> Disposition1 of music andSeminarCTA2Student Learning	score	7 Minis Usidow: Listoning Guida 2 or histor MISC 235 Minis History 11 II HDD3 Content Knowledge	Score 2 of menor incore 200 menor menor incore	Standard 8: The teacher of general music has skills in establishing effective music-learning environments.	Ateracy Rubric 3 or higher MUS E 617 or 790V- Literacy in the II HDD1 Professional and Dedagoorical Area	COLICENT 2 II COL	ner of general music advocates for the school music program in the community at large.	
	Common Assessment C	6 Orchestration Final Project 3 c	Standard 4: The teacher of general music has	6 Orchestration Final Project 3 c	Standard 5: The teacher of general music has	7 Music History Listening Guide 3 c Project: Analysis and description subscore	Video Self-Evaluation	Rubric: Analysis and description of music subscore	Standard 6: The teacher of general music has	2 Candidate Sumervisor Student 3 c	Teaching Evaluation Form: Item 9			lf Evaluation nusic and	Standard 7. The traches of more municipation	7 Mindia Ulintom, I intering Chida	Project: History and culture subscore	Standard 8: The teacher of general music has	2 Lesson Planning Literacy Rubric 3 c		Standard 9: The teacher of general music advocates for	3 Candidate/Student Teaching 3 or hig

.

	Common Assessment	Criterion	Course Where Assessment is Administered	Transi- tion Point Where Used	Transi- tion Point Where Used Disposition	Predominant Type of Knowledge (Per NCATE Standard 1)
∞	8 Teaching Video Self Evaluation	3 or higher	AND MUS E 469—Student Teaching Secondary In MUS E 405- Student Teaching	Ш	CTA1	Professional and
		on each	Seminar			Pedagogical Knowledge and Skills

Wichita State University Music Education Program Committee Annual Report Fall, 2012-Summer, 2013 Deadline March 8. Submitted February 20, 2014

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

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

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

Core Questions

1. Is the program overall effective in preparing candidates to meet the expected outcomes:

- a. program standards and;
- b. Unit Conceptual Framework Guiding Principles; and
- c. NCATE Knowledge standards (for education personnel program only)?

Name of Assessment	Standard Assessed	Transition Point Where Used	Conceptual Framework Proficiency/ Disposition	Type of NCATE Knowledge Assessed	N (or score count)	% Pass
1a. Praxis test (if applicable)		4				

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

Name of Assessment	Standard Assessed	Transition Point Where Used	Conceptual Framework Proficiency/ Disposition	Type of NCATE Knowledge Assessed	N (or score count)	% Pass
2. KPTP Task 2	1,	III	T, PR		23	87
3. Candidate/Student Teaching Evaluation Item 9 Item 14	6 9	Ш	С	SL	17	99
4. Lesson Planning Literacy Rubric	8	Ш	CKS	РСК	6	67
5. Music Proficiency Exam	2	II	CKS	CK, PPKS	9	100
6. Orchestration Final Project	3, 4	II	CKS	СК	17	94
7. Music History Listening Guide Evaluation	5,7	II	HDD	СК	13	
8. Teaching Video Self Evaluation	1, 5, 6, 9	ш	CTA, da	PPKS	16	100

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

Based on available data, over 80% of candidates in the Bachelor of Music Education program met the criteria for every assessment but the lesson planning literacy rubric. Two out of the six students did not pass and are currently being remediated.

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

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

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

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

4. How are data used by candidates and faculty to improve candidate performance? Have changes made by the Program Committee in prior years led to desired improvements? Assessment scores have consistently met defined criteria. The assessments in Table 2 were changed in the fall of 2012. With further experience and data, analysis of results will provide us with a more realistic view of our students' growth. Faculty continues to assess student progress in multiple ways and adapt teaching to meet student needs. For example, KPTP scores have been used to inform faculty of weaknesses in student preparation, and there have been changes made in the music methods courses.

The advisory council meets annually and provides information based on our annual report. However, we find it more beneficial to discuss the program with cooperating teachers as we go out into the schools to work with classes and to observe our students in their field placements. It is through this informal, collaborative environment that we are able to truly understand the needs of our students in this ever changing profession.

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

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

a. the program

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

b. the assessments and/or criteria/rubrics, and

Obtaining piano proficiency exams scores for music education students has improved but we are still not getting them for everyone. This is in part due to the fact that proficiency exams are required of all students within the school of music, but data is recorded only for music education majors, causing confusion for piano faculty, especially the graduat TA's who teach some of the classes. With the school of music currently preparing for NASM accreditation, we believe this problem will be corrected because NASM now requires assessments for all music students. We believe the piano proficiency exams will be one of the assessments adopted by the whole school of music.

c. operational elements No changes are suggested.

MUSIC EDUCATION ADVISORY COUNCIL MEETING MINUTES

Wichita State University Music Education Program Committee Annual Report Fall 2013-Summer 2014 Submitted February 17, 2015

The Music Education Program Committee oversees the Bachelor's and Master's of Music Education programs. This report covers academic year 2013-14. It provides the answers to the questions identified in the Rubrics for Reviewing the Work of Program Committees and ends with the recommendations that were made based upon its review work.

The Music Education Program Committee consists of Professor Tom Wine (Program Chair), Professor Elaine Bernstorf, Professor JohnPaul Johnson, Assistant Professor Jeanne Vance, and Associate Professor Steve Oare. Faculty met monthly during Academic Year 2013-14. The primary foci of those meetings were on course scheduling, program assessment changes, delegation of project responsibilities, and decisions related to the current reduction in school funding. The Music Education Program Committee is advised by the Music Education Advisory Council. The Advisory Council consists of five practitioners of whom one is a graduate of the program, and one current student. During Calendar Year 2012 the Advisory Council met once. The primary foci of this meeting was a review of the assimilation of WSU music education graduates into their first jobs.

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

Core Questions

1. Is the program overall effective in preparing candidates to meet the expected outcomes:

- a. Program Standards; and
- b. Unit Conceptual Framework Guiding Principles; and
- c. NCATE Knowledge standards (for education personnel program only)?

Name of Assessment	Standard Assessed	Transition Point Where Used	Conceptual Framework Proficiency/ Disposition	Type of NCATE Knowledge Assessed	N (or score count)	% Pass
1a. Praxis test (if applicable)		4			12	100
2. KPTP Task 2	1,	III	T, PR		9	100

Assessment Outcomes

Name of Assessment	Standard Assessed	Transition Point Where Used	Conceptual Framework Proficiency/ Disposition	Type of NCATE Knowledge Assessed	N (or score count)	% Pass
3. Candidate/Student			C		9	96
Teaching	6	III	-		-	
Evaluation	-			GT		
Item 9 Item 14	9			SL		
4. Lesson Planning	8	II	CKS	PCK	22	89
Literacy Rubric	Ū					
5. Music Proficiency	2	п	CKS	CK, PPKS	12	100
Exam	-	-				
6. Orchestration Final	3, 4	п	CKS	CK	6	87
Project	- , -					
7. Music History			HDD	CK	10	93
Listening Guide	5,7	II				
Evaluation						
8. Teaching Video Self	1, 5, 6, 9	III	CTA, da	PPKS	9	100
Evaluation						

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

Based on available data, over 80% of candidates in the Bachelor of Music Education program met the criteria for every assessment but the music proficiency exam.

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

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

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

We do have data for each assessment. However, the data for assessment #5: Music Proficiency Exam was not input into STEPS. The numbers come from a search of our prior piano pedagogy professor's records. She retired after the 2013-2014 school year. We hired a new piano pedagogy teacher in the fall of 2014 and we are training her to record the appropriate data.

4. Has the program committee reviewed data provided by the following key constituents? If so, what was the source of the information (e.g., completer survey, alumni survey)?

- a. Program completers?
- b. Alumni?

c. Employers?

We reviewed the data from the alumni surveys executed by the college of education, but only one music alum completed the survey. Therefore, they were unreliable. However, we received ten exit surveys from students graduating in 2014. In all, 90% of the surveys expressed overall satisfaction with all aspects of their degree program. However, one person consistently ranked the program lower than the rest. No employers submitted a survey. However, we are in constant contact with administration in USD259 and other districts. Anecdotally, administrators and local teachers seem quite pleased with our alumni. Our students have been among the first hires in several school districts and in the fall of 2014, two positions were held open with long-term substitute teachers in anticipation of hiring our graduates who were completing student teaching.

5. Is the program successful in preparing candidates for effective practice?

Every student teacher in our area passed both the Praxis/PLT tests and KPTP. This leads us to believe that the music education program is preparing candidates for effective practice. Further, every student who searched for a job was hired (one student chose to forego music education and pursue instrument repair instead).

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

We still are experiencing difficulty in receiving data for assessments that do not reside within the music education faculty. These assessments include the piano proficiency exams and the history project. We are currently in the process of changing faculty for these two positions. We are making a concerted effort to train the new faculty to record their data.

Our advisory council met once in March. The council included two teachers who have had student teachers recently, one December graduate who was substitute teaching (he has since found a job in Douglas), and one USD259 music administrator. The constituents seemed quite pleased with the students we have placed with them. However, they did make comments about minor changes we could make at the course level of the program relating to classroom management and technology. Some ideas have been integrated into the secondary methods and pre-student teaching courses, though we still feel we need to do more with technology. The music education faculty is currently discussing options for technology inclusion in each of the music education classes.

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

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

a. the program

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

b. the assessments and/or criteria/rubrics, and

Obtaining piano proficiency exams scores for music education students has been a problem recently. This is in part due to the fact that proficiency exams are required of all students within the school of music, but data is recorded only for music education majors, causing confusion for piano faculty, especially the graduate TA's who teach some of the classes. With the school of music currently preparing for NASM accreditation, we believe this problem will be corrected because NASM now requires assessments for all music students. We believe the piano proficiency exams will be one of the assessments adopted by the whole school of music.

c. operational elements No changes are suggested.

Wichita State University Music Education Program Committee Annual Report Fall 2014-Summer 2015 Submitted March 1, 2016 DUE MARCH 11

The Music Education Program Committee oversees the Music Education Program. This report covers academic year 2014-15. It provides the answers to the questions identified in the Rubrics for Reviewing the Work of Program Committees and ends with the recommendations that were made based upon its review work.

The Music Education Program Committee consists of four of the five program faculty and met twelve times during Academic Year 2014-15. One faculty member was on sabbatical each of the two semesters. The primary foci of those meetings were on the integration of the new national & state music standards into courses, recruiting, scholarships, and the NASM report for the school of music. The Music Education Program Committee is advised by the Music Education Advisory Council. The Advisory Council consists of four public school music teachers of whom three are graduates of the program, and two are current graduate students. All of the members have served as mentor teachers for our interns. During Academic Year 2014-15 the Advisory Council met once. The primary foci of these meetings were inform members of music education program assessment data and solicit their input regarding student readiness for the field.

Core Questions

1. Is the program overall effective in preparing candidates to meet the expected outcomes:

- a. Program Standards; and
- b. Unit Conceptual Framework Guiding Principles; and
- c. NCATE Knowledge standards (for education personnel program only)?

Name of Assessment	Standard Assessed	Transition Point Where Used	Conceptual Framework Proficiency/ Disposition	Type of NCATE Knowledge Assessed	N (or score count)	% Pass
1a. Praxis test (if applicable)		4			13	100
2. KPTP Task 2	1	III	T, PR	PPKS	16	100
3. Candidate/Student Teaching Evaluation Item 9 Item 14	6, 9	III	CTA2, C3	SL, Dispositions	16	96

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

Name of Assessment	Standard Assessed	Transition Point Where Used	Conceptual Framework Proficiency/ Disposition	Type of NCATE Knowledge Assessed	N (or score count)	% Pass
				SL		
4. Lesson Planning Literacy Rubric	8	II	CKS, HDD1	PPKS, PCK	22	100
5. Music Proficiency Exam	2	II	CKS	CK, PPKS, CTA1	24	87
6. Orchestration Project	3 & 4	II	CKS1	СК	15	90
7. Music History Listening Guide	57	н	CKS1, HDD2	СК	12	100
8. Teaching Video & Self Evaluation	1, 5, 6, & 9	ш	CKS1, PR4, CTA1 & 2	PPKS, SL	15	91

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

Based on available data, over 80% of candidates in the Bachelor of Music Education program met the criteria for every assessment but the music proficiency exam. Further examination of Praxis scores showed that 80% of the students scored highest on the pedagogical portion of the test while scoring lower in performance and history.

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

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

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

We do have data input into STEPS for each assessment except for assessment #5: Music Proficiency Exam. We hired a new piano pedagogy teacher in the fall of 2014 and were training her to record the appropriate data, but severe medical issues precluded the recording of this data.

4. Has the program committee reviewed data provided by the following key constituents? If so, what was the source of the information (e.g., completer survey, alumni survey)?

- a. Program completers?
- b. Alumni?
- c. Employers?

Insufficient data was garnered from the alumni surveys executed by the college of education. No employers submitted a survey. However, we are in constant contact with administration in

USD259 and other districts. Anecdotally, administrators and local teachers seem quite pleased with our alumni. Our students have been among the first hires in several school districts and in the fall of 2015, one position was held open with long-term substitute teachers in anticipation of hiring our graduates who were completing student teaching.

5. Is the program successful in preparing candidates for effective practice?

Every student teacher in our area passed both the Praxis/PLT tests and KPTP. This leads us to believe that the music education program is preparing candidates for effective practice. Further, every student who searched for a job was hired.

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

We still are experiencing difficulty in receiving data for the piano proficiency exams. We are made a concerted effort to train the new faculty to record the data, but a major medical issue caused her to miss this assessment. We have checked with here this academic year, and the fall data has already been submitted to STEPS.

Our advisory council met once in March. The council included four teachers who have had student teachers recently. Two of the four are also enrolled in the graduate level music education program. The constituents seemed quite pleased with the students we have placed with them. However, they did make comments about minor changes we could make at the course level of the program relating to classroom management and technology. Some ideas have been integrated into the secondary methods and pre-student teaching courses, though we still feel we need to do more with technology. The music education faculty is currently discussing options for technology inclusion in each of the music education classes.

Changes Previously Identified	Effects of Changes	Additional Actions Needed
Integration of	A few activities were	The effect of the activities has yet to be
technology into	added across the music	measured. This area continues to be a
music education	education program that	problem due to lack of equipment and
courses	incorporated technology	training of faculty
Training in	The pre-student teaching	The pre-student teaching class
Classroom	course adjusted its calendar	assessment results suggests that students
Management	to spend another 8% of	have a strong basic understanding of
	total class time discussing	classroom management principles. We
	class management skills	now need to find a way to assess student
		abilities in their intern settings

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

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

a. the program

Finding and Related Data	Action Needed
The data suggests that over 80% of the music	Data suggests that no changes are
education students are meeting expectations	necessary

b. the assessments and/or criteria/rubrics, and

Finding and Related Data	Action Needed
The data suggests that over 80% of the music	Data suggests that no changes are
education students are meeting expectations	necessary

c. operational elements

er operational elements	
Finding and Related Data	Action Needed
The program advisory committee	The music education faculty are currently researching
advises more technology	ways in which to incorporate technology into existing
integration	courses because there is no room in which to add a
-	technology course into students' already overloaded
	programs. This continues to be a challenge for the
	faculty due to a lack of time, training, and equipment.
The program advisory committee	More time has been scheduled in classes to address
advises more classroom	classroom management. The next step is for faculty
management instruction	to develop a reliable and valid assessment to
	determine further class management needs.

APPENDIX A: Facu 8.25.15	12.4.15
Other items on the agenda include:	Student teaching will now be referred to as
1. P&C class which need to be put forward this	"internship" and will apply to the pre-student
month.	teaching semester as well.
2. Voice Pedagogy in the curriculum	Unit assessment will include:
3. Liability insurance	1. Praxis
3. Diability insurance	1. 110/13
9.8.15	2. KPTP
We have several things to clean up this afternoon.	3. Internship (ST) evaluation form
1. CCF forms: Review that all are set to	5. Internant (51) evaluation form
forward to P&C	4. Perhaps dispositions
2. KCOMTEP – What do we need to get out	
today?	Content. Performance. Dispositions
3. MME – admission requirements:	
Voice wants to include our requirements	1.12.16
with their form.	Tomorrow we have several items to visit:
4. Table II assessments – Timeline to begin	1. Revised KSDE standards (Impact on Table II for
changes	College of Ed)
5. ST updates.	2. Proposed Master Schedule for Fall (See attached
6. Placement updates.	3. Summer schedule
7. As may arise.	4. Some prospective graduate students and
	enrollment
4. NAfME – Meetings and publicity	5. KMEA credit – Perhaps offer it as a "badge"
5. SOM Mission Statement	credit
6. As May Arise?	6. MME instrumental conducting
	7. Orientation course change (Proposal attached)
9.14.15	8. As may arise
Aleks has agreed to meet with us to talk about our	
declining enrollment in the MME program. This	1.19.16
would be a good time to talk about:	We have some carry over items from our meeting las
1. Current class enrollments	week:
2. Kodaly and other workshops	1. Review of KSDE standards and
3. Summer degree program	recommendations to Elaine for the
4. Long-term goals for the MME program	committee
	2. Schedule advisory committee meeting for
11.3.15	March 1
We are going to meet tomorrow at 2:30 to talk about	3. Schedule smartboard meeting with COE
a Master Schedule. As part of that process, I would	(Hoping for Jan 26)
like to analyze where our upper classmen are in the	4. Comments regarding master schedule
program and how we perceive their rotation for the	5. A May Arise
next four semesters. Be ready to roll up your sleeves.	24646
	2.16.16
	Reminder that we are meeting today to clean up
	some loose ends for the semester, finalize the
	advisory committee information, review ST
	suggestions for fall, and present ideas for graduate
	orals.

ino Proficiency scores for Music Ed Majors	2013-14
Piano	

Piano Proficiency Su	cores for Music I	Piano Proficiency Scores for Music Ed Majors, 2013-2014						
Fall, 2013 (12/5/13)								
Name	WSUID							
		Key	Harmony	Interpretation	Technique/Fingering	Rhythm/Notes	Continuity	Improvisation
Darren Brock	H476P532	Э Э	4	4	S	4	£	5
Bridget Carroll	H459B649	S	ß	4	æ	S	S	ъ
Hannah Gabel	R677W979	S	4	S	4	4	4	ы
Claire Graveson	W329K428	4	ſ	S	4	4	4	ъ
Austin Pyle	F888G635	5	S	ъ	4	ъ	5	ъ
Justin Summers	A897T372	4	4	m	4	4	4	5
Jeremy Thomas	M477D752	4	4	4	3	4	4	ъ
KateLynn Titus	U572E387	5	5	4	5	4	4	5
Spring, 2014 (5/7/14)	4)							
Name	WSUID							
		Key	Нагтопу	Interpretation	Technique/Fingering	Rhythm/Notes	Continuity	Improvisation
Christian Burgess	T455K273	5	5	4	5	e	4	5
Charissa Memrick	B626K665	4	4	5	4	4	4	5
Robert Miller	B959F498	5	5	5	4	4	4	5
Bryce Sund	P855Y528	4	5	4	5	m	m	S

Piano Proficiב, אין Scores for Music Ed Majors 2014-15

Fall, 2014 (12/10/14)									
Fall, 2014 (12/10/1									
Mamo	(4)								
	WSUID								
		Key	Harmony	Interpretation	Technique/Fingering	Rhythm/Notes	Continuity	Improvisation	
Brooke Adams	h423q498	5	4	4	4	4	4	5	
Alexa Chau	j377e845	4	4	5	4	4	£	5	
Brian Gericke	t726q982	5	ம	S	4	2	ъ	5	
Madeline Harder	g863e587	4	ъ	5	2	m	S	5	
Ellie Labes	k588r399	2	5	m	5	4	4	5	
Johannon Rucker	x763e428	5	'n	ъ	5	4	ŋ	5	
Tina Shetler	q439r524	S	5	4	4	m	4	5	
Nelson Spaulding	x458g894	5	ъ	S	4	2	s	5	
									note: retook 2 skill areas Fall 2014, had previously
									passed in other areas, but I was not able to find those
									scores; I have given him as score here that has him
		_							passing overall, but is somewhat fabricated in terms of
									the details because I only heard him perform in two
									areas; thus his scores are based of those performances
action of the second	V63/1533	Ľ	u		~	IJ	U	u	and general average scores. If you are uncomfortable with this I can been diacing
D									A
Spring, 2015 (5/13/15)	(15)								
Name	WSUID								
		Key	Harmony	Interpretation	Technique/Fingering	Rhythm/Notes	Continuity	Improvisation	
Tyler Axe	m746n747	4	ß	2	2	4	m	5	
Tyler Burgess	a752f999	m	4	S	4	E	4	5	
Derek Bruey	t823h266	4	ŝ	5	5	4	4	5	
Anthony Calder	k4452544	5	ъ	5	5	4	5	5	
Alyson Golladay	b883u483	4	'n	5	5	2	4	5	
Scott Hatfield	a793w782	5	5	5	5	3	ß	5	
Kiana Jackson	n626g922	5	S	5	5	3	ŝ	5	
iordon Kasper	V769r365	4	5	5	5	3	3	5	
Michael Mays	x634q279	4	S	5	4	3	5	5	
Tyler Miles	e372q568	2	5	5	5	3	3	5	
Gabrielle Swank	k769k333	m	5	5	5	Э	4	5	
Ariel Troutman	25590533	4	S	5	4	4	S	5	
Garrett Viets	q743u399	з	D.	5	5	3	4	5	
Lucas Whippo	f529u545	5	5	2	5	5	4	5	
Gabrielle Wiens	d259b968	5	5	5	5	4	5	5	

Music Education KSDE Assessment #5

Music Proficiency Exam

Course #MUS A 116

Instructor _

Mus. Ed./Mus. Perf.

myWSU#_

Student

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

Passing Criteria: Pass 80%, 28 points.

		Level of Performance		Proaram	Transition	Primary	NCATE
Traits/Subjects	Unacceptable 1-2	Acceptable 3	Target 4-5	Standard	Point	CF Prof	Knowledge
Key	Inconsistent knowledge and skill with key signatures.	Good knowledge and skill with a few mistakes	Excellent knowledge and skill with key signatures	2	=	CKS	č
SCURE =							
Harmony SCORE =	Difficulty with harmonic choices	Good ear for harmony with a few incorrect choices	Excellent ear for harmony	2	-	CKS	PPKS
Interpretation SCORE =	Inconsistent use of expressive elements or Lacks meaningful expression	Consistent use of expressive elements	Musical, sensitive, artistic use of style, tempo, phrasing & dvnamics	2	=	CKS	Х
Technique / Fingering SCORE =	Inconsistent technique that obviously detracts from the performance	Strong use of technique with some occasional inconsistencies	Technique elements are consistent throughout the performance	2	=	CKS	PPKS

Rhythm / Notes	Inconsistent rhythmic and/or note accuracy	Most rhythms and/or notes are performed	Rhythms and/or notes are performed correctly	2	=	CKS	ск
SCORE =		correctly					4
Continuity	Pulse is inconsistent and	Pulse is fairly consistent	Pulse is consistent	2	H	CKS	PPKS
	stops often to correct	even with a few	throughout				
SCORE =	inaccuracies	mistakes					
Improvisation	Improvised melody and	Improvised melody and	Improvised melody and	2	=	CKS	PPKS
	accompaniment are not	accompaniment have a	accompaniment are				
	fogically developed.	good ear for harmony	logically developed with				
	Much difficulty with	with only a few mistakes	creative expression				
SCORE =	harmonic language						

TOTAL SCORE Passing Criteria: Pass 80%, 28 points,

Signature of Adjudicator

ADJUDICATOR COMMENTS:

usic Education ייינאי

KSDE Assessment #6 - Orchestration Final Project

Course MUS C 641 Orchestration

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

Passing Criteria: 70% (minimum score 17.5).

		Level of Performance		Program	Transition		NCATE
Traits/Subjects	Unacceptable (1 or 2)	Acceptable (3)	Target (4 or 5)	Standard	Point	CF Prot	Knowledg e
Writes for appropriate ranges. Score =	Many notes are not within the expected ranges of each instrument and at least one part is transposed incorrectly	A small number of notes are not within the expected ranges of each instrument and some notes are transposed incorrectly	All notes are within the expected ranges of each instrument and transposed correctly	3, 4	-	cks	ť
Appropriate Challenge Score =	Music is too challenging for the targeted performance group	Music is slightly more or less challenging than appropriate for the targeted performance group	Music is at an appropriate challenge level for the targeted performance group	m	=	CKS	č
Valid Content Score =	The arrangement/ composition sufficiently addresses less than 3 of the criteria	The arrangement/ composition sufficiently addresses 3 of the 5 criteria	The arrangement/ composition sufficiently addresses the development of tone, technique, phrasing, tuning & harmonic structure	3, 4	=	CKS	ск
Transcribes /Arranges Score =	Composition exhibits numerous inappropriate chord choices	Composition exhibits some inappropriate chord choices	Composition is appropriately harmonized.	3,4	Ħ	CKS	СК
Imaginative Score =	Composition holds little interest in musical content	Composition exhibits interesting musical content with potential to maintain student interest	Composition routinely exhibits interesting musical content which maintains student/performer interest	m	-	cks	СК
_							

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Reviewer's plan for remediation plan (if needed)

Total score_

Remediation completion date _____ Comments

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

Music Education

Music History Listening Guide Evaluation

KSDE Assessment #7

Course #MUS C 335: History of Music II

(acceptable understanding of music in relation to various historical periods and cultures.) Unacceptable (Limited understanding of music Level of performance: Target (Advanced understanding of music in relation to various historical periods and cultures.), Acceptable in relation to various historical periods and cultures.). Passing Criteria: 60% (minimum 21 of 35)

		Level of Performance		Program	Transition		NCATE
Traits/Subjects	Unacceptable (1 or 2)	Acceptable (3)	Target (4 or 5)	Standard	Point	CF Prot	Knowledg e
Technical/	The candidate	The candidate	The candidate employs	2	=	ДДН	ť
Symbolic	demonstrates a limited	demonstrates an	terms and concepts that				
Vocabulary	vocabulary or inappropriate	acceptable level of music	are important to the				
	use of terms for analysis	vocabulary for analysis and	analysis and description				
	and description of music.	description of music.	of music.				
Score =							
Form	The candidate does not	The candidate	The candidate	7	-	DOH	Ъ
	demonstrate understanding	demonstrates appropriate	demonstrates an				
	of musical	skills in analyzing and	advanced understanding				
	organization/form.	describing musical	of musical				
Score =		organization/forms.	organization/form.				
Genre	The candidate does not	The candidate	The candidate	7	-	ООН	ð
	demonstrate acceptable	demonstrates appropriate	characterizes and				
	skills in analyzing and	skills in analyzing and	explains genres and styles				
Score =	describing musical genre.	describing musical genre.	by reference to specific				
			musical details.				
History	The candidate lacks an	The candidate	The candidate describes	7	Ŧ	ДДН	ð
	acceptable level of	demonstrates some	the principal stylistic				
	understanding of music	understanding of musical	features associated with				
	characteristics related to	characteristics related to	specific historical				
	various historical periods.	various historical periods.	contexts by comparing				

Score =			pieces, composers and				
			periods.				
Cultures	The candidate lacks an	The candidate	The candidate	7	=	ДОН	ð
	acceptable level of	demonstrates an	demonstrates an				
	understanding of music	acceptable understanding	understanding of the				
	related to various historical	of music related to various	political and cultural roles				
	periods.	historical periods.	of the music by placing				
			pieces in a historical				
Score =			context.				
Evaluation of	The candidate is limited in	The candidate	The listening guide	7	=	ООН	ť
music and	ability to evaluate music or	demonstrates the ability to	demonstrates the				
performances	performance skills or	evaluate music and	candidate's ability to				
(Part 1)	cannot evidence objective	performances using one or	evaluate music and				
	criteria for his/her	more objective criteria.	performances with well-				
	evaluation.		developed criteria based				
			on well documented				
Score =			objective information.				
Evaluation of	The candidate is limited in	The candidate	The candidate	7	=	ДQH	ť
music and	ability to evaluate music or	demonstrates ability to	demonstrates an ability				
performances	performance skills or	evaluate music and	to evaluate music and				
(Part 2)	cannot evidence subjective	performances using one or	performances with well-				
	criteria for his/her	more subjective criteria.	developed criteria based				
Score =	evaluation.		on subjective information				
			(affective qualities).				

(For STEP programmer only) Pass the assessment: Yes No _ Comments_ Remediation completion date

Reviewer's plan for remediation plan (if needed) _

Total score_

Passing Criteria: 60% (minimum 21 of 35)

GENERAL EDUCATION OUTCOMES for Music Education Majors

Music History Listening Guide Evaluation

KSDE Assessment #7; WSU General Education and KBOR 2020 outcomes embedded as noted.

Course #MUS C 335: History of Music II

(acceptable understanding of music in relation to various historical periods and cultures.) Unacceptable (Limited understanding of music Level of performance: Target (Advanced understanding of music in relation to various historical periods and cultures.), Acceptable in relation to various historical periods and cultures.) Passing Criteria: 60% (minimum 21 of 35)

		Level of Performance		Music	Transition		NCATE	General Education
Traits/Subjects	Unacceptable (1 or 2)	Acceptable (3)	Target (4 or 5)	Program Standard	Point	CF Prof	Knowledg e	Outcomes *See below
Technical/	The candidate	The candidate	The candidate employs	ъ	=	ОДН	ъ	GE1
Symbolic	demonstrates a limited	demonstrates an	terms and concepts that					GE3
Vocabulary	vocabulary or inappropriate	acceptable level of music	are important to the					
	use of terms for analysis	vocabulary for analysis and	analysis and description					
	and description of music.	description of music.	of music.					
Score =								
Form	The candidate does not	The candidate	The candidate	7	=	ДОН	З	GE1
	demonstrate understanding	demonstrates appropriate	demonstrates an					GE4
	of musical	skills in analyzing and	advanced understanding					
	organization/form.	describing musical	of musical					
Score =		organization/forms.	organization/form.					
Genre	The candidate does not	The candidate	The candidate	7	=	QQH	ť	GE1
	demonstrate acceptable	demonstrates appropriate	characterizes and					GE3
	skills in analyzing and	skills in analyzing and	explains genres and styles					GE4
Score =	describing musical genre.	describing musical genre.	by reference to specific					
			musical details.					
History	The candidate lacks an	The candidate	The candidate describes	2	=	ДОН	СК	GE1
	acceptable level of	demonstrates some	the principal stylistic					GE3
	understanding of music	understanding of musical	features associated with					
	characteristics related to	characteristics related to	specific historical					
	various historical periods.	various historical periods.	contexts by comparing					

Score =			pieces, composers and					
			periods.					
Cultures	The candidate lacks an	The candidate	The candidate	7	=	ДОН	З	GE1
	acceptable level of	demonstrates an	demonstrates an					GE3
	understanding of music	acceptable understanding	understanding of the					GE4
	related to various historical	of music related to various	political and cultural roles					
	periods.	historical periods.	of the music by placing					
			pieces in a historical					
Score =			context.					
Evaluation of	The candidate is limited in	The candidate	The listening guide	7	=	ДQH	ť	GE2
music and	ability to evaluate music or	demonstrates the ability to	demonstrates the					GE4
performances	performance skills or	evaluate music and	candidate's ability to					
(Part 1)	cannot evidence objective	performances using one or	evaluate music and					
	criteria for his/her	more objective criteria.	performances with well-					
	evaluation.		developed criteria based					
			on well documented					
Score =			objective information.					
Evaluation of	The candidate is limited in	The candidate	The candidate	7	=	QОН	£	GE2
music and	ability to evaluate music or	demonstrates ability to	demonstrates an ability					GE4
performances	performance skills or	evaluate music and	to evaluate music and					
(Part 2)	cannot evidence subjective	performances using one or	performances with well-					
	criteria for his/her	more subjective criteria.	developed criteria based					
Score =	evaluation.		on subjective information					
			(affective qualities).					
Total score		Passing Crite	Passing Criteria: 60% (minimum 21 of 35)	5)				
100		1	,	•				

Reviewer's plan for remediation plan (if needed) .

Comments_ Remediation completion date_ (For STEP programmer only) Pass the assessment: Yes No

* General Education and KBOR 2020 Outcomes Embedded Alignment for Music Education majors

- General Education 1. Have acquired knowledge in the arts, humanities, and natural and social sciences General Education 2. Think critically and independently General Education 3. Write and speak effectively General Education 4. Employ analytical reasoning and problem solving techniques
- 0 0 0 0

			Sche	School of Music Annual Report 2015	ú		9
Rec	สะเมติกรู	Presentations	Committees	Performances	Studians Achievemente	Recital	Miscellaneous and Awards
JE Of: and fall fail fail Dire cnss	E Of note in 2015, 1 lave initiated and participated in non-SECKUIND activities and marclespaced. This fall alone: 1 presented three dimises at East High, DerWa and Newhared Hagenet Schoold, a Offered free Inseasons in address from Outwa, Tripton, Altamont, Rosa regist matterns from Outwa, Tripton, Altamont, Rosa Sillin, 3 isored as a autorito to Protive Partice, Derby and Sillin, 3 isored as a autorito to Protive Partice, Band Director Arganette Ramize, and C3 obtains in her wind ensembler, Linvited out for 4 hours of free lessons and ensembler, Linvited out for 4 hours of free lessons and ensembler, Linvited out for 4 hours of free lessons and ensembler, Linvited out for 4 hours of free lessons and ensembler, Linvited out for 4 hours of free lessons and ensembler, Linvited out for 4 hours of free lessons and ensembler, Linvited out for 4 hours of free lessons and ensembler. Linvited out for 4 hours of free l	2. a 7	e 9	It gove over 30 performances has your, including a solo obso- point on the Faulty Arisi Series, your Euramero wooknyd Quandr results, Chimher Musia at the Barn performances, and the results in Undoper and Music Ar wall, you was the faulture and results in Undoper and Music Ar wall, was the faulture and solots with the Suprime Contexture and the Stain Rearching Scing Quantre on the East Obse- tion of the Stain Rearching Scing Quantre on the East Obse- Concerto in C Minor, BWV 1000 hast Spring 2015.			
ш ш			Three University committees, chair of one (T & P) Three College committees, chair of one (T & P) Four School committees, chair of one (Wolf-Bing)	Three University (1) International iteroil (19-ng Kong and Mexico) committees, chain of one (1 2) National Iteroil (Oklahoma and Missouri) & P. Three College committees, faired one (1 & P) Four Education (2 & P) Chain of one (Wolt-Eling)	Hon, Men, KS MTNA, Winner WMMTA Concerto, Koch Grant \$3,000		4 \$500,000 Girt
w		Presenced and submitted chapter for publication for the SMERS (Suncoast Music Education Research	W5.				Special Learners co-chair for KMI editor and consultant) and chair e

Faculty	WSO	Recruming	Presentations	Committaes	Performances	Student Achievensents Rec	Recttal	Miscoftaneous and Awardia Publish/Grant	
Banke	ш	Of Yout 2015. I laver initiated and participated in more SECRUTIPG calorities than ever before. This field alonci: Journal three officies that high Derby, and Northward Magnet School, 1.07Ford her bestons in the second second second three three in the second second second second second second second still. Bishopt Caroll, Bildier Verbring, Derby and Saltan, 1. served as a autore of Petry Parise, Earch Saltan, 1. served as a autore of Petry Parise, Bard caronice, Invided on Ide A hours of fire leasons and exercisence claim with land director.	¢9	e ⁶	Performances last year, meluding a solo oboo faculty Artas Steics, yoo Licurance Woodwind & Chinka Musia ti Ukahong and Maiza La Aa wuli L and results in Lindahong and Maiza Aa wuli L da soloid with the Suprima Chamber Orabestra Beteching String Quarter on the Bush Ohoo Minor, BWV 1000 last Spring 2015,	-			
Bees	FALSE			Three University committees, chair of one (T & P). Three College committees, chair of one (T & P). Four Scroot committees, chair of one (Wolft-Bing)	3 International level (Here; Kong and Mexico) 2 Network (Oktahoma and Missout) 6 Regional level (WSU, CMATH, and others)	den, Man, KS MTNA, Winner WMMTA Cancerto, Koch Grant \$3,000	NC.	550Q,000 Girt	
Bernstorf	FALSE		Preventing and numities charger for pacticitien for the Bymposum) in Tama. Fordia: Education Research Symposum) in Tama. Fordia: Topic Music Ubraray Pa- garanged discriptional for the Similar Presented and submitted charger for publication for the ISAME (Sth Annual International Symposum on Assessment of Annual International Symposum on Assessment of Core Aris and Othernhalton for special learners. Completed one study on guilar fearming research with upsteph Keubler (psychology) and William Pyrm (guilar), upsteph Keubler (psychology) and William Pyrm (guilar),	en.				Special Learners constrict MME (Column co- Ecorporal Learners Sholl of MME (2016 Ecorporal Learners Sholl of MANE (2016 Ecorporation) unsetter collor, and constation, indrawal column eldor for administrator's column for OA/E Ervoy journal	
diret.	1010							ITEA Reviewer, Adjudicated Ok	ated OK
Contragio	TRUC E	Once again this year (have really worked to get out to public schools and i have visited af in chail. I went to workhats Coleman, wichte East High School, Ukriha Scuth High School, Coethy High School, Soddar High School, Saina south and Corthan High Schools, Smoko Yaller High School, Outh and Control High Schools, Smoko Valler High School, Outh Scuthward, and Two High Schools in Edmund, OK.				Tet and 2nd at MEEA, Asst. Pr. Vola in Sym. Orch. NW Arkansas		My subtartical project was to spend three weeks in Ghamber Music ai The Barn received a grant f Baraguay. The first concerning the performance following music to her of Baraguay. The first concerning the following music to her of the Arts and the kan way 25 and fabrarded chamber music of flocothemic Creative Arts Inductry to the Arts and events camera and holk music of Paraguay. Then I solored with the Marke in 2014. The grant concerts and events camera and holk music of Paraguay. Then I solored with the Marke in 2014. The grant concerts and events camera and holk music of Paraguay. Then I solored with the Marke in 2014. The grant concerts and events to the Argonomic at UAA monities (Marker and and Roth Marker and Fourter Stirl, was able to make new connections at UAA monities (Marker and and Stirl, was able to make new connections at UAA monities (Marker and and Stirl, was able to make new connections at UAA monities (Marker and and Stirl, was able to make new connections at UAA monities (Marker and and Stores Band Concert at Nav 23. 1 also neculted and now have in my viola. Thom WSU composed to a mer composit way can be new connections at UAA monities (Marker and Barborneriz) (Marker 21. 1 also neculted and now have in my viola. Thom WSU composed to a mer composit way is to open the chors to WSU for Marker and WSU composed to a mer composit Marker 23. 1 also neculted and now have in my viola. (ConcWSU composed to a mer composit Marker 23. 1 also neculted and now have in my viola. (ConcWSU composed to a mer composit Marker 23. 1 also neculted and now have in my viola. (ConcWSU composed to a mer composit Marker 23. 1 also neculted and now have in my viola. (ConcWSU composed to a mer composit Marker 23. 1 also neculted and now have in my viola. (ConcWSU composed to a mer composit Marker 23. 1 also neculted and now have in my viola. (ConcWSU composed to a mer composit Marker 23. 1 also neculted and now have in the viola. (ConcWSU composed to a mer composit Marker 23. 1 also neculted to a mer composite to a mer co	Chamber Music at The Birn received a grant from Netoonal Enclorement for the Analor and the Kanasas Constoine Antra Moustry to himig music to her ny of Marier in 2014. The grant concerts and events began this past synthag and summer is forshim-uled chamber music concerts at Dilnics on Saturday monimys (Mariel and a Sousa Band Concert at New Morket Starmel to addition: Bell exa and Hor Rise performation to addition: Bell exa and Hor Rise performation to solve and and the Starmfeld-Durn that are completed and will be premiered in 2016.
Daves	FALSE	Natri1, KGO Pipe Organ Encounter at WSU,			П				
Delbel	THUE	TRUE St. Louis, 7 High School viate			Contona, taay. Worfd Sax: Congress: Strasbourg, France. Loudiana, West Va. Saxophone Day. FAS.	Sax Quartei Znó place Wolff Bing 2 students in KMEA		Students to Neth Memoran Sacophore Maimore In Orchael Poros 51,000 Koch. Cuante CD 1, Bundenta Com, in Untamo - Champelon, L. Endoneed Adjudicated KSMEA solo and ensemble by Yamata, D. ANSERVandoren Company, Schank Avand for Eceletrice in Creative and Schank Manhor.	Michael Ports \$1,000 Koch, Quanet CD recording, Adjudicated KSMEA solo and ensemble.
Fives	FALSE			UG Research and Creative Activity Forum, COMA search committee, SOM Video Committee,	Bson Hill Jazz Festival, CK. Guest amist for U. of NO Big Bands Seath Jazz Zonta Soreary Freatmation. St. Louis Community College and CK Baptist U, Southwestern Psycrotografi Association. Palace City Summer Jazz Camp, Midneth. 20. Storix Fraids. SJ: FKS. Statt Science, Midneth. SJ: Storix Fraids. SJ: FKS. Stattamins Coll.	MM Ora	MM final project 3 Orals committees	Recorded CD. UFICA Grant SA 500.	rant \$4,500.
Foley		Juoyful Yone Smart Camp, Empala, KS Smrg Immrov Day, Emporta State University University School Banet Day Base Excorpt Clinic, owness of Wohita Youth Symphony		Coordinato of Music Coordinato of Music Director of Jazz Studies D Vionin Statch Committee D Committee D Committee D Committee C Committee C Committee C Committee C Committee C Committee C	Symbony Onceard, Brand Personal Monet Ferlau Symbony Onceard (16 connects), Faunity resides with St. Retersburg Sting Quartel and Steve Hatfield, KTDS Retersburg String Quartel and Steve Hatfield, KTDS Festival Over Soft restance performances. Recordings: Moreard and Anouclek, Mischiel Makers, Haymakers, Marra Elema.			Wethous Just: Feedbaut in the	
Historicat	FALSE		KMEA Contert Chorale. KCDA Session	un	W80 Chana Divedue. Conductiv. Central Pauline League Honor Choir, Conductor, BOCH Festival Pauline League Honor Choir, Conductor, BOCH Festival League Honor University of Necretical Choir, Necker University Context Enter States Front Choir, Necker University Context Choir Tento Sociolo States Children Passion and			WSU Concert Chorale. Semimatist in College/University Choral Performance, American Price.	elujah

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Draits 8 <u>uppercore properts</u> Taught at Elm City OnamberFreat In New Haven. Carl and the Bud Conlege Conservatory Preparations	
Red Trok Alabama Sym. 2014 Place, NOA In Greensboro. ALC	Ered Tryk, Alubanna Sym. Brid Prace, NOA in Greensbooro. 2010 2011 2011 2011 2011 2011 2011 201
Marshall Umv, UT Austin, TX, Sinie et Sam Marcos, Buebeaurds Costile WSO. Die Flodermans lor NOA. In Demet Cuarter Immy. Bernet Cuarter Immy: Vand Finnesen Unv. Emponia Strate Demet Cuarter Immy Vand Finnesen Unv. Emponia Strate Angream Sym. in Camopre Hall (Assoc. Concertmaster).	Marshall Uhru, UT Austin, TX Shale at Sam Marcos, Buebeard's Castle WSD. Die Floreimaus for NUA. In Beinnet Custert in NYC and Finneeticn Uhru, Emporta State U. Lake Tables Summerless Crich (Assoc. Concernmaster), American Sym. in Camogre Hall (Assoc. Concernmaster), Merican Sym. in Camogre Hall (Assoc. Concernmaster), Merican Sym. in Camogre Hall (Assoc. Concernmaster), Concernmaster, March March Caroline State Concernmaster, March March Caroline State State State State March March Caroline State State State State March March Caroline State State State State March March Caroline State March State State State March March Caroline State State State State State State March March Caroline State S
B Burber of S Burber	0
Activity on a national scale includes adjudicating the static 2004. Taum acceleration competition in Indiana, serving as judge-clinician Ecological for two lections in LaW Vegets appending a lander distribution of the interview clinical scale scale and the lander distribution of the American Stating Teachers Association presenting as 2000. Reader and the American String Teachers Association accession at the American String Teachers Association presenting and the American String Teachers Association Patiental Contenses. Serving and the Board of Directors of the Materian String Teachers. May and Directors of the Materian String Teachers and Directors of the Materian String Teachers. May and Directors of the Materian String Teachers. My provide Daharest of advect Clinic, Moscow, I was an invited diabatic for the Materian String Teachers. My profet Daharest and <i>Teachers Materian String Teachers</i> . My applied Daharest of and the String and the String and Directors of the Materian String Teachers. My profet Daharest 2015 issues of <i>American Scientifica</i> and the American String Teachers. My Regist Renting References and and the String and the American String Teachers. My Regist Reference Pathones String and the Materian Material and the String and American String Teachers. My Regist Reference of the Materian String Teachers. My Regist Reference of the String and American String and the American String Teachers. My Regist Reference American String Teachers. My Regist Reference String Teachers and the Reference String and the American String Teachers. My Regist Reference String Teachers and the Reference String and the American String Teachers. My Regist Reference String Teachers and the Reference String and teachers and the Reference String Teachers and the Reference String and teachers and the Reference String Teachers and the Reference String and teachers and t	Adrivity on a national scale includes adjudicating the state Adrivity on a national scale includes adjudicating the state consistent acompetition in thefana, serving as judge clinician for two features fained. We see a percenting a service of clinician technical scale and the American fained account of the advisor of clinician for the fail workshop of the Gorgia Chynerol Scale and the American String Technican Association National Conference, serving a partial for the National Directors of the American MMCA section, the National Directors of the American MCA section on the Bard of Directors of the Merican MCA section on the National Scale and the American MCA section on the State of Directors of the Merican MCA section on the State of Directors of the Merican Scale of the National Scale and the American Scale Scale and of Directors of the Merican Scale of the National Scale and American Scale Scale and the Scale Scale and American Scale Scale and the Scale Scale and American Scale Scale and American the Barding Journal for orchestin a data totar. Twas attected by the leading Journal of orchestine a data totar a twas attected by witchild Scampany Orchestine, Wichild Scampany Orchestine, Wichild Scampany Orchestine,
Activity Activity (or twost) for twost) for twost of anticity activity (b) treate anticity (b) treate anticity (b) treate (b) treate	
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	so Educators Journal.			At of There act hin At of There: Are John Carriger & John Carriger & Athol Lang Syne (co- ar)			over 300
Publish/Grant	Review Board Mercher for Music Educators Journal National Music Review Educe			National: Explosition by Junual D Freason II in National D Freason II in Nature 24 and Nature 25 and			Set-published book has sold over 300 toopes-induding Europe.
Miscellaneous and Awards	Adyudicator: Kansas State Lurge Ensemble Featival Re Adyudicator: Kansas State Lurge Ensemble Featival (S State Featival) Stormer League Adataring Festival Statering Featival Calincian; Goddard Elsenhwer Middle School Elincian; Goddard Elsenhwer Middle School Band, Misc: Peataring Featival Workshops: Angan Dieser – Chall Summer Workshops: Statering Featival Workshops: Statering Featival Congless Elementary School Dougless Elementary School	E		Adjudcalor WSU Franc Festival,	Adjudicator State solo and ensemble contest in Lawrence.		
	2. plus 6 orals		9 Orals 3 recital committees				
1.0	All education people can say we paident tobar due automatishtion the starting and meat of the students the starting and meat of the student term all student eaching term all student eaching uncommony. Flux, mark Neepler was awarded the Outstanding Young Band Director Award from KBA.						Jenutrian Dozos wor the AssisanUnlilly Horn position with the Rochester Philiamonic Matt Beynolds applied for and was awarded a Noch Foundation Grant for \$5,000 00 which helped him
Parformances	Bue Late Fire Ars Camp Conductor, I also conducted the Dental Pallar League HS forond band tas fin January of 2015, I Just completed the KASTA hondr criteratia.	WGO, Guest reotal Bluefield College. Bluefield, VA	6 performances of works (2 national, 4 localitegonal), On hain 26 pieces on 14 concerts			Oktinoma State University Guest, Artist Rectilal Series (as a member of Onter Din Perhade Mins Cali Peretualidae member of Onter Din Perhade Mins Cali Peretualidae Series (Canend Series (as a minther of St. Peretualidae Series Outer). Perhadmane at the Kasas Music Equatories Mans Dates (J. Perhadmane at the Kasas Music Equatories Personal Sing Outer) of a same of St. Petersburg String Depterum Theater The Pheess Classical Vocal Tho Concart (With Flock Concents (as a member of St. Petersburg String Mill St. Charles Hall, Mesgen (Luceme, Switzerfand) Bandsam Art Steffer of Cherterin, US Bandsam Art Steffer of Cherterin, US Bandsam Art Steffer of Charlmer Music Concetts (Falts Millage, CD) Summer Music from Greenston (Greensbord, VT) Werhat Symptony Orchestra (as a Fincipal Cellist), Werhat Symptony Orchestra (as a Phropical Cellist),	
Commuses			na	m	0	3 and Faculty Senate	Wolff Bing CFA T&P. SOM Health and Safely.
Presentations	Presentations: Sundeast: Music Education Repeated: Moneau Improvemprises. Moneau Improvembrane Band & Occhestra Callo, ASTA Moneau Immanone Band & Occhestra Callo, ASTA National Contenence, KS American String Teachers. Hudchinson KS, I also presented at NuEA in Feb of 2015.			Presentation at 2015 KCDA convention, "The Well- Presentation at 2015 KCDA convention, "The Well- Conductor/Points/Allance in the Choral Reheatallow Conductor/Points/Allance in the Choral Reheatallow WMMTA (Workita Neuropoilan Music Teacher) association) series. "Tomorrows' paints: Preapting our Suscention for allowed Sallis", "Performance with Adam Unsworth, Associate Professor of Franch Hon at Unsworth, Associate Professor of Franch Mora Unsworth, Associate Professor of Franch Mora Unsworth, Associate Professor of Franch Hon at Unsworth, Associate Professor of Franch Honal Unsworth, Associate Professor of Trundord Math Unsworth, Associate Professor of Trundord Math Unsworth, Associate Professor of Trundord Attennoon Music Cub Resital Series (September, 2015), Performance of Next Weyl Scronett Chorale (October, 2015), Performance with Weyl Scronett Chorale (October, 2015), Weyl Scronett Scronett Chorale (October, 2015), Weyl Scronett Scronett Scronett Chorale (October, 2015), Weyl Scronett Scronett Scronett Chorale			Performed at the lint". Hom Society in LA
Recruiting	I war a guest clinear at a frur schoole & talked about Ware sens in conducted bodh school band of wing the Middes School Band Day I also mak with 6 samplas visitors about coming to WSU to study music ed,	This year i have been locurage any recruitment efforts an the state of Charses, offensing may recruitment efforts preparation minics and searce locurage pre- tions and travening to many public schools to start mere students and mysel, we have started over 20 new guodents and mysel, we have started over 20 new modernize the kil-State dintes webbie the provides online dintics for winds, break and state and dilocing for district and state ensembles about the Double Peed Day, also direct annows for the existing and the district and also about the Double Peed Day, also direct annows for				Normeast Magnat High School, Wichta High School Dedatar High School control. Deny, Kis Derby High School control. Deny, Kis Schurt West Migh School recturing schurt West Migh School recturing Schurt West Migh School values Kis Schurt West Migh School Vanhan, Kis Voulls School Constant Feathau, Wichta State University, Wichta, Kis Wadel School Constant Feathau, Wichta State University, Wichta, Kis School Constant Feathau, Wichta State University, Wichta, Kis School Constant Feathau, Wichta State University, Wichta, Kis State School Constant Feathau, West High School recruiting Dates North Wilsshift, School Constant Feathau Statemate Misson, Kis Satar School Wall High School, Califier, Kis Satar School Waller High School, Sathar, Kis Satar School Waller High School, Sathar, Kis Satar School Waller High School, Sathar, Kis Satar School Waller High School, Califier, Kis Satar School Waller High School, Sathar, Kis Vourth Symphony Orcheatra, Wichta, Kis	
MSO	LU NU NU NU NU NU NU NU NU NU NU NU NU NU	TRUE	FALSE	PALSON PALS	FALSE	9 44	TRUE
Faculty	Oare	Patierson	Roush	Strengton	Sheliy	Shuttarev	Smith

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Trechak	FALSE	8 new plano students	Hutchmson Piano Teachers Fall Festival 1/24 clinic					Attended Alan Frazer Plane, Instructe in Horthampton, Director of Kybd, Area, Adjudicated and organized WSU Prano Festival, Adjudicated Fr, Haves Stare L, Young Artest Competition.	
Vance	FALSE		KMEA H	Hom Search				adjudicator for various district and state testivals Innough KHSAA	
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Wite	FALSE		ecolorizancy the WSU All-state workshop, workshop, workshop, workshop, with Savih Carolina Music Educators. In University of Plonta, 1 admissional fee annual webs, alteroiding to all school and the Admiss Music Educators. In University of Plonta, 1 concerts and versiting as a clinician with their choirs.	10 (Chair 2)	My rew composition, Magnificat, was premiered at both the WeSU Cannellegity Concrete and at Eastminate Presbyterial WeSU Cannellegity Concrete and at WeSU (2014), In addition my square concrete load at WeSU, I was mined as the three evolutions of a mitter-cuttant phone at the WesU and Detrained Tolerance' ceremony at Century II in Movember			adjuldcator for both the Oktahoma and Kansas state featurals, the Kansas Solo and Enembea state econtest, and was a judge for the "Worlds of Furr choral testival in Kansas City, MO.	antice published in the Kamaa Muaic Review which ware quickly picked up by the ACDA chiltre national magazine ChorTeach.

Last	First	Year	Accomplishment
Addis	Tate	BM 2009	Received the Master of Music in organ from the Yale University
			Institute of Sacred Music. He is currently pursuing the coveted
			Artist's Diploma at the Oberlin Conservatory of Music and is now
			organist at the First Baptist Church in Asheville, North Carolina,
			where he has founded a series of organ recitals called "Bach's
			Lunch".
Bergquist	Laura	BME 1979	Recently concluded a position as Conductor of ALLEGIANCE - A
			NEW MUSICAL, starring George Takei and Lea Salonga. She has
			conducted National and International tours of MISS SAIGON,
			KING AND I and TITANIC, EMMA, DADDY LONG LEGS and many
			more.
Bishop	Andrew	BM 1993	Professor of Saxophone, University of Michigan
Brown	Jordan	BME 2007	KBA Outstanding Young Bandmaster 2015
Brown	Mandy	BM 2010	Washington National Opera: American Opera Initiative: Three 20-
			Minute Operas 2015. She also has been a Young artist at the
			Chitauqua Opera in 2014.
Burcham	Rachel		Finalist in LA's Next Great Stage Star Competition. She now plays
			the part of Eddie in "Mamma Mia" on broadway.
Campbell	Nathan	BM 1981	After receiving his bachelor's degree from Wichita State
			University, moved to southern California in 1981. While
			freelancing, he completed his master's degree at USC, where he
			studied with Vincent DeRosa. Nathan has performed and
1			recorded with the Los Angeles Philharmonic, Los Angeles Opera
			and San Diego Symphony. In addition to having performed with
			numerous local orchestras, he has been in the orchestra for
			many musical theatre productions in Los Angeles, including
			Sunset Boulevard, Beauty and the Beast, Ragtime, Phantom of
			the Opera, Lion King, The Producers and Wicked.
Ciulla	Nicholas	MM 2014	Nicholas Ciulla (MM 2014) is now the 2 nd Trumpet of the
			Alabama Symphony.
Cripe	Max	MM 1988	Max Cripe joined "The President's Own" United States Marine
			Band in July 1988. He was appointed principal French horn in
			2004 and French horn section commander in 2015

Last	First	Year	Accomplishment
Crust	Andrew		Andrew Crust is a North American conductor based in Montréal
			and Colorado. His recent conducting positions include Cover
			Conductor of the Kansas City Symphony, Assistant/Cover
			Conductor of the Boulder Philharmonic, Music Director of the CU-
			Boulder Campus Orchestra, Assistant Conductor of Opera McGill,
			and Assistant Conductor of the CU-Boulder Symphony and
			Chamber Orchestra. He is in the final stages of a doctorate at the
			University of Colorado-Boulder in orchestral conducting with
			academic emphasis on Brahms performance practice.
DePoint	Nathan	MM 2006	Nathan DePoint is the Director of Artistic Administration at Ft.
			Worth Opera.
Dozois	Jonathan	MM 2015	Rochester Philharmonic Orchestra in February 2015 to serve as
			acting assistant principal horn.
Dreiling	James	MME 2003	WSU MME Instrumental Music Conducting, WSU Bands GTA -
			Director of Bands and Assistant Professor of Music at Berea
			College (Berea, Kentucky)
Fraser	Sarah	BM 2007	Sarah Fraser is an agent for Fletcher Artist Management, is an
			arts administrator at Opera America, and is directing at Castleton
			Festival.
Gable	Mirella	MM 2014	Accepted to the prestigious Aspen Music Festival where she
			studied with David Wakefield of the American Brass Quintet and
			performed in a WW Quintet with Per Hannevold, bassoonist in
			the famed Bergen Quintet. She also received a privately funded
			scholarship of \$5,000 plus travel. Currently 3rd Horn for the
			Wichita Symphony Orchestra and the Symphony of Northwest
			Arkansas and has subbed with the Oklahoma City Philharmonic
			and Rochester Philharmonic orchestras.
Gilmore	Nicholas	BM 2009	Nicholas Gilmore is the Artistic Director Heartland Opera Theatre
		MM 2011	Joplin MO; conducting Loveland Opera Theatre, Opera on the
			Avalon New Brunswick.
Gilmore	Stehpanie	MM 2009	Stephanie Gilmore has performed with the National tour
			"Beauty and the Beast" and Off-Broadway/regional "Nice Work if
			you Can Get It".
Goter	Rachelle	BME 1994	WSU BME Instrumental Music and MM Clarinet Performance;
		MM 2010	Adjunct Professor of Clarinet and member of the faculty Tower
			Woodwind Quintet at Friends University (Wichita); Wichita
			Symphony Orchestra Clarinetist; Kansas Bandmasters
			Association recipient of the 2000 Outstanding Young Band
			Director award;
Guerrero	Lily	MM 2014	Lily Guerrero has performed with the Wichita Grand Opera,
			Winter Opera St. Louis.

Last	First	Year	Accomplishment
Hagstrom	John	MM 1990	2nd Trumpet, Chicago Symphony Orchesta
Hakoda	Ken	MM 1999 MM 2000	WSU MM Instrumental Conducting and MM Composition, WSU Bands GTA - Conductor and Music Director of the Salina Symphony (Salina, KS); Associate Professor of Music (Choir,
			Orchestra, Music Education) and Chair of the Music Department at Kansas Wesleyan University (Salina, KS); Recipient of the Kansas Bandmasters Association 2003 Young Outstanding Band Director
Hamant	Dana	BME 1978 MME 1983	BME and MME Instrumental Music, WSU Bands GTA – Assistant Director of Bands at Friends University (Wichita); Recipient of the Kansas Bandmasters Association 2014 Outstanding Band Director Recipient of the 2012-13 National Federation of State High School Association's Outstanding Music Educator award; Formerly Wichita Public Schools USD 259 Beginning Band Specialist and Director of Bands at Wichita East HS and Wichita North HS; prior teaching experience as Director of Bands at Cimarron HS and Assistant Director of Bands at Hutchinson HS.
Hoelscher	Mark	BM 1986	Freelance Trombonist, Milwaukee, Wisconsin. Bass Trombonist with the Millar Brass Ensemble.
Jazz			Jazz Website
Jones	Adam	BM 2007	Bass Trombone, The Philharmonic Orchestra of the State of Queretaro
Kleopfer	Matt	MME 2011	MME Instrumental Conducting – WSU Band GTA - Recipient of the 2015 Kansas Bandmasters Association <i>Outstanding Young</i> <i>Band Director</i> award; Recipient of the 2014 <i>Kansas Horizon</i> <i>Award for Exemplary First-Year Teachers</i> ; Director of Bands, Iola (KS) High School (2012-present)
Lesser	David	MM 2007	He is Principal Horn of the Dallas Wind Symphony (Principal on the much praised recording the ensemble's music of Percy Grainger) and a member of the Plano and Irving Symphony Orchestras

Last	First	Year	Accomplishment
-	Edwin	BM 1996	In addition to a full playing, touring, and recording career he is also on the faculty at the USC Thornton School of Music, teaching bass in the jazz studies department. Livingston has also appeared in several feature films, including Ray and Dreamgirls, and has performed on The Tonight Show with Jay Leno, The Ellen DeGeneres Show, The Today Show, Live with Regis and Kelly and the A & E show Private Sessions with Queen Latifah. Livingston has also performed in the musical productions of Stormy Weather starring Leslie Uggams, Ain't Misbehavin' and SPAMALOT starring John O'Hurley. He has two CD's as a leader performing original music, The Edwin Livingston Group and Transitions.
Lovell	Chris	BME 2013	KASTA Young String Teacher of the Year 2013
Madden	John	MME 1987	WSU MM Instrumental Conducting and MME Instrumental Music, WSU Bands GTA - Associate Professor of Music, Associate Director of Bands and Director of the Spartan Marching Band at Michigan State University (East Lansing)
Марр	Michael	MM 2007	KBA Outstanding Young Bandmaster 2014
Mathis	William	BME 1986	Professor of Trombone, Bowling Green State University
McKoin	Sarah	MME 1989	Professor of Music and Director of Bands at Texas Tech University (Lubbock)
Nebel	Dan	MM 2011	DMA program, University of Northern Colorado. one of four students accepted nationally to attend the Colorado College Music Festival from June 2012, Colorado Springs, CO. 1st prize at the International Horn Society's High Horn Excerpt competition at Brisbane, Australia in June, 2011. He is now a hornist with the United States Air Force Band of the Golden West, Travis AFB, CA and also serves as a media representative for the unit.
Pardee	Travis	BME 2000 BM 2000	WSU BME Instrumental Music Education and BM in Saxophone Performance2015 Recipient of the Nevada 2015 Myra Greenspun Award for Teaching Excellence recognizing an exemplary public school teacher who is successful in using innovative teaching strategies and raising student achievement; Nevada Music Educators Association 2015 Music Educator of the Year award; Director of Bands and Chair of the Performing Arts Department at Foothill High School, Henerson, Nevada; Adjunct faculty member with the College of Southern Nevada, Henerson, NevadaWSU BME Instrumental Music Education and BM in Saxophone Performance –

Last	First	Year	Accomplishment
Parrish	Angela	BM 2010	She earned MM in Jazz Piano from UC – Greeley in spring 2012.
railisii	Aligeia		Afterwards she moved to Los Angeles and just released her first
			album, "Faithful and Tall".
Powell	Michael	BM 1973	Trombonist with the American Brass Quintet and on the faculty
Powell	wiichaei	1973	of the Juilliard School, SUNY at Stony Brook and the Aspen Music
			School. He also performs regularly with the Orchestra of St.
			Luke's, the Orpheus Chamber Orchestra, The Chamber Music
Deve		DNA 2000	Society of Lincoln Center, and many others. She has been the Full-time Associate Director of Music at St.
Rau	Laura	BM 2009	
			Michael the Archangel Catholic Parish, Leawood, Ks, since 2013.
			She is also a Doctoral Candidate ("all but dissertation") at the
			University of Kansas, student in the Church Music & Organ
-		D. 4 4 0 0 0	Division, expected graduation Summer 2016.
Shaw	J.D.	BM 1992	J.D. Shaw is Associate Professor of Horn at University of South
			Carolina and was formerly the French hornist with the
			internationally acclaimed Boston Brass where he was creative
			director, music arranger and co-owner of the ensemble. JD is an
			active solo artist and travels extensively throughout the United
			States as well as many countries in North America, Europe, and
			Asia.
Short	Aaron	BM 2011	Has performed with the Sante Fe Opera, DuPage Opera,
			Chautauqua Opera, Portland Opera, Florentine Opera
Silvey	Brian	MME 2005	WSU MME Instrumental Music Conducting, WSU Bands GTA -
			Associate Director of Bands and Associate Professor of Music
			Education at the University of Missouri (Columbia) School of
			Music
Simpson	Andrew	MM 2015	Andrew Simpson has performed with the Central City Opera,
			Sante Fe Opera, Chicago Opera Theatre.
Skipworth	Jacob	MM 2015	has performed with the Chautauqua Opera, Wichita Grand
			Opera.
Skornia	Dale	MM 1993	WSU MM Instrumental Conducting, WSU Bands GTA - Assistant
			Professor of Music and Director of Athletic Bands at Ferris State
			University (Big Rapids, Michigan)
Stanley	Anne Marie	BM 1991	Faculty, Eastman School of Music
		MM 1993	
Thompson	Steve	BM 1987	Professor of Trombone American River College, Sacramento, CA
Tryon	Andrew	MM 2009	U.S. Army Field Band of Europe in Heidelberg, Germany,
			considered the best band in Europe.
Tummons	Cathy	BME 2014	KASTA Young String Teacher of the Year 2014
Voth	John	BM 1995	since @1995 has been tubist with the Army Brass quintet in
			Washington, DC.

Last	First	Year	Accomplishment
Whaley	Jeffery	MM 2008	Principal Horn Position with the Knoxville, TN Symphony while
			continuing his full-time teaching position at Eastern Tennessee
			State University in Johnson City, TN.
Whisler	Dan	BME 2009	American Prize for Orchestral Conducting, currently Director of
			Orchestras at the Youth Performing Arts School in Louisville, KY.
Wilson	Matt	BM 1986	Wilson leads the Matt Wilson Quartet, Arts and Crafts, Christmas
			Tree-O and the Carl Sandburg Project. Matt is integral part of
			bands led by Joe Lovano, John Scofield, Charlie Haden, Lee
			Konitz, Bob Stewart, Denny Zeitlin, Ron Miles, Marty Ehrlich, Ted
			Nash, Jane Ira Bloom and Dena DeRose among others. He has
			performed with many legends of music including Herbie
			Hancock, Dewey Redman, Andrew Hill, Bobby Hutcherson, Elvis
			Costello, Cedar Walton, Kenny Barron, John Zorn, Marshall Allen,
			Wynton Marsalis, Michael Brecker, Pat Metheny, Bill Frisell and
			Hank Jones. Wilson has appeared on 250 CDs as a sideman and
			has released 9 as a leader for Palmetto Records as well as co-
			leading 5 additional releases.
Yeakley	Brian	BM 2012	He has performed with the Wolftrap Opera, Glimmerglass
			Opera, Houston Grand Opera.

2015 GRADUATE PROGRAM ASSESSMENT REPORT Wichita State University School of Music Program Name: Master of Music, Master of Music Education Date: 5/13/2016 School/College: Music/Fine Arts Campus Box: 53

I. The Graduate Program Assessment plan

A. Mission Statement

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

B. Constituents

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

C. Program Objectives

1. To recruit and maintain a community of qualified degree-bound music graduate students.

2. To recruit and maintain a qualified faculty.

3. To maintain a curriculum that reflects the skills and knowledge necessary for employment in music and/or further graduate study.

4. To support the curriculum by regularly providing appropriate courses.

5. To provide suitable research tools and facilities.

6. To maintain graduates' satisfaction with the program.

7. To place a reasonable number of graduates into jobs or further study within one year.

D. Educational Student Outcomes

Graduating students will:

1. demonstrate proficiency in their chosen field.

2. be able to demonstrate the ability to conduct research in their chosen area of study.

3. be able to demonstrate a working understanding of music theory.

4. be able to demonstrate a working understanding of music history.

5. demonstrate the potential to discuss and solve contemporary problems in various aspects of music.

E. Assessment of Program Objectives

<u>Program Objective 1.</u> To recruit and maintain a community of qualified degree-bound music graduate students.

Assessment: To admit 10-15 students in the the program each year. The graduate coordinator will certify that all students accepted into the "full standing" category will meet GPA requirements and that international students will meet TOEFL requirements.

Program Objective 2. To recruit and maintain a qualified faculty.

Assessment: The Director will certify that the School of Music adheres to WSU employment, tenure and promotion policies; the Director will also conduct an annual review of each faculty member, according to school procedure.

The graduate coordinator will certify that at all final project committees will be chaired by graduate faculty members.

<u>Program Objective 3.</u> To maintain a curriculum that reflects the skills and knowledge necessary for employment in music and/or further graduate study.

Assessment: The School of Music will follow National Association of Schools of Music (NASM) guidelines for music curricula and will regularly undergo NASM accreditation.

<u>Program Objective 4.</u> To support the curriculum by offering appropriate courses in a timely manner.

Assessment: Graduate exit survey item "Course offerings enabled me to complete my degree in a timely manner"

target number: at least 80% agree

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

Program Objective 5. To provide suitable research tools.

Assessment: to score at least 80% "Satisfied or higher" in graduate exit survey items "Library: Resources for research" and "Library: Overall satisfaction"

Program Objective 6. To maintain graduates' satisfaction with the program.

Assessment: on the graduate exit survey item: "On a scale of one (very dissatisfied) to five (very satisfied), rate your overall satisfaction with your program of graduate studies at WSU," the School of Music should score at least 80% "satisfied or higher"

Assessment: on the SNAAP (Strategic National Arts Alumni Project) survey question: "Overall, how would you rate your experience at WSU while pursuing your graduate degree?," the School of Music should score at least 3 on a 4-point scale.

<u>Program Objective 7.</u> To place a reasonable number of graduates into jobs or further study within one year.

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

<1> Obtained work prior to leaving WSU

<2> Obtained work in less than four months

<3> Obtained work in four to twelve months

<4> Obtained work after more than a year

<5> Have not yet found work

<6> Did not search for work after leaving program

<7> Pursued further education

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

F. Assessment of Educational Student Outcomes

<u>Educational Student Outcome 1.</u> Graduating students will demonstrate proficiency in their chosen field.

Assessment:

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

Music performance: graduate recital

Piano Pedagogy: Terminal project (choose one) Recital-Lecture or Professional In-service Presentation

History/Literature: Thesis

Theory-Composition: Thesis

Piano accompanying: Terminal Project

Music Ed: Terminal project

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

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

Assessment:

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

Educational Student Outcome 3. Graduating students will

be able to demonstrate a working understanding of music theory. Assessment:

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

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

Assessment:

Students will be assessed by their work in a sample project for a course in Music History/Literature chosen from the following: Mus C 893, 894, 895,

896, 897). Example: "Analyze a work appropriate to the musical time period you are studying. Identify the techniques used in the specific time period, such as modality, counterpoint, tonality, figured bass, partwriting, modulation, chromatic harmony, and form. **You must have the professor's approval of the musical work to be analyzed."

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

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

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

G. Feedback into the Program

Process:

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

H. Annual Report:

The Assessment Report will contain:

1. The Graduate Program Assessment plan

2. Results from data collection for the previous academic year

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

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

E. Assessment of Program Objectives

<u>Program Objective 1.</u> To recruit and maintain a community of qualified degree-bound music graduate students.

Assessment: To admit 10-15 students in the the program each year. The graduate coordinator will certify that all students accepted into the "full standing" category will meet GPA requirements and that international students will meet TOEFL requirements.

Admissions:

2013-14	28
2014-15	30
2015-16	38

Program Objective 2. To recruit and maintain a qualified faculty.

Assessment: The Director will certify that the School of Music adheres to WSU employment, tenure and promotion policies; the Director will also conduct an annual review of each faculty member, according to school procedure.

Result: Certified

Assessment: The graduate coordinator will certify that at all final project committees will be chaired by graduate faculty members.

Result: Certified

<u>Program Objective 3.</u> To maintain a curriculum that reflects the skills and knowledge necessary for employment in music and/or further graduate study.

Assessment: The School of Music will follow National Association of Schools of Music (NASM) guidelines for music curricula and will regularly undergo NASM accreditation. Results: NASM accreditation is complete with no probationary measures for the graduate program

<u>Program Objective 4.</u> To support the curriculum by offering appropriate courses in a timely manner.

Assessment: Graduate exit survey item "Course offerings enabled me to complete my degree in a timely manner"

target number: at least 80% agree Results: 2013 94.7% 2014 87% 2015 85%

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

Program Objective 5. To provide suitable research tools.

Assessment: to score at least 80% "Satisfied or higher" in graduate exit survey items "Library: Resources for research" and "Library: Overall satisfaction"

Results, "Resources for research"

2013 Library Resources for Research 84.2%

2013 Library: Overall Satisfaction 89.5%

2014 Library Resources for Research 86.2%

2014 Library: Overall Satisfaction 82.8%

2015 Library Resources for Research 90.5%

2015 Library: Overall Satisfaction 81%

Program Objective 6. To maintain graduates' satisfaction with the program.

Assessment: on the graduate exit survey item: "On a scale of one (very dissatisfied) to five (very satisfied), rate your overall satisfaction with your program of graduate studies at WSU," the School of Music should score at least 80% "satisfied or higher"

Results: 2013 89.5% 2014 81.7% 2015 78.5%

Assessment: on the SNAAP (Strategic National Arts Alumni Project) survey question: "Overall, how would you rate your experience at WSU while pursuing your graduate degree?," the School of Music should score at least 3 on a 4-point scale. Results: No Data was collected and we are eliminating SNAAP as an assessment tool

<u>Program Objective 7.</u> To place a reasonable number of graduates into jobs or further study within one year.

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

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<3> Obtained work in four to twelve months

<4> Obtained work after more than a year

<5> Have not yet found work

<6> Did not search for work after leaving program

<7> Pursued further education

Assessment: in the SNAAP survey item "How closely related was your first job or work experience to your training at WSU?", most graduates should respond "Closely related." Results: No Data was collected and we are eliminating SNAAP as an assessment tool

F. Assessment of Educational Student Outcomes

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

Assessment:

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

Music performance: graduate recital

Piano Pedagogy: Terminal project (choose one) Recital-Lecture or Professional In-service Presentation History/Literature: Thesis Theory-Composition: Thesis Piano accompanying: Terminal Project Music Ed: Terminal project These will be assessed by a committee of three faculty, chaired by a graduate faculty member,

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

Results: Rubric was not implemented and a new method of assessment will be put in place

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

Assessment:

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

Results: Rubric was not implemented and a new method of assessment will be put in place

<u>Educational Student Outcome 3.</u> Graduating students will be able to demonstrate a working understanding of music theory.

Assessment:

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

Results: Rubric was not implemented and a new method of assessment will be put in place

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

Assessment:

Students will be assessed by their work in a sample project for a course in Music History/Literature chosen from the following: Mus C 893, 894, 895,

896, 897). Example: "Analyze a work appropriate to the musical time period you are studying. Identify the techniques used in the specific time period, such as modality, counterpoint, tonality, figured bass, part writing, modulation, chromatic harmony, and form. **You must have the professor's approval of the musical work to be analyzed."

Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric. Results: Rubric was not implemented and a new method of assessment will be put in place

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

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

Results: Rubric was not implemented and a new method of assessment will be put in place

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

The 2015 Graduate report was approved by an Ad Hoc Committee consisting of the the previous graduate coordinator Dr. Mark Foley, and the new graduate coordinator Dr. Aleks Sternfeld-Dunn, and School of Music Director Prof. Russ Widener. Proposed updates for the 2016 Graduate Assessment plan will be voted on by the Music Advisory Council (MAC) in the first meeting of the 2016-17 school year.

Bi-Weekly meetings with MAC have been occurring since March to evaluate and work on the School of Music Program review with input by the School Music Assessment Committee which convened weekly meetings beginning in academic year 2015.

Proposed Updates for the 2016 Graduate Assessment Plan

Mission Statement

The School of Music graduate program has two core missions. The first is to serve the students. We encourage our graduate students in the various disciplines of the school to develop and grow as creative artists through applied learning experiences and engaging them in both critical and creative thinking.

The second mission is to serve as a window to the university for our global community. The college provides art at the highest level possible for community engagement, discussion and thought.

Constituents

The two primary constituencies of the graduate program in the School of Music are the graduate students and the regional arts community.

Program Objectives

• The addition of curriculum focused on not just research but critical and evaluative thinking skills.

Student Recruitment

 Based on enrollment trends increasing <u>Program objective 1</u> from admitting 10-15 students to 25-30 students

SNAAP DATA

Removing SNAAP data from assessment from Program Objectives 6 & 7

Educational Student Outcome

• <u>Educational Student Outcome #2</u> will replace Bibliography rubric with a 95% pass rate for terminal oral exams.

- <u>Educational Student Outcome #3</u> will replace theory rubric with 95% pass rate of C or better in MUSC 852 and MUSC 832, as well as a 95% pass rate for terminal oral exams
- <u>Educational Student Outcome #4</u> will replace courses no longer offered with new history courses MUSC 891 and MUSC 892

	Outstanding	Above Average	Average	Below Average	Not Acceptable	Score
Tone Quailty	5	4	3	2	1	
	Proper tone production Tone production is	Tone production is	Tone production is	Elements of proper	Proper tone production	
	is evident in all ranges and dynamic levels	arrected in some ranges and dynamic levels	Inconsistent	tone production are seldom present	וא ווטר באומפוור	
Intonation	ß	4	æ	2	1	Score
	Pitch is consistently well centered	Minor problems exist in Intonation problems some ranges and/or evident dynamic levels	Intonation problems evident	Numerous intonation problems evident	Undeveloped intonation	
Interpretation	2	4	m	2	1	Score
	Musical, sensitive,	Consistent use of	Inconsistent use of	Lacks meaningful	Notes are performed	
	artistic use of style,	expressive elements	expressive elements	expression much of the with little meaningful	with little meaningful	
	tempo, phrasing & dynamics			time	expression	
Technique	S	4	3	2	1	Score
	Technique elements	Strong use of	Inconsistent technique	Minimal evidence of	Technique is clearly	
	are consistent	technique with some	that obviously detracts	technical proficiency	inadequate for this	
	throughout the	occasional	from the performance		performance	
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Rhythm/Notes	5	4	3	2	1	Score
	Rhythms and/or notes	Most rhythms and/or	Inconsistent rhythmic	Many rhythms and/or	Rhythm and/or note	
	are performed	notes are performed	and/or note accuracy	notes are performed	accuracy is clearly	
	correctly	correctly		incorrectly	inadequate	
Level of Materia	1 5	4	3	2	1	Score
	Level of material	Level of material	Level of material is	Level of material is	Level of material clearly	
	exceeds expectations	somewhat exceeds	adequate	slightly below	does not meet	
		expectations		expectations	expectations	

Music Jury Performance Assessment Rubric

Kheng Su Kl Chinneaux Fliza			Instrument	Major	Professor	Tone	Memory	Interpret.	Technique	Rhy/Notes	Material Level	
XI												
X	Su Kheng	MΜ	Piano	Accompanyir	Bees	4	5	5	5	5	m	
-	Elizabeth	MM	Piano	performance	Bees	4	4	4	5	4	5	
He Jian		MM	Piano	Performance	Bees	5	4	1 5	5	5	S	
Luecke Rachel		MM	Piano	Pedagogy .	Trechak	5	5	5	5	5	S	
Karnes Benj	Benjamin	B.M.	Piano	Sce	Trechak	5	5	5	5	5	Ŋ	
Luecke Sara		B.M.	Piano	Perf./Ped.	Trechak	5	5	5	5	5	S	Ŋ
Pack Alex	Alexander	B.M.	Piano	Performance	Trechak	4	5	5 5	5	5	2	
Cao Esther		B.M.	Piano		Bees	£	4	5	4	5	m	
Kesler Chris	Christina	B.M.	Piano	Pedagogy	Trechak	4	3	3	4	£	ŝ	
Luque Andrea		B.M.	Piano	undecided	Fear	4	4	4	4	4	m	
Martin Brenna		B.M.	Piano	Performance	Bees	5	4	1 5	4	4	IJ	
Graham KC		B.M.	Piano	performance	Trechak	4	4	4	4	4	ы	
Guo Ai		B.M.	Piano	Pedagogy	Fear	4	1 4	1 4	4	4	4	
Lingg Abigail		B.M.	Piano	Š	Trechak	5	5	5 3	5	5	Q	
Harshbarger Anthony		B.M.	Piano		Bees	5	3	3 4	m	4	ŝ	
Mahoney Cortland		B.M.	Piano	Theory/Com	Fear	3	5	5 4	4	Ω	4	
Miller Robert	ert	B.M.E.	Piano	Music Ed.	Trechak	4	1 5	5 4	4	Ϋ́	4	
Barker Anne		B.M.E.	Piano	Music Ed.	Trechak	5	0	5	ŝ	υ	-O	
Axmann Sarah		B.M.E.	Piano	Music Ed.	Trechak	5	5	5	5	5	5	

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earn Viola earn Viola earn Viola earn Viola earn Viola earn Viola Bass Bass Bass Bass Bass Bass Viola F Viola Bass Bass Bass Viola	raduate raduate raduate raduate raduate raduate raduate raduate reshman reshman reshman		Leonid Shukaev Leonid Shukaev Leonid Shukaev Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya	,	4 v 4 v v 4	4 い い 4 い 4 4 4 u	4 -0 10	4 ເ .	ນດວດສຸດ	25 30 29.5 27	4 ທ ທ ທ ມ	Catherine Consiglio Leonid Shukaev Selim Giray Alla Aranovskaya Boris Vayner Catherine Consigio Leonid Shukaev Mark Foley
eam Violin eeuu Celuo Violin eeam Violin eeam Violin eeam Violia Viola Bass Bass Bass Viola Bass Viola H Viola Vio	raduate raduate raduate raduate raduate raduate raduate reshman reshman reshman		Leonid Shukaev Leonid Shukaev Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya	4	4 ℃. گ	ის ის 4 ის 4 4 ძ. ი	2 22	ى بەر يەر يەر يەر 10 - 10 - 10 - 10 - 10 - 10 - 10 - 10 -	ອີນອີນອີນອີນອີນອີນອີນອີນອີນອີນອີນອີນອີນອ	30 29.5 27	ເດັນດີມ	Leonid Shukaev Setim Giray Alla Aranovskaya Boris Vayner Catherine Consiglio Leonid Shukaev Mark Foley
Cello earm Violin earm Violin earm Violin earm Violin earm Violin Bass Bass Bass Bass Bass Bass Viola Viola Viola Viola Viola	raduate raduate raduate raduate raduate raduate iraduate iraduate iraduate reshman reshman reshman		Leonid Shukaev Leonid Shukaev Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya	·	4 5	0 W 4 W 4 4 4 M	- 40	• س ه م م م		29.5 27	un un u	Selim Giray Alla Aranovskaya Boris Vayner Catherine Consiglio Leonid Shukaev Mark Foley
Cello Cello Cello Cearra Violin Cearra Violin Cearra Violin Bass Bass Bass Bass Bass Bass Bass Viola I Viola I	raduate raduate raduate raduate raduate iraduate iraduate reshman reshman reshman		Leomid Shukaev Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya	ب د	C 4	ר ע ע ע ע ע ע ע גע		ر ۲۰۰ ۱ ۰ ۲۰۰ ۱		27	i na u	Alta Aranovskaya Boris Vayner Catherine Consiglio Leonid Shukaev Mark Foley
Violin Violin Violin Violin Violin Viola Bass Bass Bass Bass Bass Viola Priola	raduate raduate raduate raduate raduate sraduate reshman reshman reshman		Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya	n 1	4	4 m 4 4 4 m		ი თ. 4 თ. 1	. w. ★ w			Boris Vayner Boris Vayner Catherine Consiglio Leonid Shukaev Mark Foley
Violin Violin Violin Violin Bass Bass Bass Bass Bass Bass Bass Viola I Viola I Viola	raduate raduate iraduate iraduate iraduate reshman reshman reshman		Alla Aranovskaya Alla Aranovskaya Alla Aranovskaya	n	F 1	0444 W		0.4100	n 4 w			Catherine Consiglio Leonid Shukaev Mark Foley
Violtin Violtin Violtin Viola Bass Viola Viola Bass Bass Bass Viola Bass Viola	raduate iraduate iraduate reshman reshman reshman		Alla Aranovskaya Alla Aranovskaya Alla Aranovskava	ŝ	Ś	444	4	4 10 1	4 20	27	• •	Leonid Shukaev Mark Foley
Violtin Violtin Bass Bass Viola Viola Viola Bass Bass Bass Bass Viola Viola	raduate iraduate iraduate reshman reshman reshman		Alla Aranovskaya Alla Aranovskava	4	4	444	4	2	2	24	4	Leonid Shukaev Mark Foley
Violin Violin Bass Bass Viola Viola Bass Bass Bass Bass Bass Viola Viola	raduate iraduate reshman reshman reshman		Alla Aranovskava	4	4	4 1	5		- Company	27	P	Mark Foley
Violuti Bass Viola Viola Viola Bass Bass Viola Bass Viola Viola	raduate reshman reshman reshman reshman			4	2		4	0	5	27	5	
Viola Bass Viola Viola Viola Bass Bass Bass Bass Viola Viola	raduate reshman reshman reshman		eventioners ella		4 5		L.	5	5	29.5	5	Selim Giray
Viola I Viola I Viola I Viola I Viola I Viola I Bass yen Bass yen Bass viola a ter Viola Ter Viola	reshman reshman reshman		Mud Algilovandy	, n	} r	. "	. "	4	4	20	m	Leonid Shukaev
viola I viola I viola I viola I viola I Bass Bass Viola I ter viola ter viola	reshman reshman reshman		INGLATORY					4	4	23	4	Alla Aranovskaya
Viola I Viola I Viola I Viola I Viola Bass yen Bass Bass Viola Her Viola Her Viola	reshman reshman reshman			t -	r •		1 0		4	22	4	Boris Vavner
Viola I Viola I Viola I Bass Bass Viola Viola Viola Viola	reshman		atherine consigli	4 .	4.1	4	0.4	n m		11	4	Catherine Consiglio
Viola Viola Bass Bass Bass Viola Viola Viola Viola	reshman	• •		4 .	t ·					24	4	Leonid Shukaev
Viola Bass Bass Bass Viola Viola Viola Viola			atherine Consigli	4 1	4	4- L	t .	- 4	r 4	20		Selim Girav
Bass Bass Bass Viola Viola Viola	Freshman		at	<u>م</u>	4	n .	0.1		n u	25	1.4	Alla Aranovskava
Bass Bass Viola Viola Viola Viola	ISN T	usic Performance/Compositic		4	4	4	4 1					Borrie Vavner
Bass Viola Viola Viola Viola	ISN	usic Performance/Compositic	Mark Foley	4	5	2	2	0	0.1	44	n •	I amid Church
Viola Viola Viola Viola Viola	ISN .	usic Performance/Compositic	Mark Foley	4	4	4	4	4	•	c7	•	
Viola Viola Viola	Graduate		atherine Consiglic	4	e	4	4	4	2	24	4	Alla Aranovskaya
Viola Viola	Graduate		atherine Consigli	4	4	4	4	4	*	24	4	Borrs Vayner
Viola	Graduate		atherine Consigli	4	4	4	4	4	m	23	4	Catherine Consiglio
Viola	Graduate		atherine Consigli	ŋ	4	2	4	2	4	27	5	Leonid Shukaev
	Graduate		atherine Consigli	2	4	4	1.5	ŝ	5	27.5	ŝ	Selim Giray
			Leonid Shukaev	m	4	e	e	4	m	20	ñ	Alla Aranovskaya
	6.	Music Derformance	Leonid Shukaev	4	4	5	4	5	4	26	4	Boris Vayner
		Music Ferromance	Loonid Shrikaev	• 4	4	~	Ē	m	m	20	m	Catherine Consiglio
	,je	Music Ferroritation	Loonid Shukaev	. 4		4	~	4	4	22	4	Leonid Shukaev
	10			• •		. (*		v	4	24	4	Mark Foley
Jasmine Magee Cello	5	MUSIC PERTORMATICE		۲ .	+ <mark>ب</mark>	, ,		u.	v	78.5	in the	Selim Girav
	<u>e</u>	Music Performance	Leonid Shukaev	¢, ,	C.4	C.+		, ,		2.07		Alla Aranovskava
Jason Markel Cello Sop	Sophomore	Music Performance	Leonid Shukaev	m	4	4	η.			77		Boric Variation
Jason Markel Cello Soj	Sophomore	Music Performance	Leonid Shukaev	m	m	4	m	4	ę.	7		DULIS Yaylici
Cello	Sophomore	Music Performance	Leonid Shukaev	m	m	4	m	4	4	17	đ i	
Cello	Sophomore	Music Performance	Leonid Shukaev	m	2	ñ	6	4	4	61	2	
Cello	Sophomore	Music Performance	Leonid Shukaev	ę	3.5	4	4	ŝ	ŝ	24.5	4	Selim Giray
Cello	1.20	Music Performance	Leonid Shukaev	4	5	4	4	5	'n	27	5	Alla Aranovskaya
	1	Music Performance	Leonid Shukaev	4	5	5 2	5	ŝ	5	29	S	borts Vayner
		Music Performance	Leonid Shukaev	4	4	4	4	4	4	24	4	Catherine Consiglio
	•	Music Performance	Leonid Shukaev	2	5	5	5	5	ŝ	30	ŝ	Leonid Shukaev
	8	Music Performance	Leonid Shukaev	4	ŝ	4	4	5	\$	27	ŝ	Mark Foley
	3	Music Ferromance	Leonid Shukaev	4 L	5	4.5	1.5	S	ŝ	28	ŝ	Selim Giray
		Music Ferrorniance	Solim Girav		4		4	4	m	21	4	Alla Aranovskaya
			Calin Cinay	1 0			. 4	4	4	23	4	Boris Vayner
Katherine Powell Violin		Music Education	Selim ulray	n •	t •	r	r s	4	- 1	24	. 4	Leonid Shukaev

Katherine Powell					2	45	ß	u	4	ŝ	28	5	Selim Girav
Katherine Powell	Violin		Music Education	Selim Giray	4	ŗ		r		12		10.7	
Krista Kopper	Bass	×	Music Education/Performance	Mark Foley	*	4	4	4	ιΩ I	4.1	25	* •	Borie Vaunar
Krista Kopper	Bass		Music Education/Performance	Mark Foley	4	4	4	4	2	in (97	4	DULIS VAVIEL
Krista Kopper	Bass		Music Education/Performance	Mark Foley	ŝ	4	4	4	4	4	25	4	Leonid Shukaev
Kristen Weddle	Cello		Music Education	Leonid Shukaev	v	4	4	4	4	4	24	4	
Kristen Weddle	Cello		Music Education	Leonid Shukaev	4	m	4	4	4	•	24	•	Cothoring Control
Kristen Weddle	Cello		Music Education	Leonid Shukaev	4	m	m	4	4	• •	17		Loonid Chulvaev
Kristen Weddle	Cello	¥.	Music Education	Leonid Shukaev	4	4	4 1	4 1	4	n u	3 00	r 4	Selim Girav
Kristen Weddle	Cello	•))			ŝ	4.5	n ·	<u> </u>	∩ ⊔	n 4	76	1.5	Alla Aranovskava
Lauren Betts	Violin	e			N.	4	4	ৰ গ	n •	n .	50	4	Boris Vavner
Lauren Betts	Violin	6	Music Performance		7	m i	4	Υr	4 (• •	10		Catherine Consiglio
Lauren Betts	Violin	•	Music Performance		m	m	~ ·	n ·	n .		ALC A		Leonid Shukaev
Lauren Betts	Violin	.*.			4	4	4 (4 -	4 0		17	1	Mark Folev
Lauren Betts	Violin		Music Performance	Alla Aranovskaya	4	4	m	4	γı	e u	77	• •	Selim Girav
Lauren Betts	Violin	9	Music Performance	Alla Aranovskaya	m	e	m	m	۰ n	0.4	77	Ŧ 4	Alla Aranovelava
Luis Salazar	Violin	9	Music Performance	Alla Aranovskaya	ŝ	ŝ	ŝ	4	Ω		67	n 4	Alla Aranovereyo
Luis Salazar	Violin	29	Music Performance	Alla Aranovskaya	ŝ	5	ŝ	5	ŝ	5	05	n I	Alla Aranovskaya
Turle Salayar	Violin	3		Alla Aranovskaya	\$	4	ŝ	4	4	5	27	ŝ	Borrs Vayner
Inte Calazar	Violin	3		Alla Aranovskaya	4	4	4	4	4	5	25	4	Catherine Consiglio
	Violin	3		Alla Aranovskava	5	4	4	2	ŋ	S	28	ŝ	Mark Foley
is Jalazar	Wolin	9		Alla Aranovskava	ŝ	4.5	ŋ	ŝ	2	5	29.5	2	Selim Giray
Luis Salazar	Callo	e a	Mittin Performance	l ennid Shukaev	ŝ	5	ۍ	5	S	5	30	s	Alla Aranovskaya
Maria pagacheva	Cello	•		Leonid Shukaev	5	ŝ	5	4	5	2	29	S	Boris Vayner
Maria bagacheva	Cello	5.9	Music Performance	l eonid Shukaev	4	ŝ	ŝ	4	5	4	27	5	Catherine Consiglio
Maria bagacrieva	Cello		Music Derformance	Leonid Shukaev	ŝ	5	5	ß	5	5	30	5	Leonid Shukaev
Maria bagacheva	Cello		Music Fertomance	Leonid Shirkaev		un	ŝ	5	ŋ	5	30	ŝ	Mark Foley
Maria Bagacheva	Cello	1		Loonid Shukaov	n v	n ur	ur.	5	5	5	30	\$	Selim Giray
Maria Bagacheva	Cello			Colim Girav	• •		. ~	~	m	4	19	'n	Alla Aranovskaya
Melody Freeman	UIDOLA	5	MUSIC EDUCATION	Colim Cimu	ŝ		4	4	4	4	24	4	Boris Vayner
Melody Freeman		•	MUSIC Education	colim Giray		- c	. c	· c	0	0	0	0	Leonid Shukaev
Melody Freeman	Violin	·	MUSIC EQUCATION	Celim Circu		, w		4	4	4	22	4	Mark Foley
Melody Freeman	Violin	·		Settim Giray	r 4	4	n ur	. 4	4	4	26	4	Selim Giray
Melody Freeman	VIDOLA	ŧ	Music Education	Alla Aranovekava		· ur	4	ŝ	5	\$	29	'n	Alla Aranovskaya
Ned Kellenberger		÷		Alla Aranovekava		, <i>u</i> r	· u-	ŝ	2	5	29	ŝ	Boris Vayner
Ned Kellenberger		×.	Music Performance	Alla Aranovskava		4	9 4	4	4	*	24	4	Catherine Consiglic
	Violin		Misic Performance	Alla Aranovskava	ŝ	ŝ	ß	S	2	5	30	n.	Leonid Shukaev
Ned Kellenberger	Violin	8	Music Performance	Alla Aranovskava	5	m	'n	2	5	4	27	n	Mark Foley
Ned Kellenberger	Violin	1	Music Performance	Alla Aranovskava	ŝ	4.5	ŝ	5	2	Ś	29.5	s	Selim Giray
Ned Kellenberger	Viola		Music Performance	Boris Vavner	5	4	Ŋ	5	4	ŝ	28	S	Alla Aranovskaya
Ricardo Lavalcante	Viola		Music Performance	Boris Vayner	ŝ	4	5	ŝ	4	S	28	ŝ	Boris Vayner
Ricardo Lavalcante	Viola			Boris Vavner	4	4	4	4	4	4	24	*	Catherine Consiglio
Ricardo Cavalcante	Viola	3	Music Performance	Boris Vavner	- 5	. ru	- LO	2	ß	5	30	ŝ	Leonid Shukaev
Ricardo Cavalcante	V1013	0	Music Ferrormance	Boris Vavner	un.	4.5	5	5	£	2	29.5	ŝ	Selim Giray
Ricardo Cavalcante	VIOLA	tr.	Music Ferroriance	Lannid Shukaan	4	4	4	4	S	4	25	4	Alla Aranovskaya
Roni Worcester	Cello	10		Leonid Shukaev	4	4	· .	4	5	4	26	4	Boris Vayner
Roni Worcester	Cello	2.7	Music Performance	Leonid Shukaev		- 4	4	4	4	m	22	4	Catherine Consiglic
Roni Worcester	Cello	¥8		Leonid Shukaev	1	4	· .	4	4	4	25	4	Leonid Shukaev
Roni Worcester	Cello		MUSIC Performance	Leonid Shukaev	- 1	4	. "	4	m	4	22	4	Mark Foley
Roni Worcester	Cello	8		Leonid Shukaev	. 4	4	4.5	4.5	5	2	27	'n	Selim Giray
Roni Worcester	Cello	4	Music renominance	atherine Consigli	ेव	· 4	4	4	5	e	24	4	Alla Aranovskaya
Rosemarie Barney	E1014	12		atherine Consign	- 4	4		ŝ	ŝ	. ₩	27	ŝ	Boris Vayner
Rosemarie Barney	V101a	82		atherine Consigli	- 1	. 4	4	4	4	4	24	4	Catherine Consiglio
Rosemarie Barney	VIOLA	¥15		atherine Consign	-	- 1	. ru	5	2		27	'n	Leonid Shukaev
Rosemarie Barney	V101a	22	Music Performance	atherine consign	e in	· w	in in	ŝ	5	5	30	s	Selim Giray
Rosemarie Barney	VIOLA	e.		atherine Considir	i e		2	2	m	2	14	2	Alla Aranovskaya
Sharon Long	V101a	6	Music Performance	atherine Consigli	m		2	2	m	e	15	m	Boris Vayner
Sharon Long	VIOLA	6	Music Fertormance	atherine Consigli	1) 90	- ،	-	-	-	-	9	5	Catherine Consiglio
Sharon Long	Viola		Music Performance	atherine Consigli	1	m	m	e	4	4	20	e	Leonid Shukaev
Sharon Long	Viola	62 Ga	Music Performance	atherine Consiglik	e	3.5	4	4	4.5	4	23	4	Selim Giray
Tares I andkamer	Violin	lunior	Music Education	Selim Giray	4	4	e	m	4	m	21	4	Alla Aranovskaya
Teresa Landkamer	Violin	Junior	Music Education	Selim Giray	4	4	'n	4	un i	n e	57	¢ r	Cathorine Considio
Teresa Landkamer	Violin	Junior	Music Education	Selim Giray	m	m	m '	m .	·, ·	7 7	1	1 4	Laonid Shukaev
Teresa Landkamer	Violin	Junior	Music Education	Selim Girav	4		V	4	4	7	17		
					r.)	r (r (4	- 54		м	30 5	v	Selim Girav

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Last Name	First Name	Class	Instrument	Major	Protessor	lone	Memory	Interpret.	I ecunique	KIIY/NOLES	ואומרהנ ומו רבאהו
Axmann	Sarah	Sophom Piano	Piano	BME	Trechak	4	S	4	-Cu -	2	S
Barker	Anne	Sophom Piano	Piano	BME	Trechak	4	ъ	4	4	2	G
Cao	Esther	BM	Piano	Theory/Com	om Bees	3	ŝ	4	m	m	
Chippeaux	Libby	MM	Piano	Perf	Bees	4	4	4	-U	ŋ	
Graham	KC	Senior	Piano	Perf/Ped	Trechak	4	ß	4	ц.	S	
Griffin	Allison Tanid Junior	Junior	Piano	Theory/Com	om Fear	3	4	£	4	4	
Guo	Ai	Junior	Piano		Fear	3	4	4	4	4	
Harshbarger Tony	Tony	Junior	Piano	BM	Bees	4	4	ŝ	4	m	
He	Jian	MM	Piano	Perf	Bees	4	4	4	5	4	
Kang	Su Kheng	MΜ	Piano	Accomp	Bees	5	4	4	F 5	S	
Karnes	Benjamin	Soph	Piano		Trechak	5	5	ß	5	S	
Kesler	Christina	Senior	Piano	Perf/Ped	Trechak	4	3	3	8	4	
Lingg	Abigail	Soph	Piano	Perf	Trechak	5	5	5	5	5	
Luecke	Rachel	MM	Piano	Ped	Trechak	4	4	4	t 4	4	
Luecke	Sara Jo	l ü	Piano	Ped	Trechak	4	S	5	5	-U	
Lugue	Andrea	Freshma Piano	a Piano	Perf	Fear	4	4	m	3	4	
Mahoney	Cortland	Junior	Piano	BM	Fear	3	2	4	e t	4	
Martin	Brenna	Senior	Piano	Perf	Bees	3	4		3	4	
Miller	Robert	Sophom Piano	Piano	BME	Trechak	3	4	4	1	4	
	-	-			Tuesdach	C	Ľ	ſ			

Su Kheng Ka Su Chippeaux Lib		Last Name First Name Class	Instrument	Major	Professor	Tone	Memory	Interpret.	Technique	Rhy/Notes	Material Level
		MM	Piano	oa Oa	nyir Bees	5	3	4	t 4	4	Ŋ
	Libby	MM	Piano	Piano	Bees	5	6		t 5	4	5
He Jian		MM	Piano	Piano	Bees	5	6 4	4	4	4	5
Luecke Ra	Rachel	MM	Piano	Piano pedago	dag∮Trechak	5	5	Ω.	5	4	S
Karnes Be	Benjamin	BM	Piano	Piano	Trechak	5	5 4	5	5	4	5
Luecke Sa	Sara Jo	BM	Piano	Piano	Trechak	5	4	5	5	5	Ŋ
Pack Ale	Alexander	BM	Piano	Piano	Trechak	5	5	5	5	4	Ω
Cao Est		BM	Piano	Theory/Com	com Bees	4	1 2	3	3	1 2	4
Kesler Ch	Christina	BM	Piano	Piano	Trechak	3	3 2	4	t 4	t 2	S
Luque An	Andrea	BM	Piano	Piano	Fear	4	4	4	4	4	4
Martin Bre	Brenna	BM	Piano	Horn/Piano	Bees	4	t 3	4	1 4	4	4
Graham KC		BM	Piano	Piano	Trechak	7	4 4	1	5	4	Ŋ
Guo Ai		BM	Piano	Pedagogy	Fear		5 4	4	5	4	S
Lingg Ab	Abigail	BM	Piano	Piano/Conce Trechak	Trechak	1	5 5	5	5	Ω.	Ŋ
barger		BM	Piano	piano/Theor	ieor\ Bees		5 5	0	5	5	Ŋ
Mahoney Co	Cortland	BM	Piano	Theo/comp/	mp/\Fear	7	4 5		4	4	4
	Robert	BME	Piano	Choral/Piano	iano Trechak		5		4 4	Ω t	4
Barker An	Anne	BME	Piano	Piano	Trechak		5 5		5	0	S
Axmann Sa	Sarah	BME	Piano	Piano	Trechak		5		5 5	5	Ð

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Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
Treiber	Michelle	fresh	flute	BME	Shelly		3 2	2 3	2	1	3
Messner		soph	flute	BM	Shelly		5 5	5 3	4	4	5
Korbe		grad 1	flute	MM	Shelly		4	5 4	4	4	5
Pawloski		senior	flute	BM	Shelly		5	5 4	5	5	1
Brock	Darren	soph	fiute	BM	Shelly		4	3 3	4	4	4
Mascaro	Veronica	grad 1	flute	MM	Shelly		5	5 5	5	5	5
Travis	Tracy	senior	flute	BM	Shelly		5	5 5	5	5	5
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COURSE:	Guitar Major								
	Instrumental Performance	formance							
INSTRUCTOR:	Craig Owens								
YEAR:	Spring 2013								
STU	STUDENT		TONE				RHYTHM/	LEVEL OF	
FIRST NAME	LAST NAME	Course #	QUALITY	INTONATION	INTERPRETATION	TECHNIQUE	NOTES	MATERIAL	TOTAL
Phil	Bollig	452J	5	ъ	4	4	4	5	27
Thornton	Bonner	232J	4	ம	4	4	4	5	26
Colton	Cox	432J	5	ъ	£	3	3	4	23
Christian	McNolty	452J	2	ъ	æ	4	3	4	24
Michael	Peltzer	452)	S	ம	3	3	3	4	23
Anibal	Rivas	734J	4	ъ	5	5	5	4	34

University – School of Music Student Assessment Sheet – Spring 2013

5 – highest, 1 – lowest

Last Name	First Name	Class	Inst	Major	Professor	Tone	Inton.
Craig	Karen	Graduate	Clarinet	Nondegree	Jankauskas	3	5
Frazier	Audre	Soph.	Clarinet	Mus. Perf.	Jankauskas	3	3
Hasty	Lisa	N/A	Clarinet	Nondegree	Jankauskas	1	1
Johnson	Christina	Senior	Clarinet	Mus. Perf.	Jankauskas	4	4
Puder	Jason	Freshman	Clarinet	Music Minor	Jankauskas	4	4
Shepherd	Jamie	Masters	Clarinet	Mus. Ed.	Jankauskas	3	4
Sheren	Sarah	Soph.	Clarinet	Mus. Ed.	Jankauskas	2	1
Stone	Erik	Senior	Clarinet	Sp. Mus. Ed.	Jankauskas	4	4
Wells	Jordan	Junior	Clarinet	Mus. Perf. & Ed.	Jankauskas	4	4
Yang	Zhao	Masters	Clarinet	Mus. Perf.	Jankauskas	4	4

Interp.	Technique	Rhy/Notes	Material Level
4	5	5	5
2	3	3	3
1	2	1	1
3	4	4	4
3	4	5	3
4	4	4	4
1	2	2	2
4	3	2	4
4	3	3	4
5	5	5	5

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Last Name	ast Name First Name Class	Class	Instrument Major	Major	Professor	_	Registration Command at Interpretatio Technique	Interpretatio		Rhy/Notes	Material Level
Rau	Nathan	Senior	_	piano	Davis	S	4	4	5	5	4
Cason	David	Senior (Organ	Organ	Davis	5	5	5	S	ß	5
Harms	Patrick	Junior	Organ	Piano/Organ D	Davis	5	4	4	4	4	4

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ų,	Material Level	1.5	4	5	5	4	3.5	5	5	S	
	Rhy/Notes	Ч	3.5	5	4	4.5	3.5	4	4.5	5	
	Technique	1.5	3.5	4.5	5	3.5	3.5	4.5	4.5	S	
	Interpret.	1	3.5	4.5	5	3.5	5	4	4	S	
	Memory	1.5	3.5	5	4	4	4.5	4	4.5	5	
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	Professor	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl	
	Major	Mus Ed	Mus Perf	Mus Perf	Mus Perf	Mus Perf	Mus Ed	Mus Perf	Mus Perf	Mus Perf	
	Instrument	Percussion	Percussion	Percussion	Percussion	Senior Percussion	Percussion	Percussion	Percussion	Percussion	
	Class	Soph	Soph	Junior	Senior	Senior	Senior	Senior	Grad	Grad	
	First Name	Eric	Ben	Justin	Scott	Holly		Joseph	Bryce	>	
	Last Name	Schmidt	Karnes	Hall	Taylor	Messner	Swoverland Brandi	Mikelait	Mulkey	Slater	

FIRST Name UI	Class	Instrument	Major	Professor	Tone	Memory	Interpret.	Technique	Rhy/Notes	Material Level	
1 50	grad	piano	MM	Bees		5 4	1 5	5		5	
00		piano	MM	Bees		5 5	5			S	
60		piano	MM	Bees		5	5			5	
N N		piano	BM	Trechak		5 5	0	S	4	Ŋ	
<u>6</u>		piano	BM	Trechak	5	5				S	
노		piano	BM	Trechak	7		5		ŝ	S	
뇬		piano	BM	Trechak		3 4				S	
5		piano	BM theory	Bees			8		ŝ	Ŋ	
Sr/		piano	BM	Trechak	7	4 3	8	4	4	S	
뇬		piano	BM	Fear	7	4 4	4 5	4	4	ŋ	
5		piano	BM theory	Fear	7	4	3 4	4	4	m	
4		piano	BM	Bees		5 4	1 4	4	5	4	
\vdash											
-		Tom									
┢											
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N N	Sr.	piano	BM	Trechak		5	5 5		5	S	S
5		piano	BM	Fear		5	5				
Ň	So	piano	BM	Trechak		5	5 5		Ω.		
4		piano	BM	Bees		5 5	5 5	5		S	
Cortland Jr		piano	Th comp	Fear		4	4 5				
<u>v</u>	So	piano	BME	Trechak			3				
Ñ	so	piano	BME	Trechak		5	5 5		5		
Š	So	piano	BM	Trechak						S	
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Last Name	First Name	Class	Voice Part	Major	Professor	Accuracy	Breath/into Interp.		tone	lang/diction	lang/diction presence/post.
Criswell	Jillian	hdos	alto	BME	Crum	44443	4432.543	443343	443333	443333	343343
Foster	Sean	junior	tenor	BM	Crum	55445444.5	55445444.5 55444443.5 454.545444. 554.544543.	154.545444.	554.544543.	5544445	4543.55444
Golladav	Alvson	junior	mezzo	BM/BMECrum	Crum	43343.55		44353.54 33.533.53.54	443344	43.53435	3433.535
Hale	Matthew	fresh	tenor	BM	Crum	5355443.5	5355443.5 333.55344 33342.533.5	33342.533.5	334.54334		4355443.5 43452.533.5
Memrick	Charissa	soph	soprano	BM	Crum	545443.53		54.55444.54	4354344 54.55444.54 434.543.534	533.53433	544544.54
Parks	Alyssa	soph	mezzo	BM	Crum	4343.5335	4343.5335 433.53334 4333.5334 443.53.5344 433.53.5334	4333.5334	443.53.5344	433.53.5334	333334
Sund	Bryce	junior	tenor	BME	Crum	4454443.5	4454443.5 3333.53.523 5453.54.534 4333.53.543 3343.5333.5	5453.54.534	4333.53.543.	3343.5333.5	4453.5444

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Mark Foley	Selim Giray	Borde Vermer	borrs vayner	Leonid Shukaev	Boris Vayner	Catherine Consiglio	Leonid Shukaev	Selim Giray	Alla Aranovskaya Boris Vermer	Catherine Considio	Leonid Shukaev	Mark Foley	Selim Giray	Alla Aranovskaya	Alla Aranovskaya	Catherine Consistion	Mark Foley	Selim Giray	Alla Aranovskaya	Cathorino Considito	Leonid Shukaev	Mark Foley	Selim Giray	Alla Aranovskaya Ronie Vavmer	Leonid Shukaev	Mark Foley	Selim Giray	Alla Aranovskaya Poris Visioner	boris vayner Catherine Consiglio	Leonid Shukaev	Mark Foley	Selim Giray Alfa Aranovekava	Boris Vayner	Catherine Consiglio	Leonid Shukaev	Alla Aranovskava	Boris Vayner	Catherine Consiglio	Mark Foley	Selim Giray	Alla Aranovskaya	Boris Vayner	Catherine Consiglio	Selim Girav	Alla Aranovskaya	Boris Vayner	Catherine Consiglio	Leonid shukaev Selim Girav	Alla Aranovskaya	Boris Vayner	Catherine Consiglio	Setim Girav	and and an and an and an and an and and
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53	28	0 2	Q7	c7 77	24	21	25	29.5	79 72	2 ¢	74	12	22	29	8 [17	28	29.5	R :	29	3 00	Q	Q S	19	ţo	22	26	29	24	i De	27	29.5 28	28	24	30 70 f	25	26	22	3 8	27	24	27	24	i ⊱	4	15	9 C	07 62	21	23	17	24.24	
T.	in t	4 4	0.3	4 1	5	m	in :	in i	0.3	1 4	1 1	4	ŝ	ŝ	ιn ι	n v	n vo	S	5	1 0 1	t vn	ŝ	so.	4 4	10	4	4	un u	0.11	ιn)	4	un ur	מו ה	۲	in i	1 1	4	m .	4 4	n,	m	4	4 4	r ir	2	m	- 1	4 4	e e	m i	~ `	e v	
4	4.5	<u>م</u>	n ,	4 4	4	4	4	ылı	ún v	t w	5	t m	ŝ	ß	ι, η	4 4	r un	2	ú	in u	n in	n no	ъ.	m x	4 0	4	4	ער	-0 7	r KA	5	ۍ n	1 4	4	LC LI	חער	ŝ	4	4 (*	n N	5	5	4 1	nır		٣	÷ ,	4 5	4	. <u>م</u>	m	4 4	
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~	ιn ·	4	4	4 4	4	m	4	<u>ں</u>	4 4	4 ~	n 4	r m	. ന	2	5	<u>م</u> ۲	1 4	- LO	ŝ	u r	n <i>i</i> r		2	ب س	4 C) (m	5	41	10 4	r in	ŝ	in u	n m	4	n n	0 4	· vo	4	n ~	4.5	4	ŝ	4 ⊔	n ư	2 01	2	, ,	m d	r m	m	m ·	4 4	
¢	4.5	4	4	4 4	r m	m	4	4.5	4 (γ γ	0 4	1 4	Ś	5	5	4 4	14	4.5	ŝ	הו	היי	ישו	5	m •	4 C	o m	4	ιΩ I	℃ 4	۲un	e	4.5	4 4	4	, ت أ	C. 4	. 4	4	4 4	1 4	4	4	4 •	4 u	0 0	2	r	ب م	1 4	4	w .	4 4	11.11
e:	4	4	a i	n 1	4	4	4	so :	* *	4 4	n 1	1	m	ŝ	5	n x	t_10	ŝ	ŝ	in 1	4 u	ŝ	ŝ	m	4 0	4	ŝ	5	4 4	nı i	ŝ	un u	n vo	4	un u	n .1	4	m	4 4	-	¥	4	4 1	t u	• m	m	- 1	n r	4	4	m :	4 4	1
Seum Giray	Selim Giray	Mark Foley	Mark Foley	Mark Foley enrid Shukaev	Leonid Shukaev	Leonid Shukaev	Leonid Shukaev	Leonid Shukaev	Alla Aranovskaya	Alla Aranovskaya	Alla Aranovskaya Alla Aranovskaya	Alla Aranovskava Alla Aranovskava	Alla Aranovskaya	Alla Aranovskaya	Alla Aranovskaya	Alla Aranovskaya	Alla Aranovskava	Alla Aranovskaya	eonid Shukaev	Leonid Shukaev	Leonid Shukaev	eonid Shukaev	Leonid Shukaev	Setim Giray	Setim Giray Setim Girav	Setim Giray	Sellm Giray	Alla Aranovskaya	Alla Aranovskaya Alla Aranovskava	Alla Aranovskava	Alla Aranovskaya	Alla Aranovskaya	boris Vayner Boris Vavner	Boris Vayner	Boris Vayner	borts vayner eonid Shukaev	eonid Shukaev	eonid Shukaev	Leonid Shukaev	Leonid Shukaev	atherine Consigli	atherine Consigli	atherine Consigli	atherine Consigu ++horine Conciels	atherine Consiglis	atherine Consigli	atherine Consiglio	atherine Consigli atherine Consigli	selîm Giray	Selim Giray	Selim Giray	Selim Giray	JOHN JUDY
Music Education	Music Education	Music Education/Performance	Wusic Education/Performance	-			Music Education				Music Performance Al						Music Performance Al		Music Performance L		Music Performance L		-	Music Education	Music Education Music Education	Music Education			Music Performance Al			-	Music Performance Music Performance	Music Performance	Music Performance	Music Performance	. –	_	_	Music Performance L				Music Performance Lat	1.73			Music Performance Lat		Music Education	Music Education	Music Education	COUCALINI
Music	Music	Wusic Educati	Wusic Educati	Wusic Educati Music	Music	Music	Music	Music	Music P	Music P	MUSIC P	Music Pr	Music P	Music Po	Music Pr	Music Po	Music Pr	Music P	Music Pe	Music P	Music P	Music Pr	Music Pe	Music	Music	Music	Music	Music Po	Music Po	Music Po	Music P	Music Po	Music Po	Music Po	Music P	Music Po	Music Po	Music Po	Music Po	Music Pr	Music Po	Music Po	Music P	Music P	Music Po	Music Po	Music P	Music Pr	Music	Music	Music	Music	MU21L
9 2	•0	•0	26			6 16	80	65	×	6			5 K		ĸ	•		*	•	•:	• •	()•(×	×			×	×	×	-	*	×	• •	•	×			×	•	с. s	-*	*	•	*)			×.		Junior	Junior	Junior	Junior	1011100
Violin	Violin	Bass	Bass	Cello	Cello	Celto	Cello	Cello	Violin	Violin	Violin	Violin	Violin	Violin	Violin	Violin	Violin	Violin	Cello	Cello	Cello	Cello	Cello	Violin	Violin	Violin	Violin	Violin	Violin	Violin	Violin	Violin	Viola	Viola	Viola	Cello	Cello	Cello	Cello	Cello	Viola	Viola	Viola	Plota	Viola	Viola	Viola	Viola	Violin	Violin	Violin	Violin	A POSTI I
Katherine Powell	Katherine Powell	Krista Kopper	Krista Kopper	Krista Kopper Kristan Waddla	Kristen Weddle	Kristen Weddle	Kristen Weddle	Kristen Weddle	Lauren Betts	Lauren betts	Lauren betts	Lauren Betts	Lauren Betts	Luis Salazar	Luis Salazar	Luis Salazar	Luis Salazar Luis Salazar	Luis Salazar	Maria Bagacheva	Marla Bagacheva	Maria Bagacheva	Maria Bagacheva Maria Bagacheva	Marta Bagacheva	Melody Freeman	Melody Freeman	Melody Freeman	Melody Freeman	Ned Kellenberger	Ned Kellenberger	Ned Kellenberger	Ned Kellenberger	Ned Kellenberger	Kicardo Cavalcante Ricardo Cavalcante	Ricardo Cavalcante	Ricardo Cavalcante	Ricardo Cavalcante	Roni Worcester	Roni Worcester	Roni Worcester	Roni Worcester Roni Worcester	Rosemarie Barney	Rosemarle Barney	Rosemarie Barney	Rosemarie Barney	Sharon Long	Sharon Long	Sharon Long	Sharon Long	snaron Long Teresa Landkamer	Teresa Landkamer	Teresa Landkamer	Teresa Landkamer	Leresa Landkamer

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Mate	level	3	51 C	3	ы	m	ъ Л	4	ы	4	m	4	m	ىر ارى	50	1/J	ы	5		4	4 3.5	4 7 4	4 3.5 4 3.5	4 3.5 3.5 2.5	33.5 3.5 3.5 3.5 2.5 3.5
Rhythm/N Material	otes		1.1		2.1		3.5							4.5	3.5	4.5		4.5			°,	τ, Γ	ຕໍ່ຕັ	m m N	ю ю ю ю
	l'echn.	3	1	3.5	2	2.5	3.5	4	4.5	4	3.5	4	2	4.5	4	4.5	S	4.5		3.5	3.5 3.5	3.5 3.5 3	3.5 3.5 3 3 4	3.5 3.5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	
	Interp.	3.5	1.5	3.5	2	3.5	4	4	4.5	4	4	33	2.5	4	4	4	4.5	4.5		4	9 4	4 0 0	<u>4 0 0 4</u>	3 3.5 3.5	
	Inton.	3.5	2	2	2	3	2.5	4.5	Ŋ	4	3	3.5	1	3.5	3.5	4.5	4	4		5.5					
	Tone	3	2	3	3	3	3	4.5	4.5	4	4	3.5	2	4	4	5	5	4	4	1 T	3	4 3	<u>6 4 4</u>	4 4 3	<u>. w 4, 4, w 4</u> ,
	Professor	Jankauskas	Jankauskas	Deibel	Deibel	Banke	Deibel	Banke	Banke	Shelly	Shelly	Shelly	Jankauskas	Deibel	Deibel	Deibel	Shelly	Deibel	Jankauskas		Shelly	Shelly Banke	Shelly Banke Jankauskas	Shelly Banke Jankauskas Patterson	Shelly Banke Jankauskas Patterson Deibel
	Major	Perf.	Sp. M. Ed.	Ed.	Ed.		L.	Perf.			Į.	A)	M. Ed.	Perf.	M. Minor	Perf.	Perf.	Perf.	Cond.		Perf.	Perf. Perf.	Perf. Perf. Perf.	Perf. Perf. Perf. M. Ed.	Perf. Perf. Perf. M. Ed. Perf.
	Instr.	Clar.	Clar.	Sax.	Sax.	Oboe	Sax.	Oboe	Oboe	Flute	Flute	Flute	Clar.	Sax.	Sax.	Sax.	Flute	Sax.	Clar.		Flute	Flute Oboe	Flute Oboe Clar.	Flute Oboe Clar. Bassn.	Flute Oboe Clar. Bassn. Sax.
	Class	Sen.	lun.	Fresh.	Fresh.	I MM	Jun.	lun.	I MM	II MM	lun.	I MM	lun.	Sen.	Jun.	I MM	Jun.	Fresh.	I MM		Jun.	Jun. Fresh.	Jun. Fresh. MM II	Jun. Fresh. MM II MM II	Jun. Fresh. MM II Fresh.
	First Name	lordan		Γ					Alica		Darren	Athena	Ionathan	Luke	Trevor	Robby	Seth	Janelle	Michael	Chia	CIIId	Anastasia	Cilla Anastasia Zhao	оша Anastasia Zhao Amanda	una Anastasia Zhao Amanda Brook
	Last Name	Wells		Γ	SS	Г	Thomas			Korbe	Brock			Young	ock	Avila	Messner	Garden	Berryhill	Ucolrit	I U U NI I	McPeek	McPeek Yang	McPeek Yang Martin	McPeek Yang Martin

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Last Name	First Name	Class	Instr.	Major	Professor	Tone	Inton.	Interp.	Techn.	Rhythm/N Material otes level	Material level
Wells	lordan	Sen.	Clar.	Perf.	Jankauskas	4	3-	3	3	33	4
	Sarah	Jun.	Clar.	Sp. M. Ed.	Jankauskas	2	2	2	2	1	2
Forro	lacob	Fresh.	Sax.	Ed.	Deibel	3	3	3	4	4	4
Burgess	Tyler	Fresh.	Sax.	M. Ed.	Deibel	3	3	33	3	ŝ	ς
Roe	Haley	I MM	Oboe	rf.	Banke	4	4	ŝ	ŝ		9
mas	leremy	Jun.	Sax.	Ed.	Deibel	4	4	3-	4	ŝ	ŝ
	Sarah	Jun.	e	f.	Banke	5		4	4	4	4
Tape	Alica	I MM	Oboe	Perf.	Banke	5	S	5	ъ	4	S
Korbe	Alexis	II MM	Flute	Perf.	Shelly	5	5	4	4	ъ	4
Brock	Darren	Jun.		M. Ed.	Shelly	5	4	4	4	4	ŝ
Chen	Athena	I MM	Flute	rf.	Shelly	3	4	2	2	4	ŝ
Allen	Ionathan	lun.	Clar.	M. Ed.	Jankauskas	* 2	2	1	1	1	2
Young	Luke	Sen.	Sax.	Perf.	Deibel	5	5	4		4	4
ock	Trevor	Jun.	Sax.	M. Minor	Deibel	S	5	5	5		4
Avila	Robby	I MM	Sax.	Perf.	Deibel	5	5	S		5	5
Messner	Seth	Jun.	Flute	Perf.	Shelly	S	4	5	5	5	ŋ
Garden	Janelle	Fresh.	Sax.	Perf.	Deibel	S	4	4			4
Berryhill	Michael	I MM	Clar.	Cond.	Jankauskas	4	4	3	3	3	4
Hookit	Chia	Jun.	Flute	Perf.	Shelly	ŝ	3	3	4	4	4
McPeek	Anastasia	Fresh.	Oboe	Perf.	Banke	4	4	4	4	4	4
Yang	Zhao	II WW	Clar.	Perf.	Jankauskas	4	4	ŝ	ŝ	4	4
Martin	Amanda	II WW	Bassn.	M. Ed.	Patterson	4	3	33	ŝ	ŝ	ŝ
Lund	Brook	Fresh.	Sax.	Perf.	Deibel	33	3	4	4		4
Morrell	Karen	Adult	Sax.	Non-deg.	Deibel	3	3	3	4	3	ŝ

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Last Name	First Name	Class	Instrument	nt Major	Professor	Tone	Interpretation	Technique
Guo	Ai	Junior	Piano	B.M. Pedagogy	Fear	4	3	
Martin	Brenna	Senior	Piano	B.M. Performance	Bees	4	5	
Harms	Patrick	Senior	Piano	B.M. Performance	Bees	2	5	
Pack	Alexander	Sophomore Piano	Piano	B.M. Performance	Trechak	5	5	
Luecke	Sara Jo	Sophomore Piano	Piano	B.M. Performance + Pedagogy Trechak	Trechak	<u>с</u>	5	
Riches	Luke	Graduate	Piano	M.M. Theory/Composition	Trechak	5	S	
Axmann	Sarah	Junior	Piano	B.M.E.	Trechak	2	5	

Black Juries Sp14

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
tracy	taylor	fr	tuba	ed	black	3	2	3	3	3	3
schlosser	anthony	so	tuba	ed/perf	black	3	4	3	3	4	3
hobbie	clint	so	tuba	ed	black						· · · · · · · · · · · · · · · · · · ·
stuewe	eric	jr/sr	tuba	ed	black	3	4	3	4	3	4
miller	robert	50	euph	eđ	black	3	2	2	3	2	3
burgess	christian	so	tbn	ed	blauer	3	2	2	3	3	3
byers	braden	jr	hrn	mus	smith	3	2	3	3	3	3
dozier	jon	gr	hrn	perf	smith	5	5	4	5	5	5
tysick	ken	jr	hrn	ed	smith	4	4	4	4	4	4
smith	wyatt	sr	hrn	ed	smith	4	5	4	5	4	5
williams	dalton	gr	trpt	perf	hunsicker	4	5	4	5	4	5
fugate	alex	fr	trpt	engin	hunsicker	3	2	3	3	3	3
simmons	jake	jr	tbn	comp	blauer	4	3	3	4	3	3
adamek	matthew	sr	tbn	ed	blauer	3	3	3	3	3	3
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Last Name	First Name	Class	Instrument	Major	Professor	Tone	Interpret.	Technique
1	Guo, Ai	Junior	Piano	Pedagogy	Fear		5 5	5
Moiseeva	Martin, Brei Senior	Senior	Piano	Performance Bees	Bees		4 3	4
Lee	Harms, Patr Senior	Senior	Piano	Performance Bees	Bees		4 4	4
Lee	Pack, Alexar	Alexar Sophom Piano	Piano	Performance Trechak	Trechak		5	ŋ
Khow	Luecke, Sara Sophom Piano	Sophom	Piano	Ped/Perf	Trechak		4 4	4
Kesler	Riches, Luke Grad	Grad	Piano	Theory/Com Trechak	Trechak		4	
Graham	Axmann, Sa	nn, Sa Junior	Piano	BME	Trechak		5 4	2
Rau								
Chippeaux								
Martin								
Voth								
Harms								
Nutter								
Guo								
Moulds								
Harshbarger								
Lingg								
Waalkes								
Dean								
Westbrook								
Ramsdale								
Miller								
Axmann								
Pirtle								
Davidson								
Karnes								
Cao								
Welch								
Waalkes								
Nutter								

interpretation	3	3	3	3	3	4	2	4
	3	3	4	3	3	3	2	4
technique	3	3	3	3	4	4	2	4
professo tone							ell	
profes	crum	crum	crum	crum	crum	crum	Mitchell	crum
major	BM	BM	BM	BM	BM	BME	BME	MM
class	fresh	junior	junior	junior	qdos	fresh	fresh	grad
First name	Mariah	Charissa	Katie	Alyssa	Matthew	Garrett	Sam	Aaron
Last name	Messmer	Memrick	Klock	Parks	Hale	Viets	Peterson	Stepanek

Flyn~ 'uries Sp14

AE LAST NAME Bollig Bonner Bruey Carpenter	se # QUALITY	INTONATION I	Course # QUALITY INTONATION INTERPRETATION73454434353	TECHNIQUE	NOTES		
r Bollig r Bonner ek Bruey han Carpenter	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ں س ب	4 8	، ب		MATERIAL	TOTAL
Bonner Bruey Carpenter	m •	ن <u>د</u> ر	ε	,	4	£	23
Bruey Carpenter				γ	ß	£	20
Carpenter	2 4 4	_ د	2	4	2	2	19
	2 4	ъ	2	2	2	2	17
Christian McNolty 452	2	ъ	4	4	4	3	25
Anibal Rivas 734	4	ъ	4	5	S	S	28
Brady Rohling 452	2 4	5	4	3	З	m	22

evel	5	4	4	ß	S	Ŋ	S	5	S	4	S	ß	2	2	5	S	4	5	5	5	5	5						
Material Level																			2									
Rhy/Notes	5	2	5	5	S	S	ъ	Ð	S	Ŋ	4	5	3	4	5	5	4	5	5	5	4	5		8				
Technique	4	3	4	5	4	5	Ŋ	4	5	4	æ	4	2	3	5	4	4	4	5	5	4	4						
Interp.	3	1	3	3	4	5	S	4	4	4	2	4	2	2	5	2	3	4	5	3	5	4						
Intonation	4	ß	3	5	S	5	ъ	£	5	ъ	ŝ	4	2	3	5	3	4	5	4	5	Ū	4						
Tone	3	ß	5	4	5	5	5	4	4	4	ß	4	2	3	5	3	4	4	5	5	4	33						
Professor	Consiglio	Aranovskaya	Consiglio	Shukaev	Aranovskaya	Giray		Giray	Aranovskaya	Foley	Giray	Aranovskaya	Foley	Foley	Aranovskaya	Consiglio	Shukaev	Shukaev	Aranovskaya	Shukaev		Foley			61			
Major	Perf	BA		Perf	Perf	Perf	Perf		Perf	Perf			Perf	Perf	Perf			Perf	Perf	Perf		Perf						
Inst	Vla	VIn	Vla	Vnc	VIn	VIn	Vla	VIn	VIn	Bass	VIn	VIn	Bass	Bass	VIn	Vla	Vnc	Vnc	VIn	Vnc		Bass						
Class	Gr	Senior	Fr			Gr			Soph	Gr					Gr													
First Name	Solmer	Alina	Caleb	Maria	Lauren	Virginia	Ricardo	Alexa	Dima	Riley	Hannah	Hannah	Alana	Jordan	Natalia	Monica	Jasmine	Jorge	Luis	Caitlin	Stephanie	Evan						
Last Name	Alvarez	Amstutz	Austin	Bagacheva	Betts	Brungardt		Chau	Estanbuli	Day	el	Hund	Johns	Kaspar	Korenchuk	Landkamer		Ortiz	Salazar	Schmidt		Vermilyea					2	2

Juries Sp14

Hunsicker Juries Sp14

						Table 1						
	Last	First	Class	Instrument	Major	Professor	Tone	Intonation	Interpretation	Technique	Rhythm/Notes	Material Level
	Burgess	Christian	Sophornore	Trombone	Mus Ed	Blauer		4	2 3	8	3 4	4
	Byers	Braden	Junior	Horn	Mus Ed	Smith		4	4 4	4	4 5	4
	Miller	Robert	Junior	Euphonium	Mus Ed	Black		3	3 2	2	2 2	5
	Dozois	Jon	Grad	Horn	Performance	Smith	1	5	5 5		5 5	5
_	Tystck	Kennelh	Junior	Horn	Mus Ed	Smith		4	5 4	ł	5 5	5
	Smith	Wyatt	Senior	Horn	Mus Ed/Perf	Smith		4	5 4	Ę	5 5	5
	Williams	Dalton	Grad	Trumpet	Performance	Hunsicker		4	4		5 4	5
	Fugate	Alex	Freshman	Trumpet	Engineering	Hunsicker		3	3		3 3	5
	Schlosser	Anthony	Sophomore	Tuba	Mus Ed/Perf	Black		4	4		4 4	4
	Simmons	Jake	Junior	Trombone	Mus Comp	Blauer		4	4	1	4 4	4
	Sluewe	Eric	Senior	Tuba	Mus Ed	Black		3	4 3		3 4	4
	Adamek	Mathew	Senior	Trombone	Mus Ed	Blauer		3	4 :		4 4	4
	Tracy	Taylor	Freshman	Tuba	Mus Ed	Black		4	4	1	4 4	4

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Jankauskas Juries Sp14

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Leve
Last Name	First Name	Class	Instr.	Major	Professor	Tone	Inton.	Interp.	Techn.	Rhythm/N otes	Material leve
Wells]ordan	Sen.	Clar.	Perf.	Jankauskas		4 4		3 4	4	
Sheren	Sarah	Jun.	Clar.	Sp. M. Ed.	Jankauskas		1 1		l 1	2	
Forro	lacob	Fresh.	Sax.	M. Ed.	Deibel		2 2		2 3	3	
Burgess	Tyler	Fresh.	Sax.	M. Ed.	Deibel		2 2		2 3	3	
Roe	Haley	MMI	Oboe	Perf.	Banke		3 4	-	3 4	4	
Thomas	Jeremy	lun.	Sax.	M. Ed.	Deibel		3 2		3 3	4	
Larson	Sarah	Jun.	Oboe	Perf.	Banke		4 4		3 4	4	
Таре	Alica	MMI	Oboe	Perf.	Banke		5 5	5	5 5	5	
Korbe	Alexis	MM II	Flute	Perf.	Shelly		4 4		4 4	4	
Brock	Darren	Jun.	Flute	M. Ed.	Shelly		3	3	3	3	
Chen	Athena	MMI	Flute	Perf.	Shelly		3 4	ł	2 3	3	
Allen	Jonathan	Jun.	Clar.	M. Ed.	[ankauskas		1 1		2 2	3	
Young	Luke	Sen.	Sax.	Perf.	Deibel		5 3	8	4 5	5	
Steinbrock	Trevor	Jun.	Sax.	M. Minor	Deibel		4 4	-	4 4	4	
Avila	Robby	MMI	Sax.	Perf.	Deibel		4 4	ł .	4 4	4	
Messner	Seth	[un.	Flute	Perf.	Shelly		4 5	5 ·	1 5	5	
Garden	Janelle	Fresh.	Sax.	Perf.	Deibel		5 5	5	5 4	4	
Berryhill	Michael	MM I	Clar,	Cond.	Jankauskas		4 3	8	4 4	4	
Hookit	Chia	Jun.	Flute	Perf.	Shelly		3 4	ł	3 4	4	
McPeek	Anastasia	Fresh.	Oboe	Perf.	Banke		4 4	1	3 4	5	
Yang	Zhao	MM II	Clar.	Perf.	Jankauskas		4	3	4 4	4	
Martin	Amanda	MM II	Bassn.	M. Ed.	Patterson		2 2	2	3 3	4	
Lund	Brook	Fresh.	Sax.	Perf.	Deibel		4 3	3	4 4	4	
Morrell	Karen		Sax.	Non-deg.	Deibel		4 3	3	4 4	4	

lac 'uries Sp14

Last name	First name	class	major	professor	tone	technique	interpretation
Billings	Сһу	Grad	Opera Perf	Lacy	3.5	3.4	4
Carroll	Bridget	Fr	ME	Lacy	2.6	2.8	2.9
Dayvault	James	So	ME	Lacy	3.4	2.9	2.4
Heathcote	Leah	Fr	ME/Voc Perf	Lacy	3.5	2.9	3.1
Labes	Elizabeth	Jr	ME	Гасу	3.3	2.9	3.3
Lipinski	Emily	So	ME	Lacy	3.1	2.9	3.1
Mays	Michael	Sr	ME	Lacy	3.3	3.3	3
McCorkle	Stacy [Farthing]	Fr	Voc Perf	Lacy	2.6	2.6	2.5
Mitchell	Kevin	Grad	Voc Perf	Lacy	3.3	3	3.3
Monrad	Emily	Sr	ME	Lacy	3.3	3.1	3.3
Oswald	Trevor	Jr	ME	Lacy	2.8	3.1	2.6

	Freshman 1-5	Sophomore 5-10	Junior 10 -15	Senior 15-20	Grad 20-25														
Material Level	15	15			5	5	5		2	4	3		5	5	3		4	5	£
Rhy/Notes	15	15			4	5	5		3	3	3		4	4	3	-	4	. 3	4
Technique	15	14			ъ	4	4		2	4	3		3	4	ε Γ		4	4	4
Interpret.	14	13			ы	ß	4		æ	4	3		4	4	m		ß	4	4
Memory	14	n/a			4	n/a	n/a		3	n/a	n/a		4	n/a	n/a		4	n/a	4 n/a
Tone	15	13			S	4	S		3	3	4		4	4	ŝ		4	4	4
Professor	Scholl				Scholl				Scholl				Scholl				Scholl		
Major	Music/Perf				Sp Mus Ed				Mus Perf				Mus Perf				Musc Ed		
Instrument	Marimba	Snare			Marimba	Snare	Timpani		Marimba	Snare	Timpani		Marimba	Snare/Multi	Timpani		Marimba	Snare	Timpani
Class	Junior				Freshman Marimba				Freshman				Freshman Marimba				Freshman		×
First Name	Ben				Claire				Steven				Nelson				Conner		
Last Name	Karnes				Gravesen				Harris				Spaulding				Siler		

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	Material level										4-l												4-1		
	Rhythm/N otes	3	2	33	3	4	4	S	5	4	3	3	3	4	Ω	5	5	5	Ω	3	4	S	3	4	3
	Techn.	2	1	2	1	2	4	2	5	4	3	2	2	4	5	5	IJ	5	4	33	4	S	3	4	ŝ
	Interp.	1	1	2	3	2	33	4	5	4	3	2	3	3	5	S	S	S	4	33	33	2J	3	33	ŝ
	Inton.	2	2	3	3	4	4	S	5	5	3	3	2	1	5	4	S	5	4	3	3	5	3	3	3
2	Tone	3	2	3	3	2	4	4	5	4	3	2	2	2	5	4	S	5	4	3	3	5	2	3	4
5	Professor	Jankauskas	Jankauskas	Deibel	Deibel	Banke	Deibel	Banke	Banke	Shelly	Shelly	Shelly	Jankauskas	Deibel	Deibel	Deibel	Shelly	Deibel	Jankauskas	Shelly	Banke	Jankauskas	Patterson	Deibel	Deibel
	Major	Perf.	Sp. M. Ed.	M. Ed.	M. Ed.	Perf.	M. Ed.	Perf.	Perf.	Perf.	M. Ed.	Perf.	M. Ed.	Perf.	M. Minor	Perf.	Perf.	Perf.	Cond.	Perf.	Perf.	Perf.	M. Ed.	Perf.	Non-deg.
	İnstr.	Clar.	Clar.	Sax.	Sax.	Oboe	Sax.	Oboe	Oboe	Flute	Flute	Flute	Clar.	Sax.	Sax.	Sax.	Flute	Sax.	Clar.	Flute	Oboe	Clar.	Bassn.	Sax.	Sax.
2	Class	Sen.	Jun.	Fresh.	Fresh.	I MM	Jun.	Jun.	I MM	II MM	Jun.	I MM	Jun.	Sen.	Jun.	I MM	Jun.	Fresh.	I MM	Jun.	Fresh.	II MM	II WW	Fresh.	
	First Name	Jordan	Sarah	Jacob	Tyler	Haley	Jeremy	Sarah	Alica	Alexis	Darren	Athena	g		Trevor	Robby		Janelle	Michael	Chia	tasia	Zhao	ıda	Brook	Karen
	Last Name	Wells	Sheren	Forro	Burgess	Γ	Thomas	Larson	Tape		Brock				.ock	Avila	ner	Garden	Berryhill			Yang	u		Morrell

T .. Juries Sp14

l ast Name	ast Name First Name	Class	Instrument Major	Major	Professor	Tone	Interpretation Technique	Technique
Axmann	Sarah	Jr.	Piano	BME	Trechak	5	5	5
Guo	Ai	Jr.	Piano	BM	Fear	5	S	Ð
Harms	Patrick	Sr.	Piano	BM	Bees	4	Ð	4
Luecke	Sara Jo	Soph.	Piano	BM	Trechak	5	5	5
Martin	Brenna	Sr.	Piano	BM	Bees	5	4	4
Pack	Alex	Soph.	Piano	BM	Trechak	4	4	4
Riches	Luke	Grad.	Piano	MM	Trechak	4	5	4

Material Level	4	4	4	4	3.5	3.5	4	ε	2.75	4	3.25																
Rhy/Notes Ma	3.75	4	4.75	m	Υ	3.25	3.5	m	2.75	3.5	m															-	
Technique F	3.25	4	4.25	2.75	ß	3.5	3.5	2.5	2.75	3.5	0.75																
Interp.	3.75	4	4.75	3.25	3	3.25	3.5	2.75	2.75	3.25	2.75																
Intonation	°.	3.75	4	2.75	m	3.5	3.5	2.75	3	3.5	2.75																
Tone	3.25	4.5	4.25	3.25	3.5	3.25	4	2.75	2.75	3.5	3																
Professor	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter						
Major	MM-Opera	MM-Opera	MM-Opera	MM-Opera	BM-Voice	BM/BME	BM-Voice	BME	BME	BM	BA																
Inst	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice						
Class	Grad	Grad	Grad	Grad	Soph	Fresh	Fresh	Soph	Junior	Soph	Jr-Senio Voice																
First Name	Chandraleki Grad	Renée									eth																
l act Name		ple			1	Houston	l ehl		ner	Wells	Ernst																

... Juries F14

Zvuייחikov Juries F14

FIRST	CLASS	INST	MAJOR	PROF	TONE	INTONATION	NTONATION INTERPRETATION TECHNIQUE RHY/NOTES MATERIAL	TECHNIQUE	RHY/NOTES	MATERIAL
Alistar	Senior	Violin	Music	Zvonnikov	2	5-	ц	ц	Ϋ́	0
Hannah	Soph	Violin	Music	Zvonnikov	ېر	4+	ц.	4+	ې ۲	5

Wigener Juries F14

Material level	3.75	3		
Tone Inton. Interp. Techn. Rhythm/Notes	4.25	3		
Techn.	3.75	3		
Interp.	4.25 3.75 3.75	3		
Inton.	4.25	3		
Tone	4	3		
Professor	Widener	Widener		
Major	Conducting	MusEd		
Instr.	Trombone			
Class	Gr	Fr		
Last Name First Name Class	Jordan	Ben		
Last Name	Northerns Jordan	Nuest		

Last name	First name	class	major	professor tone		technique	interpretation
Adams	Brooke	Junior	MusEd	ESD	3.5	S	ŝ
McCorkle	Stacy	Soph	Perf	ESD	3.5	3.5	æ
Miles	Tyler	Soph	MusEd	ESD	3	ß	m
Swank	Gabrielle	Soph	MusEd	ESD	3	ß	ß
Witcher	Lexy	Fresh	Perf	ESD	3	ß	m

Smith Juries F14

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
Тгасу	Taylor	Soph	Tuba	Ed	Black	4	4	3	3	3	4
Graber	John	Fr	Tuba	Jazz	Black	3	3	4	3	4	3
Hattfield	Scott	Jr.	Euph	Ed	Black	4	4	3	4	4	4
Pauley	Brandon	Gr	Tpt	Perf	Hunsicker	4	4	5	5	5	5
Axe	Tyler	Soph	Tpt	Ed	Hunsicker	3	3	3	3	4	3
Stuewe	Eric	Sr.	Euph	Ed	Black	2	3	3	3	3	3
Morrison	Justice	Jr	Tbn	Ed	Blauer	3	2	2	3	2	3
Kary	Joshua	Fr	Tuba	Ed	Black	3	3	3	3	3	3
Schlosser	Anthony	Soph	Tuba	Ed	Black	3	4	3	4	4	4
Davis	Cameron	Fr	Tpt	Ed	Hunsicker	3	3	3	3	4	4
Rucker	Johannon	Fr	Tuba	Ed	Black	3	3	3	4	4	4
Goertz	Harrison	Fr	Horn	Perf	Smith	3	3	3	4	3	4
Fugate	Alex	Soph	Tpt	Business	Hunsicker	4	3	4	3	4	4
Macias	Glenn	Fr	Tbn	Ed	Blauer	3	3	3	3	3	4
Simmons	Jake	Sr	Tbn	Comp	Blauer	3.5	3	3	4	4	4
Martin	Brenna	Sr	Horn	Perf	Smith	3	4	3	4	4	4
Winslow	Diana	Gr	Tpt	Perf	Hunsicker	5	5	5	4	5	5
Burgess	Christian	Jr	Tbn	Ed	Blauer	4	3	4	5	5	5
Reynolds	Matt	Gr	Horn	Perf	Smith	5	5	5	5	5	5
Brake	Jeremy	Soph	Tpt	Perf	Hunsicker	3	2	2	2	2	2
Nuest	Ben	Fr	Tbn	Perf	Widener	3	3	4	4	4	3
Northerns	Jordan	Gr	Tbn	Cond	Widener	4	4	4	4	4	4
Adamek	Matt	Sr	Tbn	BA	Blauer	3	3	4	4	4	4
Amend	Derrick	Fr	Tpt	Ed	Hunsicker	2	2	1	1	1	2
Williams	Dalton	Gr	Tpt	Cond	Hunsicker	4	4	5	4	5	5
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Material level	4	2	4	З	ъ	4	4	ъ	4	4-Mar	3	2	4	4	ъ	S	4	3	4	4	S	4-Mar	4	S		
	3	2	3	ŝ	4	4	ъ	ហ	4	3	3	3	4	S	S	N	S	S	m	4	2	ß	4	m	_	-
Rhythm/N otes																										
Techn.	2	1	2	1	2	4	S	S	4	3	2	2	4	5	5	S	S	4	3	4	5	3	4	3		
Interp.	1	1	2	3	2	3	4	5	4	3	2	3	3	5	5	5	5	4	3	3	5	3	3	33		
Inton.	2	2	3	3	4	4	5	S	5	3	3	2	1	5	4	5	5	4	3	3	5	3	3	3		
Tone	3	2	3	3	2	4	4	5	4	3	2	2	2	5	4	5	5	4	3	3	5	2	3	4		Ī
Professor	Jankauskas	Jankauskas	Deibel	Deibel	Banke	Deibel	Banke	Banke	Shelly	Shelly	Shelly	Jankauskas	Deibel	Deibel	Deibel	Shelly	Deibel	Jankauskas	Shelly	Banke	Jankauskas	Patterson	Deibel	Deibel		
Major	Perf.	Sp. M. Ed.	Ed.	M. Ed.	rf.		f.	Ŀ.	f.		Perf.	M. Ed.	Perf.	inor	f.		Perf.		Perf.	Perf.	Perf.	M. Ed.	Perf.	Non-deg.		
Instr.	Clar.	Clar.	Sax.	Sax.	Oboe	Sax.	Oboe	Oboe	Flute	Flute	Flute	Clar.	Sax.	Sax.	Sax.	Flute	Sax.	Clar.	Flute	Oboe	Clar.	Bassn.	Sax.	Sax.		
Class	Sen.	Jun.	Fresh.	Fresh.			Jun.	I MM	II WW	Jun.	I MM	Jun.	Sen.	Jun.	I MM	Jun.	Fresh.	I MM	Jun.	Fresh.	II WW	II WW	Fresh.			
First Name	Jordan	Sarah					Γ		Alexis	Darren	Γ	Ē	Luke	Trevor	Γ		le	Michael		Anastasia		hda		Karen		
Last Name	Wells			SS		mas		Tape		Brock			br	ock		ler			Γ				Γ	Morrell		Î

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	Material Level		5	Ŋ	ŋ	S	5	ŋ	Ŋ	ŝ	Ŋ	5
	Rhy/Notes		5	Ŋ	5	S	5	S	Ŋ	5	S	5
	Technique		4	4	S	5	5	4	S	S	4	4
	Interpret.		4	3	4	4	4	4	4	5	4	4
-	Memory		S	4	5	5	3	5	4	5	5	5
Sasanfar Juries F14	Tone		4	3	4	4	4	4	4	5	4	4
Sàsa	Professor		Trechak	Trechak	Bees	Trechak	Trechak	Bees	Fear	Trechak	Trechak	Bees
	Major		MM perf	MM theory	MM perf	BME Sp Ed	BM Perf/Perd Trechak	BM Perf	BM Ped	BM Perf	BME	BM theory
	Instrument		Piano	Piano	Piano	Piano	Piano	Piano	Piano	Piano	Piano	Piano
	Class		Grad	Grad	Grad	Sr/400	Sr/400	Sr/400 Piano	Sr/400	Sr/400 Piano	Sr/400	Fr/100 Piano
	First Name		Richard	Luke	Jian	Sara Jo	Ben	Brenna	Ai	Abby	Robert	Aiden
	Last Name		Messner	Riches	He	Luecke	Karnes	Martin	Guo	Lingg	Miller	Hamilton

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Last Name	First Name	Class	Instr.	Major	Professor	Tone	Inton.	Interp.	Techn.	Rhyth m/Not es	Material level
Denton	Lindsay	1	FI	MME	Shelly	4	3	3	3.5	4	2
Eberly	Anna	1	FI	MM	Shelly	5	4	4.5	5	5	5
Riffel	Tyler	3	Sax	BME	Deibel	2	3	3	2	2.5	2
Jensen	Jimmy	1	Sax	MM	Deibel	5	4	5	4	5	4
Chen	Athena	2		MM	Shelly	4	3.5	3	3	3	3
Garden	Janelle	2	Sax	BM	Deibel	5	4	4	4	5	S
Young	Luke	5	Sax	BM	Deibel	4	4	4	3.5	4	4
r	Seth	4	FI	BM	Shelly	5	4	3.5	5	5	S
Roe	Haley	2	0b	MM	Banke	4	4	3	3.5	3.5	4
Martin	Amanda	4	Bsn	MM	Patterson	S	S	4	3	3	4
Owens	Jenny	1	FI	BME	Shelly	2	ŝ	2	2	2	2
Larson	Sarah	4	0b	BM	Banke	4	4	3	3	3	4
Tape	Alica	2		MM	Banke	4	4	4	4	4	4
u	Sarah	4	CI	BME	Montoya	2	1	2	1	1	FT
	Jeremy	1	CI	MME	Montoya	4	S	4	3	4	4
	Anastasia	2	Ob	BM	Banke	S	3	3	S	5	Ŋ
Vaughn	James	3	CI	BME	Montoya	ŝ	3	4	3	3.5	3
Vanek	Gabi	1	Bsn	MM	Patterson	S	2	3	3	2	S
Brock	Darren	4		BME	Shelly	3	3	3	3	3	3
Avila	Robby	1	Sax	MM	Deibel	3	3.5	4	4	4	4
Summers	Justin	4	Sax	BME	Deibel	2	2	2	2	2	2
Lund	Brook	2	Sax	BM	Deibel	3	3	4	3	4	3
Wells	Jordan	S	cl	BM	Montoya	3	2	2	2	3	ŝ
Turanosoff	Vadim	H	1 CI	MM	Montoya	2	3	4	4	3	3

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Last name	First name	class	major	professor	tone	technique	interpretation	₽
Billings	Chy	Grad	Opera Perf	Lacy	3.6	3.9	3.9	n738g383
Carroll	Bridget	So	ME	Lacy	ŝ	3.1	2.9	h459b649
Contreras	Jaime	ц	Voc Perf	Lacy	2.7	2.9	2.8	c476w965
Dayvault	James	-	ME	Lacy	3.3	2.9	2.6	h635z488
Gaitan	Stewart	Grad	Opera Perf	Lacy	3.2	2.9	3.4	b282r947
Hale	Matthew	-	MT/Voc Perf	Lacy	3.5	3.2	2.8	j286p935
Heathcote	Leah	So	Voc Perf	Lacy	3.9	3.5	3.7	t393a677
Labes	Elizabeth	s	ME	Lacy	4	3.7	3.8	k588r399
Mays	Michael	s	ME	Lacy	3.3	3	3.2	x634q279
Nuest	Benjamin	Ŀ	Voc Perf	Lacy	2.9	3.2	2.9	s824g533
Rucker	Johannon	Ŀ	ME	Lacy	2.8	2.9	3.4	x763e428
Wiens	Gabrielle	Ŀ	ME	Lacy	3.1	3.2	3.1	d259b968
Wilkerson	Anthony	LT.	ME	Lacy	2.2	2.2	2.4	z393p286
Williamson	Heidi	L L	Voc Perf	Lacv	3.2	6	3.3	m668q494

3 Rhy/Notes Material Level 000044000444444040000400 0044000044444400000004004 Technique ω - ω 4 0 0 0 0 0 4 4 0 0 4 4 0 0 4 0 0 0 4 0 - 0 Interp. 0004000000004440000044040 Intonation 4 0 4 4 0 0 0 0 4 4 0 0 0 4 0 0 0 4 0 - 0 4 0 0 0 Tone Hunsicker Black Hunsicker Hunsicker Hunsicker Hunsicker Hunsicker Hunsicker Hunsicker Professor Widener Widener Blauer Blauer Blauer Blauer Blauer Smith Smith Smith Black Black Black Black Black Black Accounting Mus Ed Jazz Bass Mus Ed **BA Mus BA Mus** Comp Cond Cons Major Perf Perf Рег Perf Perí Perf Perf Tuba Euphonium Trumpet Euphonium Trombone Trumpet Trombone Horn Trumpet Trombone Trumpet Trombone Trombone Trombone Trombone Trumpet Trumpet Tuba Trumpet Tuba Horn Tuba Horn Tuba Inst First Name Class のヒッじのットレのヒヒンのヒッシュ・シュー Johannon Cameron Scott Brandon Christian Anthony Harrison Joshua Mathew Brenna Jeremy Jordan Derrick Dalton Taylor Jon Eric Justis Diana Tyler Alex Glyn Jake Matt Ben Last Name Schlosser Northerns Morrison Simmons Reynolds Burgess Williams Wensley Adamek Amend Hatfield Stuewe Macias Pauley Fugate Rucker Martin Brake Nuest Garber Goetz Tracy Davis Kary Axe

734Y			Studio Grade	Jury Grades	Semester (Overall) Grade	Tone (1-5)	Technic (1-5)	Technic (1-5) Interpretation (1-5)
Andrews	Preston	MM	A	A-, B, A-, A-, B+, B+, B+	A-	3,4,4,3,4,3,3	3,3,3,3,3,3,3.3	4,4,3,3,3,3,3
Guerrero	Lily	MM	A	N/A	А	N/A	N/A	N/A
Hernandez	Andrew	MM	8	B+, A-, A-, A-, A-, B+, B+	B+	4,4,4,3,5,5,3,	3,3,3,3,3,4,3	3,3,3,4,4,5,4
Mitchell	Kevin	MM	A	N/A (Recital)	А	N/A	N/A	N/A
Rogier	Joel	MM	А	A-, A, A-, A-, A-, A-, A	А	4,3,4,5,3,4,4	4,3,4,4,3,4,3	5,4,3,4,3,4,4
Skipworth	Jake	MM	A	A-, A-, A-, A-, A-, B+, A-	A	3,4,3,4,4,4	4,4,3,3,4,4	4,5,4,4,3,3
Stepanek	Aaron	MM	A	A, B+, B, B+, B+, B, A	A-	3,3,4,4,3,4,3	3,3,4,4,3,4,3 3,3,4,4,3,4,3	3,3,4,4,3,4,4
Votava	Luke	MM	A	B, A-, B+, B+, B, B+, B	A-	3,3,3,3,4,3,4	3,3,3,3,4,3,4 2,3,3,3,3,3,3,3	4,3,3,4,4,4,4
434Y								
Parks	Alyssa	BM	A	B, A-, A-, A-, A-, B+, A-	A	3,3,3,3,4,3,3	3,3,3,3,4,3,3 3,3,3,4,3,3	3,3,3,3,3,3,3
Perkins	Anthony	BM	A	B+, B+, B+, A-, B+, B+, B+	A-	3,3,5,3,4,4,4 3,4,3,4,3,3,	3,4,3,4,3,3,	3,3,4,3,3,3,3
232Y								
Gies	Kristoph	BM	A	A, A-, A-, A-, A-, A, A-	A	4,4,3,4,4,3,	4,4,3,3,3,3,3,	4,4,3,4,3,3
Groth	Jacob	BM (MT)	A	A,A,A, A-,A-,A	A	4,4,5,4,5,3,4 4,4,3,5,4,	4,4,3,5,4,	5,4,4
Knapp	Drew	BM	A-	A-, A, A-, A-, A-, A	A-	3,4,3,4,4,4,3	3,3,3,4,3,3,3	3,3,3,3,3,3
Larrison	Daniel	BM	U	F (Did not appear)	Δ			
Viets	Garrett	BME	A	A, A-, A, A-, A, A	A	5,4,3,3,4,4,4	5,4,3,3,4,4,4 5,5,3,3,3,4,4	5,4,3,4,4,4,3

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STIL	STUDENT											
I AST NAME	FIRST NAME	CLASS	INSTRUMENT	MAJOR	PROFESSOR	TONE	INTONATION	INTERP/STYLE	TECHNIQUE	IMPROVISATION	MATERIAL LEVEL	
Cox	Colton	Ŀ	guitar	Performance	Flynn	m	S	4	2	4	4	
Bonner	Thor	junior	guitar	Performance	Flynn	ĥ	5	3	3	m	1	
White	Micah	sophomore	guitar	Jazz Studies	Flynn	S	ۍ ا	5	5	S	S	
Bollig	Phil	graduate	guitar	Jazz Studies	Flynn	4	ſ	4	5	4	S	
McNoltv	Christian	junior	guitar	Jazz Studies	Flynn	4	S	4	4	4	ъ	
Bruev	Derek	sophomore		Mus. Ed.	Flynn	m	4	2	З	2	1	
Carpenter	Nathan	sophomore	guitar	Theory/Comp	Flynn	ю	4	2	2	2	1	

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				iment)		passed)																								
			_	(no accompaniment)		(jr barrier, pas																								
Material Level	2	5	4	'n	Ω	ŋ	5	S	2	Ω	S	Ŋ	Ð	5	5	ŝ	4	5	4	S	S	S	S	4	Ð	Ω	4	5		
Rhy/Notes	4.5	5	4	مر	Ω	4.5	5	S	S	S	S	Ŋ	5	5	4	ε	4	S	4	ß	S	5	5	4	5	4	4	4		
Technique	4.5		4			4							4							4								4.5		
Interp.	5	5	4	S	4	4	4.5	5	5	2	5	5	4.5	5	4	ŝ	4	Ω	4	S	2	S	S	4	2	4.5	4	4.5		
Intonation			4															4					4.5		4.	4		4		
Tone		ъ	4	ß	4	5	5	5	5	5	4	5	5	5	4	3	4	5	5	5	5	5	5	4	5	4	4	4		
Professor	zvonnikov	shukaev	aranovskaya	aranovskaya	foley	foley	shukaev	foley	shukaev	foley	foley	giray	aranovskaya	veyner	shukaev	aranovskaya	aranovskaya	giray	consiglio	consiglio	consiglio	consiglio	zvonnikov	shukaev	foley	giray	giray	giray		
Major	hm	mm	hm	pm	bm	bm	hm	шш	bm and bme shukaev	bm and bme	Provide Providence Pro	mm	bm			ba	bm	mm	elemEd	bme	bm	bm	bm		hm	bme	bme	bme		
Inst	vln	cello	vln	vln	bass	bass	cello	bass	cello	bass	bass	vłn	vln	vla	cello	vln	vln	vln	vla	vla	vla	vla	vln	cello	bass	vln	vIn	vln		
Class	soph	gr	sr	. -	fr	jr	hqos	ßr	soph	fr	fr	5	soph	er Br	jr	sr	sr	gr	soph	soph	fr	fr	sr	sr	18	ìr	soph	soph		
First Name			alexis			alana	anie		madeline			virginia		skel			_	natalia				e-				ijane	deja	ah		
Last Name				с. ;	smith		E.		harder			Ħ	-		magee	2		korenchuk	1		klozik				vermilyea	naillon	mcpherson			

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
Smith	Ailis	Fresh	Bass	Perf	Foley	2	4	ſ	m	5	2
Johns	Alana	Soph	Bass	Perf	Foley	5	m	m	m	4	4
Sheldon	Stephanie	Soph	Cello	Perf	Shukaev	5	4	S	4		
Day	Riley	Grad	Bass	Perf	Foley	4	4	4			
Harder	Madeline		Cello	Perf	Shukaev	4		ß	S		Ŋ
Jackson	Kiana	Fresh	Bass	Perf	Foley	4	4	æ	4		
Turgeon	Lane	Fresh	Bass	Perf	Foley	3		З	4		
Merkel	Jason		Cello		Shukaev	2	3	3			
Vermilyea	Evan	Senior	Bass	Perf	Foley	4	4	4	4		
Nailon	Sarah Jane		Violin	Perf	Giray	2	1	2	4	Ω	S
McPherson	Deja		Violin		Giray	2	1	1	2		
Gebel	Hannah					2	3	2	2		4
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t l			101	INIAJOL	Protessor	Ione	Intonation	Interp.	l ecnnique	RUY/INOLES	INIATERIAI LEVEL
	Hanah	soph	violin	performance	Zvnnikov	4	3	m	ŝ	ŝ	4
	Caitlin		cello	-	Schukaev	4	3	ŝ	3	4	4
	Power		violin		Aronovskaya	3	3	3	3 3	3	ŝ
			violin	performance	Aronovskaya	4	4	(1)	3 4	4	4
		freshman bass			Foley	3	2		2 2	ŝ	2
	Alana	soph	bass	soph/pro	Foley	3	'n	(7)	3	m	m
Sheldon St	Stephanie	soph	cello		Schukaev	3	3	4	4 3	3	4
Day Ri	Riley	T I	bass	performance	Foley	3	ŝ	17)	e B	m	m
Harder M	Madeline	hqos	cello		Schukaev	4	3	(7)	3	8	m
	Kiana	man	bass	perf/ed	Foley	3	3	ব	4 3	ŝ	m
Turgeon La	Lane	Hsguest	bass		Foley	3	4	(7)	3	4	4
<u>+</u>	Virginia		violin	MM	Giray	3	4	(1)	3	4	4
	Dima		violin	performance	Aronovskaya	3	ß	(7)	3	en m	4
	Francis	Grad-1	viola		Vaynor	4	3	(1)	3	4	4
	Jasmine	junior	cello	performance	Schukaev	3	4		3 3	8	4
	Alina		_	BA	Aronovskaya	2	1		2 2	2	F
	Ę		violin	perf	Aronovskaya	3	3	(1)	3 3	3	m
chuck			violin MM	MM	Giray	4	4	Y	4 4	4	4
Landkamer N	Monica	hqos	viola	Mminor	Consiglio	3	3		3	ŝ	m
	Caleb			Med	Consiglio	3	3	(*)	3	m	m
	Nick	nan	viola	ormance	Consiglio	3	3	7	4 3	8	4
Weils D	Danieł	freshman viola			Consiglio	3	ŝ	v	4	8	4
Watson A	Alistare	senior		nance	Zvnnikov	3	£	7	4	8	4
Markel Ja	Jason	senior	cello	mance	Schukaev	3	3	(1)	3	m	ĥ
uo	Evan				Foley	3	3		3	ŝ	4
	Sara Jane		violin perf		Giray	3	3		3	3	4
McPhersen D	Deja	soph	violin	ed	Giray	2	3		2 3	3	2
	Hanah		violin	ed	Giray	3	ŝ		3 2	3	ŝ

Last Name	First Name	Class	Inst	Major	Professor	Blaker Jurie	Biower Juries Fintonation	Interp.	Technique	Rhy/Notes	Material Level
Parley	Brandon	ັບ	Trumpet	Perf	Hunsicker	4	e	4	4	4	5
Schlosser	Anthony	ŝ	Tuba	Perf	Black	4	4	S	4	4	4
Burgess	Christian	Ŀ	Trombone	Mus Ed	Blauer	4	ი	e	g	4	4
Axe	Tyler	So	Trumpet	Mus Ed	Hunsicker	2	ო	e	0	ო	თ
Morrison	Just is	Ŀ	Trombone	Mus Ed	Blauer	2	2	0	N	2	2
Dozois	Jonathan	'n	Hom	Perf	Smith	5	2	S	5	D.	5
Hatfield	Scott	Ŀ	Euph	Ēđ	Black	e	e	ი	4	4	4
Simmons	Jake	ي م	Trombone	Mus Comp	Blauer	4	ю	ო	4	4	4
Adamek	Mathew	Sr	Trombone	B of Arts	Blauer	4	4	4	e	4	4
Karv	Joshua	ı۲	Tuba	Mus Ed	Black	4	ო	ი	33	4	4
vis	Cameron	ᇿ	Trumpet	Mus Ed	Hunsicker	ო	ო	n	8	3	ო
Rucker	Johannon	L.	Tuba	Mus Ed	Black	S	ო	ო	4	4	4
Goertz	Harrison	Ŀ	Horn	Perí	Smith	e	ო	ო	ი	ю	ო
Fugate	Alex	So	Trumpet	Business	Hunsicker	e	2	ო	n	8	4
Macias	Glvn	Ŀ	Trombone	B of arts	Blauer	4	ო	ო	ი	4	4
Martin	Brenna	ې م	Hom	Perf	Smith	e	4	ო	e	4	5
Stuewe	Eric	S	Euph	Mus Ed	Black	e	4	ო	e	e S	4
Wenslev	Diana	ģ	Trumpet	Perf	Hunsicker	ŋ	ŋ	5	5	5	ъ У
Graber	noh	Ŀ	Tuba	Jazz	Black	e	4	5	ი	e	e
Revnolds	Matt	ģ	Horn	Perf	Smith	сı	S	5	S	5	S
Brake	Jeremv	Ŀ	Trumpet	Perf	Hunsicker	Q	2	2	2	2	2
Amend	Derrick	Ŀ	Trumpet	Mus Ed	Hunsicker	N	2	2	2	2	2
Nuest	Ben	Ľ	Trombone	Mus Ed	Widener	ო	ო	e	ო	ß	0
Northerns	Jordan	້ອ	Trombone	Cond	Widener	4	4	e	n	e	2
Williams	Dalton	Ğ	Trumpet	Cond	Hunsicker	5	4	4	4	S	

I Brad Piano M.M. Perform grad Piano M.M. Theory grad Piano M.M. Theory grad Piano M.M. Perform senior Piano M.M. Perform senior Piano B.M.E. Specia senior Piano B.M. Perform	Last Name First Name Class	me Clas	ss Instrument	Major	Professor	Tone	Memory	Interpret.	Technique	Rhy/Notes	Material Level
inter Richard grad Piano M.M. Perfort Trechak iss Luke grad Piano M.M. Perfort Trechak iss Luke grad Piano M.M. Perfort Trechak iss Luke grad Piano M.M. Perfort Trechak iss Ben grad Piano M.M. Perfort Bes in Brenna senior Piano B.M. E. Specia Trechak in Brenna senior Piano B.M. Perform Bes in Brenna senior Piano B.M. Perform Bes in Brenna senior Piano B.M. Perform Bes in Brenna senior Piano B.M. Perform Brenk in Brenna senior Piano B.M. Perform Techak in Rohert senior Piano B.M. Perform Techak						pedaling	continuity				
iner Richard grad Piano M.M. Pe se Luke grad Piano M.M. Th Jian grad Piano M.M. Pe ke Sara Jo senior Piano B.M.E. S es Ben senior Piano B.M. Per in Brenna senior Piano BM Ped i Ai senior Piano BM Ped						voicing					
inerRichardgradPianoM.M. PeesLukegradPianoM.M. ThJiangradPianoM.M. PekeSara JoseniorPianoB.M. E.SesBenseniorPianoB.M. PeresBenseniorPianoB.M. PerinBrennaseniorPianoB.M. PerinBrennaseniorPianoB.M. PerinAiseniorPianoBM PerfrAbbyseniorPianoBM PerfrRobertseniorPianoBM Perf								3			
SecLukegradPianoM.M. ThJiangradPianoM.M. PekeSara JoseniorPianoB.M. E. SesBenseniorPianoB.M. PerinBrennaseniorPianoB.M. PerinBrennaseniorPianoB.M. PerkeSeniorPianoB.M. PerkeAiseniorPianoBM PerfkeAbbyseniorPianoBM PerfkeRobertseniorPianoBMF				M.M. Perfort	Trechak	4	5	4	4	£	S
JiangradPianoM.M. PekeSara JoseniorPianoB.M.E. SesBenseniorPianoB.M. PerinBrennaseniorPianoB.M. PerkAiseniorPianoBM PerdikAbbyseniorPianoBM PerdikRobertseniorPianoBM Perdi		grac		M.M. Theory	Trechak	2	4	ß	4	4	m
keSara JoseniorPianoB.M.E. SesBenseniorPianoB.M. PerinBrennaseniorPianoB.M. PerdAiseniorPianoBM PeddCAbbyseniorPianoBM PerdRobertseniorPianoBM Perd	Jian	grac		M.M. Perfort	Bees	5	5	5	5	S	S
es Ben senior Piano B.M. Per in Brenna senior Piano B.M. Per Ai senior Piano BM Perf Rohert senior Piano BME		1		B.M.E. Specia	Trechak	5	5	5	5	5	IJ
in Brenna senior Piano B.M. Per Ai senior Piano BM Ped Abby senior Piano BM Perf				B.M. Perform	Trechak	4	4	4	5	5	4
AiseniorPianoBM PediKAbbyseniorPianoBM PerfKRobertseniorPianoBME				B.M. Perform	Bees	4	5	4	4	4	υ
Abby senior Piano BM Perf Rohert senior Piano BME		seni	or Piano	BM Pedagog	Fear	5	4	4	4	S	4
Robert Isenior Piano BME		seni			Trechak	2	2	4	5	5	Ŋ
	r Robert	seni	ior Piano	BME	Trechak	4	4	4	4	4	4
Hamilton Aiden freshma Piano BM Theory/d Bees		fres	hma Piano	BM Theory/d	Bees	5	4	4	4	4	4

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Last Name	First Name	Class	Instr.	Major	Professor	Tone	Inton.	Interp.	Techn.	Interp. Techn. Rhythm/Notes	Material level
lefferv	Brittany	Grad	Voice	MM	Baxter	3.5	8	m	3.5	3.5	4
Novotny	Constantin	Grad	Voice	MM	Baxter	4	3.5	4	4	4	4
Ramsaur	Carolyn	Grad	Voice	MM	Baxter	4.5	4	4	4	4	4
Indilizereon	Amanda	Grad	Voice	MM	Baxter	3.25	2.75	3.25	3	3.5	4
Wither suit	Kathleen	Fresh	Voice	BM	Baxter	3.5	3	3.25	3.25	3.25	3.5
Siahuhr	Rvan	Fresh	Voice	BM	Baxter	S	3	3	ŝ	ŝ	S
Wells	lessie	Fresh	Voice	BM	Baxter	3.5	3.25	3.25	3.25	3.25	3.2
Ernst	Elizabeth	Fresh	Voice	BA (BM)	Baxter	2.5	2.5	3.25	2.5	ŝ	33

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	ue Rhy/Notes		Material Level
Hund	Hannah	Sof	violin	violin	Zvonnikov		4	3	3 4-		æ	
Salazar Avila	Luis	Sof	violin	violin	Aranovskaya		5	4	4 5-		5	
Schmidt	Caitlin	ۍ ان	cello	cello	Shukaev		4	4	4	4 4+		
Power	Alexis	Sen	violin	violin	Aranovskaya		5	5	4	4 4+		
Smith	Ailis	ш	dbass	dbass	Foley		3	3	3	4 4-		
Johns	Alana	Sof	dbass	dbass	Foley		4	4	m	4	4	
Shelden	Stepphanie	Sof	Cello	Cello	Shukaev		4	4	4	4	4	
Day	Riley	S	dbass	dbass	Foley		4	4	4	4	S	
Harder	Madaline	Sof	cello	cello	Shukaev		5	4	4	4	S	
Jackson	Kiana	ш	dbass	dbass	Foley		4	4	4	4	5	
Turgeon	Lane	ш	dbass	dbass	Foley		4 4+		4	4	S	
Brungardt	Virginia	U	violin	violin	Giray		3 5-		m	4	4	
Estanbuli	Dima	Sof	violin	violin	Aranovskaya		4 5-	ц	4+	ψ	4	-
Francis	Yecheskel	ß	viola	viola	Vayner	4+	5-	ų	4+	ų	4+	-
Magee	Jasmine	-	cello	cello	Shukaev		4 5-		e	4	5	
Betts	Laureen	s	violin	violin	Aranovskaya		4	4	4	4	4 5-	
Amstutz	Alina	s	violin	violin	Aranovskaya		4	4	m	3 4-		
Korenchuk	Natalia	σ	violin	violin	Giray	ب		4	4 4+	ų		
Landkamer	Monica	Sof	viola	viola	Consiglio		2	3	ы Ч		m	
Austin	Caleb	Sof	viola	viola	Consiglio	ų		8	ы Ч		4	
Klozik	Niek	ц	viola	viola	Consiglio		3 4-		4	3 4+		
Wells	Daniel	ц	viola	viola	Consiglio	4+		4	4	4 5-		
Watson	Alistair	S	violin	violin	Zvonnikov	4+		4 4-		4 4-		
Markel	Jason	S	cello	cello	Shukaev	4+	4-		4 3+	4-		
Vermilyea	Evan	S	dbass	dbass	Foley		5 5	ų	ار		2 2	
Nailon	Sarah Jane	S	violin	violin	Giray		3	4	6	œ	4	
McPherson	Deja	Sof	violin	violin	Giray		2 3-		2	m	m	
Gabel	Sarah	Sof	violin	violin	Giray		3	4	8	3 4+		

A* String Juries

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Last name	First name	class	major	professor tone	tone	technique	interpretation
Adams	Brooke	Junior	MusEd	ESD	4	4	3.5
Miles	Tyler	Soph	MusEd	ESD	3	2.5	
Swank	Gabrielle	Soph	MusEd	ESD	3	3	2.5
Witcher	Геху	Fresh	Perf	ESD	3	3	

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Last Name	First Name	Class	Instr.	Major	Professor	Tone	Inton.	Interp.	Techn.	Rhythm/Notes	Material level
Punt	Hanna		Violin		Zvonikov	ъ	4	4	5		5
Francis	Zeke		Vla			ъ Л	5	4	5		5
r and cante	Ricardo		Vla			4	4	4	5		4 5
Dav	Rilev	Grad	Double Bass	Perf	Foley	4	4	4	4		U U
Iohns	Alana	lunior	Double Bass	Perf	Foley	4	ŝ	3	3		4 3
Kaspar	Jordon	-	Double Bass	Ed.	Foley	4	З	4	4		4 3
Turgeon	Lane	H.S. Guest	Double Bass P	erf	Foley	3	5	4	4		4
lackson	Kiana	Freshman	Double Bass	Ed.	Foley	4	4	4	4		4 5
Harder	Madeline		Cello		Shukaev	4	5	5	5		5
Austin	Caleb		Violin			3	S	4	4		5 4
Ortiz	lorge		Cello		Shukaev	5	5	S	Ъ		5
Amstutz	Alina		Violin		Aranovskaya	2	2	2	£		2 5
Nichole	×		Vla	Composition		4	4	4	4		4 5
Nislv	Jeff					S	5	2	S		
Gaber	lon		Double Bass	Jazz	Foley	4	33	4	ε		
Hooper	Zac	Freshman	Sax			5	4	4			
White	Micah		Guitar		Flynn	5	5	Ъ	5 D		
McNoltv	Christian		Guitar		Flynn	S	5	ε	4		
Oshorn	Fvan	Senior	Double Bass	Jazz	Foley	4	2	ŝ	m		
Brilev	Derek		Guitar		Flynn	4	5	2	m		3
Sizemore	Nathan		Guitar		Flynn	4	5	2	£		3
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732Y			Studio Grade	Jury Grades	Semester Grade	Tone (1-5)	Technic (1-5)	Technic (1-5) Interpretation (1-5)
Andrews	Preston	MM	8	B+, B+, A-, A-, A-, B-, B	B+	3+	£	S
	Joel	MM	A	A-, A, A, A-, A, A, A	А	ß	Ω	3+
				B+, A-, A-, B+, B+, A-, B	A	3+	Ϋ́	4+
Hernandez	Andrew	MM	A	A-, B+, B+, A-, B, A-, B+	A-	3+	<u>ъ</u>	4
Mitchell	Kevin	MM	A	N/A	٩	N/A	N/A	N/A
ي ا	Jake		A	N/A	۷	N/A	N/A	N/A
	Aaron	MM	A	B+, B, A-, B+, B, B	-A	3+	3	4
Tholl	Carter	MM		Postponed	_	N/A	N/A	N/A
								a thread a set of the set of
434Y								
Parks	Alyssa	BM	А	B+, A-, B+, B+, B+, B+, B	-A-	с	ε	3
Perkins	Anthony	BM	В	B+, B+, B+, B+, B+, B, A-	A-	3	ε	3
VCCC	1. C. C.				- 141			
Gies	Kristoph	BM	B	A-,A, A-, A-, A-, A-, B+	A-	4	3+	4
Groth	Jacob	BM (MT)	A	A-, A-, B+, A, A-, A-,A-	Α-	3+	3+	4+
Knapp	Drew	BM	ن	Postponed	-	N/A	N/A	N/A
Viets	Garrett	BME	A	B_, A-, A-, A-, B+, A-, B	A-	3+	3+	4

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					Drofoceor	Tone	Memory	Interpret.	Technique	-	Rhy/Notes Material Level
st Name	Last Name First Name Class	Class	Instrument Major	INIAJOR						+-	
Supeta	luis	MM	Piano	Performance	Bees		4 5	5	4	2	Ω
Dichae	Luke	MM	Piano	Composition	Trechak		4 4	t 4	4	4	Ω.
		Ma	Diano	Performance	Trechak		4 3	3	4	4	S
rack	Alex	DAAC	Diano	Music Ed/Snecial Ed	Trechak		5	5 5	5	5	ъ
uecke		DIVIC	LIGI IO	ואומסות במ/ סטכמומן במ							5
Karnes	Benjamin	BM	Piano	Performance	Trechak		<u>م</u>	1			
Martin	Brenna	BM	Piano	Performance	Bees		4	4		4	
	Dobort	BAAF	Diano	Music Ed	Trechak		4	5 4		4	Ω.
NIIIEL	RUDELL	DIVIL		INIGSIC EG						4	5
Hamilton	Aiden	BM	Piano	Theory/Composition	Bees		4				
McCollough Ariel	Ariel	BME	Piano	Music Ed	Bees		3	2		3	n

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Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
Hund	Hannah	Soph	violin	Performance Zvonnikpv	Zvonnikpv	5	5-	5-	5-	ų.	S
Francis	Yecheskel	ъ Г	viola	Performance Vayner	Vayner		5 5-		5 5-	5	
Cavalcante	Ricardo	Junior	viola	Performance Vayner	Vayner	ц	5	5-	5-	5	
Day	Riley	'n	bass	Performance Foley	Foley	4+	5-	5-	5-	ې ۲	S
Johns	Alana	Junior	bass	Performance Foley	Foley	4-	4-	4-	4-	4	2
Kaspar	Jordon	Junior	bass	Education	Foley	3+	4-	4-	4-	4-	4
Turgeon	Lane	Fr	bass	8	Foley	,	4 4		4	4	4
Jackson	Kiana	F	bass		Foley	,	4 4-	-	4 4-	4	
Harder	Madeline	Soph	cello	Perf + Ed	Shukaev	4+	5-	5-	4+	4+	5
Austin	Caleb	Soph	viola		Giray	4-	3+		4 4-	4	4+
Ortiz	Jorge	ى ت	cello	Sce	Shukaev	4+	5-	5	ų.	4+	S
Amstutz	Alina	Junior	violin	B of Arts	Aranovskaya	4-	3+		3 4-	m	
Klozik	Nick	Fr	viola	Performance Vayner	Vayner		4 4+	4+	-	4 4+	S
Schmidt	Caitlin	ß	cello	Performance Shukaev	Shukaev	4+	4+	5	4+	4+	2
Estambuli	Dima	Junior	violin	Performance Aranovskaya 4+	Aranovskaya	4+	4+	ς,	<u>۲</u>	Υ.	S
Power	Alexis	Sr	violin	Performance Aranovskaya 5-	Aranovskaya	5-	4+	4+	4+	ų	S
Oviedo	Pedro	Junior	viola	Performance Giray	Giray	4+	4+	Ϋ́	4+	γ.	2
McPherson	Deja	Soph	violin	Music Ed	Giray	3+	3-		m	3	4+
Shelden	Stephanie	Soph	cello	Performance Shukaev	Shukaev	4+	4+	4+	4+	4+	
Begacheva	1-	Sr	cello	Performance Shukaev	Shukaev	5	5-	5-	ц	S	
Naillon	Sarah Jane	Soph	violin	Performance Giray	Giray	-	4		4	4 4+	2
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Last Name	ast Name First Name Class	Class	Instrument	Major	Professor	Tone	Memory	Interpret.	Technique	Rhy/Notes	Material Level
Flurry	Daniel	Fresh	Percussion	Mus Perf	Scholi	0	0	0	0	0	0
Graham	Jackson	Fresh	Percussion	Mus Perf	Scholl	4	3.5	4	3.5	3.5	Ω
Teufel	Christian	Fresh	Percussion	Mus Perf	Scholi	4.5	5	4.5	4.5	5	Ŋ
Weaver	Spencer	Fresh	Percussion	Mus Ed	Scholl	3.5	3.5	4	Э	3.5	m
Sipes	Ember	Fresh	Percussion	Mus Perf	Scholl	2	2	2	2	2	2
Gravesen	Claire	Soph	Percussion	Mus Ed	Scholl	4.5	4.5	3.5	3.5	4.5	4.5
Spaulding	Nelson	Soph	Percussion	Mus Ed	Scholl	3	5	3.5	3.5	3.5	4
Karnes	Ben	Senior	Senior Percussion	Mus Perf	Scholl	4.5	5	5	4.5	5	S
Carp	Michael	Grad	Percussion	Mus Perf	Scholl	2	5	5	5	S	5

3.5 3.5 4.5 Rhythm/N Material [eve] 3.5 4.5 3.5 4 сυ 4 4 4 4 4 4 4 ŝ З m m otes 3.5 3.5 3.5 3 4 ε 44 4 m m 4 N M N Techn. 3.5 ŝ m 4 5 m 3 5 ŝ n n 504 ŝ 4 4 3 Interp. m 4 m Inton. 3.5 4 4 4.5 4.5 4 M M M M 4 m 4 m 4 Tone Jankauskas Jankauskas Jankauskas Professor Patterson Banke Banke Deibel Deibel Deibel Deibel Deibel Deibel Deibel Shelly Shelly Shelly Shelly Conducting Major Perf Perf Perf Perf Perf Ed Perf Perf Perf Perf Perf Perf B 跖 Instr. Oboe Oboe Flute Flute Flute 2 Sax Bsn Sax Sax Sax Sax Sax Sax σŪ 4 C 됴 S 2 2 2 2 त ŝ -1 MM 1 MM 2 MM 1 MM **2 MM** First Name Class Anastasia Athena Lindsay Darren Jordan Janelle Vadim Jimmy James Robby Karen Justin Alica Tyler Tyler Gabi Jian Last Name Turanosoff Summers Burgess Denton McPeek Vaughn Garden Morrell lensen Vanek Brock Wells Tape Chen Avila Riffel Wei

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Material Level												m										
Rhy/Notes												4										
Technique												4										
Interp.	ß	4	4	ß	4	ß	S	2	ß	m	m	m	m	2	S	4	m	m	4	4	2	
Intonation	D.	4	4	5	4	4	4	2	4	7	m	m	m	2	ъ	m	1	4	m	4	7	
Tone																						
Professor	Hunsicker	Hunsicker	Widener	Smith	Blauer	Hunsicker	Widener	Hunsicker	Black	Black	Black	Black	Smith	Black	Smith	Blauer	Hunsicker	Black	Blauer	Hunsicker	Hunsicker	
Major	Perf	Nursing	Mus Ed	Perf	Mus Ed	Accounting	Cond	Mus Ed	Mus Ed	Jazz Bass	Mus Ed	Mus Ed	Perf	Mus Ed	Perf	BA Mus	Perf	Perf	Comp	Perf	Mus Ed	
Inst	Trumpet	Trumpet	Trombone	Horn	Trombone	Trumpet	Trombone	Trumpet	Euphonium	Tuba	Euphonium	Tuba	Horn	Tuba	Horn	Trombone	pet		e			
Class	ບັ	Ъ	Ŀ,	ե	٦r	S	Ŀ	노	F	Fr	Sr	æ	Ŀ	Ŧ	ັບ	Sr	ድ	S	Sr	ษ	So	
First Name	Diana	Cameron	Ben	Matt	Christian	Alex	Jordan	Derrick	Scott	nol	Eric	Johannon	Harrison	Joshua	Emma	Mathew	Jeremy	Anthony	Jake	Brandon	Tyler	
Last Name	Wensley	Davis	Nuest	Reynolds	Burgess	Fugate	Northerns	Amend	Hatfield	Garber	Stuewe	Rucker	Goetz	Kary	Daly	Adamek	Brake	Schlosser	Simmons	Pauley	Axe	

Black Juries Spring 2015

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	12	Material Level
davis	cam	fr	trpt		hunsicker		3 2	2 3	3	4	3
nuest	ben	fr	tbn		widener		3	3 3	3		
reynolds	matt	gr	horn		smith		5 5	5 4	5	5	5
burgess	chris	ljr	tbn		blauer		4 4	4 3	4		
ugate	alex	so	trpt		hunsicker		3 3	3 2	2	3	3
northerns	jordan	gr	tbn		widener		5 4	4 4	5		
amend	derrick	fr	trpt		hunsicker		2	2 2			
hatfield	scott	jr	euph	ed	black		3	2 3			
graber	iohn	fr	tuba	ed	black		3	3 3	3	3	3
rucker	johannon	fr	tuba	ed	black		3	3 4	3		
goertz	harrison	fr	horn		smith		3	2 3		3	3
daily	emma	gr	horn		smith		5	4 5			
kary	josh	fr	tuba	ed	black		3	3 3	3	3	3
adamic	matthew	sr	tbn	ed	blauer		4	4 4	5	5 5	4
schlosser	anthony	jr	tuba	ed	black		4	4 4	5	4	5
sîmmons	jake	jr	tbn		blauer		3	4 3	4		
paully	brandon	gr	trpt		hunsicker		4	4 4		5 5	5
axe	tyler	50	trpt		hunsicker		2	2 2	2		
williams	dalton	gr	trpt		hunsicker		4	4 4	. 5	5 5	5
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Black Juries Fall 2015

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.			Material Level
stacy	bryonna	fr	trpt	music	hunsicker	2	2	2	2		
kary	josh	so	tuba	ed	black	3	3		3	3	3
nelson	stephanie	grad	horn	perf	smith	5		5	5		5
burgess	chris	sr	tbn	ed	blauer	5			5		
smith	zack	sr	trpt	?	hunsicker	3	3	3	3	3	3
?	khalil	fr	trpt	?	hunsicker	4		4	4		
brown	ethan	fr	trpt	?	hunsicker	2			2	3	2
rucker	johannon	so	tuba	ed	black	3	3				
simmons	jake	sr	trbn	ed	blauer	4					
williams	dalton	gr	trpt	ed	hunsicker	5	5	5	5	5	5
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Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
Zvonnikov		grad	violin	Music	Krinke	4	4 4		<u>ں</u>	5 5	2
Mallett		grad	violin	Music	Krinke		3				4
Austin	Caleb	junior	viola	M. Ed	Consiglio		3				3
Gabel	Hannah	junior	violin	M. Ed	Krinke	7.8 · 1	3				3
Wallace	Daijana	hqos	cello	Music	Shukaev		3		2	3	3
Prugar		grad	violin		Krinke		4 4				4
Eilert	Patrick	Ε	guitar	Music	Brody		3				
Bond	Isabella	freshm		Music	Shukaev		2 3		2	3	3
Hund		junior	violin	Music	Zvonnikov		4 4				
Schmidt	Caitlin	grad	cello	Music	Shukaev		4 4		4	4 4	4
Estanbuli		junior	violin		Krinke		3 4		4		
McPherson		junior	violin	M. Ed	Krinke		3 2				
Harder	Madelline	junior	cello	Music	Shukaev		4 4				
Magee	Jasmine	senior	cello	Music	Shukaev		4 3				
Turgeon	Lane	freshm	bass	Music	Foley						
Schmitt	Joseph	freshm	viola	PreMed	Consiglio				m		
Oviedo	Pedro	junior	viola	Music	Consiglio						
Sheldon	Stephanie	junior	cello	Music	Shukaev		3				
Klozik	Nichole	soph	viola	Music	Consiglio						
Amstutz	Alina	senior	violin	BFA	Zvonnikov		3		3		
Jackson	Kiana	hqos	bass	Music	Foley		4 4		4		
Reid	Piper	freshm	viola	Music	Consiglio				3		
Graber	Jon	soph	bass	Music	Foley		3 2		n		
Villar	Gabrielle	freshm	viola	Minor	Consiglio		3 2		3		
Treas	Hailey	grad	viola	Music	Consiglio		4 4		3		4
Moseley	Taylor	soph	violin	BFA	Krinke		2 2		3		
Markel	Jason	grad	cello	Music	Shukaev		n n		3	3 3	m
Vermilyea	Evan	senior	bass	Music	Foley		4 4		4	4 4	
Naillon	Sarah J	senior	violin	Music	Krinke		3		3	3 3	ε
Begacheva	Maria	senior	cello	Music	Shukaev		4 4		4		
Johns	Alana	junior	bass	Music	Foley		3 4		3	3 3	
Salazar	Luis	senior	violin	Music	Zvonnikov		4 4		4		
Tennant	Gabby	freshm	viola	Music	Consiglio		3		2	3 2	
Cavalcante	Ricardo	senior	viola	Music	Vaynor		3 4		4	4 4	4
Francis		grad	viola	Music	Vaynor		4 4		4	4 4	4
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Last Name	First Name Class	Class	Instrument	Major	Professor	Tone	Memory	Interpret.	Technique	Rhy/Notes	Material Level
						pedaling, voicing	cing				
Suaste	Luis	M.M.	Piano	Performance Bees	Bees	5	5	5	ß	Ŋ	Ω
Wise	Kelsey	M.M.	Piano	Pedagogy	Bees	4	5	4	4	Ъ	£
Hephner	Sean	M.M.	Piano	Performance Trechak	Trechak	4	2	4	4	ε	4
Riches	Luke	M.M.	Piano	Pedagogy	Trechak	3	4	4	4	4	4
Guo	Ai	M.M.	Piano	Pedagogy	Bees	4	4	4	m	4	5
Teh	Jia Win	sophom Piano	Piano	Pedagogy	Bees	2	S	S	4	S	5
Karnes	Ben	senior	Piano	Performance	ance Trechak	5	4	5	4	S	ŋ
Pack	Alex	senior	Piano	Performance Trechak	Trechak	4	4	4	4	4	Ŋ
Jones	Colton	sophom Piano	Piano	Performance Trechak	Trechak	5	4	4	4	ъ	Ω
Albu	Nathan	freshma Piano	Piano	Engineering,		4	5	4	4	S	2
				Music minor							
Luecke	Sara Jo	senior	Piano	SpecialMusEd	Trechak	4	2	S	Ω	ы С	S
Miller	Robert	senior	Piano	B.M.E. choral/keyb	/keybo Trechak	4	4	4	4	5	4
Mick	Kylie	freshma Piano	Piano	B.M.E.	Bees	4	5	4	4	5	S
Shipley	Lucy	junior	Piano	SpecialMusEd	Trechak	4	£	5	4	m	4
Hamilton	Aiden	junior	Piano	theory/comp	Bees	4	4	4	m	4	m
Spaulding	Nelson	junior	Piano	theory/comp	Bees	4	5	4	4	4	4
Stephen	Colin	freshma Piano	Piano	theory/comp	Trechak	2	5	2	4	<u>.</u>	5

	First Namo	Clace	Inct	Maior	Professor	Tone	 Intonation	Interp.	Technique	Rhy/Notes	Material Level	
Last Name		Lidss	Tuha	Parf/Mils Ed	Black		4	4	m	4	4	4
scniosser		-	Tarabana	And Ed	Blauer			5	5	2	5	Ŋ
Burgess	Christian	5			Diauci) <	2		4	4	
Hatfield	Scott	Sr	Euph		Black		4	t •	0 •	r <		
Simmons	Jake	Sr	Trombone	Mus Comp	Blauer		4	4	4	4 ,	1 4	
Adamek	Mathew	Sr	Trombone	B of Arts	Blauer		4	4	4	4	4 (
Fugate	Alex	-	Trumpet	Nursing	Hunsicker		ñ	m	m	m	'n	
Graher	uo	So	Tuba	Jazz/Perf	Black		2	4	ŝ	m	m	
Northarne	lordan	Ŀ.	Trombone	Cond	Widener		ы	4	4	4	4	
Milliame	Dalton	; Ŀ	Trumpet	Cond	Hunsicker		ц	5	Ŋ	2	2	
CITIC	Bryonna	; <u>t</u>	Trumpet	Sp Mus Ed	Hunsicker		2	m	2	2	2	
Varia	lochua	. 9	Tuha	Mus Ed	Black		4	4	ß	4	4	
Malcon	Stanhania	S G	Horn	Perf	Smith		ß	ß	S	S	S	
100	Zach	; ð	Trumpet	Como Sci	Hunsicker		2	2	2	2	2	
Smith	ZdUI	5 ù	Trumpet	Dra Pharm	Hunsicker		œ	m	2	m	m	
Izard	Nhairi Februa	- 1	Trumpet	Shorts Mamt	Hunsicker		-	2	2	2	2	
Brown	Ethan	- 3	Ticho	Muic Ed	Black		1 00	4	5	4	4	
Kucker	Jonaniion	0 2	Trembono	Mus Ed	Widener			m	m	m	3	
Dawson	Mike	EĽ		Mus Ed	Smith		2	2	2	2	2	
Houston	Courtney	= 2	Terremont	Nureina	Hunsicker		10	m	2	2	ŝ	
Davis	Cameron	8.		Billion N	Distor		1 0	c	6	2	2	
Morrison	Justis	5	Irombone	Mus ea	DIduel		1 1	1 0	1 0	ſ	ſ	
Goertz	Harrison	So	Horn	Pert	Smith		γ	0	n c	2) r	
Eilert	Patrick	노	Trombone	Mus Ed	Blauer		2	2	7	7 7	7 (
Basic	Adrianna	Fr	Horn	Perf	Smith		2	2	2	2	7 7	
Amand	Derrick	So	Trumpet	Mus Ed	Hunsicker		2	2	2	2	7	
	Tulor	3	Trumpet	Mus Ed	Hunsicker		2	2	2	2	2	

Last Name	ast Name First Name Class	_	Instrument Major	Major	Professor	Registration Command at Interpretatio Technique	mand at In	terpretatio ⁻	Technique	Rhy/Notes	Material Level
Nelson	Amanda	1 000	Organ	non-degree	Davis	5	5	5	S	5	()
Jones	Colton	Sophom Organ	Organ	Piano	Davis	ſ	4	4	5	4	(1)
Stephens	Colin	Freshma Organ	Organ	Piano	Davis	5	4	4	ы	<u>п</u>	Ū

Last Name	First Name Class	Class	Instr.	Major	Professor	Tone	Inton.	Interp.	Techn.	Techn. Rhythm/Notes	Material level
Graham	Jackson	sophomore	drums	Percussion Perf. Hatfield	Hatfield	3	S	3	4	4	5
Engdahl	Michael	graduate	guitar	Music Perf.	Flynn	ъ	ъ	3	4	3	5
Ogborn	Evan	senior	bass	Jazz	Foley	4	4	4	4	3	5
Watkins	Britney	graduate	bassoon	Music Perf.	Patterson	ъ	5	3	5	3	S
Bonner	Thor		guitar	Jazz	Flynn	3	4	4	4	4	4
Nisly	Jeff	junior	guitar	Jazz	Flynn	3	3	3	3	З	4
Graber	Jon	sophomore	bass	Jazz	Foley	3	4	4	3	ю	4
Sipes	Ember	junior	drums	Percussion Perf.	Hatfield	3	4	3	3	3	4
Potts	Michael	freshman	saxophone	Jazz	Deibel	5	5	4	4	4	S
White	Micah	junior	guitar	Jazz	Flynn	5	S	S	5	4	ъ
Carrithers	Seth	graduate	bass	Music Perf.	Foley	S	S	ъ	ம	ъ	ഹ
Bollig	Phil		guitar	Music Perf.	Flynn	S	S	3	4	4	ഹ
Plantz	Megan	freshman	guitar	Jazz	Flynn	4	4	3	4	ŝ	4
Lind	Toby	freshman	guitar	Jazz	Flynn	3	3	2	2	2	2
McNolty	Christian	junior	guitar	Jazz	Flynn	4	4	4	З	3	4
Hooper	Zach	sophomore	saxophone	Jazz	Deibel	4	4	4	3	ŝ	4
Tuefel	Christian	sophomore drums	drums	Percussion Perf.	Hatfield	4	4	4	3	33	4
Trechak	Greg	freshman	guitar	Undecided	Flynn	ъ	4	4	n	ς	4

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhv/Notes	Material Level
	String	partment	Juries								
Eilert	Patrick	Fr	Gtr (classical)	BME	Brody	5	5			4	2
Bond	Isabella	ŗ	cello		Shukaev	4	2		2	2	4
Hund	Hannah	Jr.	violin	BM	Zvonikov	4	4			5	5
Schmidt	Caitlin	Gr	cello	MM	Shukaev	S	4			S	S
Estanbuli	Dima	Jr	violin	BM	Krinke	4	S			S	D.
McPherson	Deja	٦٢	violin	BME	Krinke	9	2			4	5
Harder	Madeline	So	cello	BM	Shukaev	4	5			5	2
McGee	Jasmine	Sr	cello	BM	Shukaev	S	4			5	5
Turgeon	Lane	Fr	bass	BM	Foley	5	5			4	5
Schmitt	Joseph	Fr	viola	Pre-med	Consiglio	m	4	m	m	5	Ŋ
Oviedo	Pedro	٦٢	viola	BM	Consiglio	5	4			4	ъ
	Stephanie	1	cello	BM	Shukaev	4	4			5	S
	Nichole	So	viola	BM	Consiglio	4	m			5	5
Amstutz	Alina	Sr	violin	BFA	Zvanikov	4	2			5	5
Jackson	Kiana	So	bass	BM	Foley	4	4			5	Ŋ
Reid	Piper	Ŀ	viola	BME	Consiglio	m	-	m		4	Ω.
Graher	uo	So	bass	BM	Folev	m				E	0
Villar	Gahrielle	L L	viola	minor	Consiglio	4	6			2	S
Treas	Hailev	j.	viola	MM	Consielio	m	m		4	2	4
Modew	Taylor	0	violin	A A	Krinka	P	P			L.	5
Markel	lacon	Gr	celio		Shukaev		6			1 10	ι υ
Mornellund	1000	5 5	hace		Enlav	V	ď			Ľ	5
	Carel	5 0	violin	DAA	Krinko					4	v
Percebore	Maria	n -	cello		Shirbow	t u	r v			r ur	1
Depusiteva	Viona		harr		Enlav	л и И					, v
SUND	AIdna		-ilei.	DA.	Tuestion	1					n u
Salazar	LUIS	2	VIDIIU							n L	ηυ
Tennant	Gabby	Ŀ	viola	Part-time	Consiglio	4	η.	n	η		Ω I
Cavalcante	Ridardo	Jr	viola	BM	Vaynor	2	4			Ś	5 S
Francis	Yecheskel	Gr	viola	MM	Vaynor	5	S			2	S
	Jazz	Department	Juries:	Combos	and	applied					
Graham	Jackson	So	Perc	BM	Hatfield	2		e		2	S
Engdahl	Michael	Gr	Gtr	MM	Flynn	5	S		5	5	2
Watkins	Britany	Gr	Bsn	MM	Patterson	2				£	ŝ
Ogborn	Evan	Sr	bass	BM	Foley	5				5	5
Graber	Jon	So	bass	BM	Foley	5				5	5
Nisly	Jeff	Jr	Gtr	BM	Flynn	S			2	33	S
Sipes	Ember	[]r	Perc	BM	Hatfield	2				S	5
Bonner	Thor	Sr	Gtr	BM	Flynn	S				4	5
Potts	Mickhael	Fr	Sax	BM	Deibel	Ś				4	5
White	Micah	So	Gtr	BM	Flynn	5				S	5
Carrithers	Seth	Gr	Elec. Bs	Gr.	Foley	S				5	5
Hooper	Zac	So	Sax	BM	Deibel	S				33	5
Teufel	Christian	So	Drums	BM	Scholl	S				5	5
Bollig	Phil	Gr	Gtr	Gr,	Flynn	5	S	4	5	S	S
Plantz	Megan	Fr	Gtr	BM	Flynn	5				ŝ	5
Lind	Toby	Fr	Gtr	BM	Flynn	4				m	S
McNalty	Christian	١r	Gtr	BM	Flynn	4				4	S
Trechak	Greg	Fr	Gtr	BM	Flynn	5				4	S

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Juries	
Goerina	

Material Level	4	4	4	4	2	2	2	2	Ω	Ω	Ω	ε	m	4	2	FT	ε	3	
	2	m	Ω	2	1	Π	1	2	5	4	2	m	4	m	2	1	S	2	
Technique Rhy/Notes	4	ŝ	4	2	2	m	2	4	S	4	ĉ	ŝ	4	5	2	Π	4	2	
nterp.	3	4	3	2	2	2	2	3	4	5	2	ŝ	£	Ω.	П	-T	ŝ	2	
Intonation Interp.	5	3	4	3	3	ŝ	3	2	5	ъ	3	2	4	4	£	2	3	£	
Tone	5	4	4	2	3	4	2	3	4	5	3	2	4	4	æ	1	3	3	
Professor	Flynn	Foley	Patterson	Hatfield/Scholl	Flynn	Flynn	Hatfield	Foley	Foley	Flynn	Deibel	Deibel	Hatfield/Scholl	Flynn	Flynn	Flynn	Flynn	Flynn	
Major	Jazz	Jazz	Bassoon Perf	BM Perc Perf	Jazz	Jazz	ż	BM Bass Perf/Jazz	Jazz	Jazz	Bm Sax Perf/ Jazz	Jazz Studies	BM Perc Perf	Jazz	Jazz	Jazz	Jazz	Jazz	
Inst	Guitar	Bass	Bassoon	Drums	Guitar	Guitar	Drums	Bass	Bass	Guitar	Sax	Sax	Drums	Guitar	Guitar	Guitar	Guitar	Guitar	
	Graduate	Senior	Graduate	Sophomore Drums	Junior	Senior	Junior	Sophomore Bass	Graduate		Freshman	Sophomore Sax	Sophomore Drums	Graduate	Freshman	Freshman		Sophomore Guitar	
Last Name First Name Class	Michael	Evan	Σ	Jackson	Jeff	Thor	Ember	lon	Seth	Micah	Michael	Zac	Christian	Phil	Megan	Toby	Christian	Greg	
Last Name	Engdahl	Ogborn	Watkins	Browne	Nisly	Bonner	Sikes	Graber	Carrithers Seth	White	Potts	Hooper	Teufel	Bollig	Plantz	Lind	McNolty	Trechak	

Material level	2	ŝ	2, 3	ε	ъ	n	4	2	2	2	3, 4	4	Ŋ	4	4	2	ъ	4	4	4	4	4	2	3	m	2	2
Rhythm/N otes	4	33	2	2	IJ	S	Q	Т	m	4	3	ŝ	ū	S	4	33	4	ŝ	ŝ	ъ С	4	4	4	4	4	33	3
Techn.	3	3	2	2	5	4	3	1	2	33	2	3	5	4	3	2	4	3	3	4	4	4	3	3	3	3	3
Interp.	ŝ	3	3	3	5	4	4	1	2	3	3	3	5	4	3	2	3	3	3	4	4	3	2	4	3	2	2
Inton.	4	4	4	2	4+	S	2	2	3	3	2	3	5	4	4	2	4	4	4	3	3	3	2	3	3	2	2
Tone	4	3	3	1	5	4	3	2	2	4	2	3	5	ъ	4, 5	1	4	4	4	4	3	4	3	3	3	1	1
Professor	Shelly	Shelly	Deibel	Deibel	Banke	Shelly	Shelly	Deibel	Deibel	Deibel	Deibel	Deibel	Shelly	Shelly	Deibel	Deibel	Banke	Shelly	Deibel	Jankauskas	Patterson	Jankauskas	Jankauskas	Patterson	Deibel	Deibel	Deibel
Major	Perf.	Ed.	Cond.	Mus. Ed.		Perf.	Cond.	Perf.	Jazz St.	Mus. Min.	Ed.	Ed.		Ed.	Perf.	Jazz St.	Perf.	Perf.	Perf.	Perf.	Perf.	Perf.	Perf.	Perf.	Certificate	Perf.	Perf.
Instr.	Flute	Flute	Sax.	Sax.	Oboe	Flute	Flute	Sax.	Sax.	Sax.	Sax.	Sax.	Flute	Flute	Sax.	Sax.	Oboe	Flute	Sax.	Clar.	Bassoon	Clar.	Clar.	Bassoon	Sax.	Sax.	Sax.
Class	I MM	Sen.	MME I	Sen.	III WW	Soph.	MME II	Fresh.	Soph.	Fresh.	Jun.	Jun.	II WW	Sen.	II WW	Fresh.	Jun.	Sen.	II MM	I MM	I MM	Sen.	Fresh.	II WW	Non Deg.	Fresh.	Fresh.
First Name	Taylor	Kathy	Ben	Tyler	Alica	Jian Wei	Lindsay	Tarin	Zac	Aadil	Jeremy	Tyler	Anna	Darren	Robby	Michael	Anastasia	Lisa	Jimmy	Matt	Britney	Iordan	Voge	Gabi	Karen	Bryan	Alex
Last Name	Stucky	Γ	Reilly			Lim	Denton			Naveed	Thomas			Brock	Avila	Potts	McPeek	Turgeon	lensen	Erickson	Watkins	Wells	_		Morrell	Cline	Guzman

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Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level	
Zvonnikov	Evgeny	Grad	Violin	Music Perf Krinke	Krinke	5	5	2	5	5	5	30
Mallett	Caleb	Grad	Violin	Music perf.	Krinke	5	3.5	4	4	4	4	24.5
Austin	Caleb	junior	Viola	Music Ed	Consiglio	4	2.5	4	e	3	æ	19.5
Gabel	Hannah	Junior	Violin	Music Ed.	Krinke	3.5	3	4	3.5	4	3.5	21
Wallace	Daijana	Soph	cello		Shukaev	3	3	3.5	3	3.5	ε	21
Prugar	Marta	Grad	Violin	٦	Krinke	4	4	3.5	4	4	4.5	24
Eilert	Patrick	Ъ	Guitar	Music Ed	Brody	4	3	3.5	3	4	3	20.5
Bond	Isabella	노	Cello	Special Ed	Shukaev	£	m	2.5	2.5	2	2.5	15.5
Hund	Hannah	Junior	Violin	Perf.	Zvonnikov	4.5	4.5	4.5	4.5	5	5	28
Schmidt	Caitlin	Grad	Cello		Shukaev	4.5	4	5	5	5	5	28.5
Estanbuli	Dima	Junior	Violin	Perf.	Krinke	4	3.5	4	3.5	4	4	23
McPherson		Junior	Violin	Music Ed.	Krinke	Ŵ	2.5	£	3	2	3	16.5
Harder	Madeline	Senior	cello	Ed./Perf.	Shukaev	4	4	5	5	5	5	28
Magee	Jasmine	Senior	Cello		Shukaev	4	3		3 4	4	4	22
Turgeon	Lane	Fre	Bass	Bass/Jazz pe	pe Foley	5			5 5	5	S	30
Schmitt	Joseph	Fr.	Viola		Consiglio	3.5	3		4 4	4		22.5
Oviedo	Pedro	Jr.	Viola	Perf.	Consiglio	4	4		5 5	4	IJ	27
Shelder	Stephanie	Jr.	Cello	Cello/Vocal	Shukaev	4	3.5		4 4	4	4	23.5
Klozik	Nicole	Soph.	Viola	Perf. Compo	Consiglio	4	4		5 4	Ω.	ŋ	27
Amstutz	Alina	Senior	Violin	Music	Zvonnikov	S	3	2.	5 3	2		16.5
Jackson	Kiana	Fr.	Bass	Perf./Ed.	Foley	4	4	3.	5 4	4	5	24.5
Reid	Piper	E	Viola	Ed.	Consiglio	3	3		2 2.5	m	'n	16.5
Graber	lon	So.	Bass	Perf.	Foley	4	2.5			2.5		18
Villar	Gabrielle	л Ц	Viola	Minor	Consiglio	4	3		4 3	m	ŝ	20
Treas	Hailey	Grad.	Viola	Music	Consiglio	4	4		3 4			23
Moseley	Taylor	Soph.	Violin	Music	Krinke	3.5	ŝ		3		£	18.5
Merkel	Jason	Grad.	Cello	Chamber	Shukaev	4	3		3	ŝ	4	20
Verilyea	Evan	Sr.	Bass	Perf.	Foley	4	5		4 5	6	5	27
Naillon	Sarah Jane	Sr.	Violin	Perf.	Krinke	4	3.5		4 4	4	Ω	25.5
Begocheva	Maria	Ĩ	Cello	Perf.	Shukaev	5	4		5	4	5	28
Johns	Alana	Jr.,	Bass	Perf.	Foley	5	4		4 5	5	5	27
Salazar	Luis	Sr.	Violin	Perf.	Zvonnikov	5	5		5	5	S	30
Tennant	Gabby	Fr.	Viola	Ed.	Consiglio	3	2.5		2 3	Ω.	2	15.5
Covaleante Ricardo	Ricardo	Jr.,	Viola	Perf.	Vayner	4	1 5		5 2	4 5	IJ	28
Francis	Yecheskel	Grad	Viola	Perf.	Vayner	5	4		4	5	5	28

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Suaste Luis Wise Kelsey Hephner Sean		First Name Class Instrument	Major	Professor	Tone	Memory	Interpret.	Technique	Rhy/Notes	Material Level
ner	MM	Piano	Performance	Bees	4	1 5	5	1 5	5	ъ
	MM	Piano	Pedagogy	Bees	4	t 4	4 4	4 4	5	4
	MM	Piano	Performance	Trechak	4		4 4	1 4	4	5
Riches Luke	MM	Piano	Pedagogy	Trechak	4		5 4	t 4	4	5
Guo Ai	MM	Piano	Pedagogy	Trechak	4		4 4	4 4	5	5
_Teh Jia Win	BM	Piano	Pedagogy	Bees	5		5 5	5 5	5	5
Pack Alex	BM	Piano	Performance	Trechak	4		4 4	4 4	4	5
Luecke Sara Jo	BME	Piano	Music Ed/Special Ed	Trechak	ß		5 5	5 5	5	5
Karnes Benjamin	in BM	Piano	Performance	Trechak	5		3 4	4	4	5
Miller Robert	BME	Piano	Music Ed	Trechak	4		4 4	4 4	4	4
Hamilton Aiden	BM	Piano	Theory/Composition	Bees	didn't hear h	didn't hear him perform				
Jones Colton	BM	Piano	Performance	Trechak	4		3	4	4	5
Albu Nathan	BA	Piano	Engineering	Bees	4		4 4	4	5	5
Mick Kylie	BA	Piano	Pre-law	Bees	4		5 4	t 4	5	5
Shipley Lucy	BME	Piano	Music Ed/Special Ed	Trechak	4		5	4	5	5
Spaulding Nelson	BM	Piano	Theory/Composition	Bees	4		4	4	5	5
Stephens Colin	BM	Piano	Theory/Composition	Trechak	4		5	4	5	5

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Material Level	4	m	ß	m	ŋ	Ю	4.5	5	m																			
Rhy/Notes	2	ß	4	ß	4	4.5	4	4	2.5																			
Technique	3	ß	3	ŝ	4	5	4	4	4																			
Interp.	3	2.5	4	3	4	4	3.5	4	ß																			
Intonation	3 n/a	3	3 n/a	2	2	n/a	2.5	3.5	n/a																			
Tone	3	3	3	3	3	3.5	3.5	4	4																			
Professor	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl	Scholl																			
Major	-					Perf	Perf/Ed	Ed	Perf																			
Inst	Perc	Perc	Perc	Perc	Perc	Perc	Perc	Perc	Perc																			
Class	ц	ш	ш	F?	Soph	Soph	Soph	Jun	Sen																			
First Name Class	Diana			Ken	Jackson				Lucas																			
Last Name	Summers				Graham	Teufel	Weaver	c																				

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Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	ال	Technique	Rhy/Notes	Material Level	
1	Evgeny	Grad	violin	Performance	Krinke		5	5	S	5	5		30
	Caleb	Grad	violin	Performance	Krinke	4+	4+	4+	4	4+	5	IJ	26
	Caleb	-	Viola	Edu	Consiglio	4-	4-		4 4	-	נח		25
Gabel	Hannah	4	Violin		Krinke	4-		3 4-	4-	-1	4	4+	23
e e	Daijana	So	Cello	Theory	Shukaev	4-	4-	4-	4	4-	4-	4-	24
	Marta	Grad	violin	Jance	Krinke	4+	¥1	4 4+	4	++	5	5	26
	Patrick	L L	Guitar		Brody		4 4+	4+	4	4+	υ,	5 4+	21
	Isabella	Ŀ	Cello		Shukaev	4-	.	Ϋ́	m		3-	4-	20
Hund	Hannah	1	Violin	Performance	Zvonnikov	4+	4+	4+	4	4+	5-	5	26
L =	Caitlin	Grad	Cello			ц.	4+	4+	4	4+	5-	5	2
	Dima	1	Violin	1 Ž	Krinke		4	4 4+		4		5	
15	Deja	1	Violin	Edu	Krinke	4-	μ	ب	m	-	,	3 4	20
	Madeline	4	Cello	Performance	Shukaev	4+		4 4+		4		4 5	25
Magee	Jasmine	Sr	Cello	Performance	Shukaev	ب	4+		4	4	4+	5	26
Turgeon	Lune	Ŀ	Bass	Performance	Foley		4 5-	4+	4	4+	4+	5	26
1	Joseph	Ŀ	Viola				4 4+	4+		4		4 5	25
	Pedro	4	Viola	Performance	Consiglio	4+	4+	4+		4		4 5	25
Shelden	Stephanie	-	Cello	PerformanceShukaev	Shukaev		4	4	4	4	4+	5	25
Klozik	Nichole	So	Viola	Performance Consiglio	Consiglio	4+		4 4+		4	4+	5	2
Amstuts	Alina	Sr	Violin	BFA	Zvonnikov	3+	4-	4-	4	4-	Y		23
Jackson	Kiana	So	Bass	Per+Edu	Foley		4	4	4	4		4 5	25
Reid	Piper	Ŀ	Viola	Edu	Consiglio	4-		3 4-	4	4-	,		22
Graber	lon	So	Bass	Performance	Foley	4-	4-		4	4-	7		24
Villar	Gabrielle	Ŀ	Viola	Minor	Consiglio		4	3 4-	4	4-		3 4	2
Haiky	Treas	Grad	Viola	nance			4 4-		4	4			25
Moseley	Taylor	So	Violin	BA	Krinke	4-	3+	4-	4	4-	4-		23
Markel	Jason	Grad	Cello	Performance	Shukaev		4 3+	4-	4	4-			23
Vermilver	Evan	Sr	Bass	Do la	Foley	ц.	4+	5-	ц}	۲.			29
Naillon	Sarah	Sr	Violin	Do la	Krinke		4	4	4	4			25
Begacheva	Maria	1	Cello	Performance	Shukaev	ц	ب		5 5	5-		5 5	30
Johns	Alana	-	Bass	Performance	Foley	ц Ч	4+		4	4	1 4+	Ū	26
Salazar	Luís	Sr	Violin	Performance	Zvonnikov		5 5-		ъ	5	5 5-	5	30
Tennant	Gabby	Ъ	Viola	Edu	Consiglio	4-		4	33	3+	4-	4	22
Cavalcante	Ricardo	4	Viola	ormance	Vayner	5-		5 5-		4	5-	5	30
Erancis	Ichackal	2020	Viol-	Derformance Vavnei	Vavner		L.	LC.	LC LC	<u>5</u> -		5	30

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
Stacey	Bryanna	Fr	Tpt.	Ed.	Hunsicker	3	3	2	2	ŝ	2
Kary	Josh	Sr	Tuba	Ed.	Black	4	4	4	4	4	4
Nelson	Stephanie	Gr.	Horn	Perf.	Smith	5	5	S	5	S	Ð
Burgess	Christian	Sr	Tbn.	Ed.	Blauer	5	5	5	5	5	5
Smith	Zach	Sr.	Tpt.	Comp.	Hunsicker	3	3	ŝ	2	ŝ	ŝ
Izard	Kahalil	Fr.	Tpt.	Pharm.	Hunsicker	4	4	4	S	5	5
Brown	Ethan	Ц Ц	Tpt.	Spts. Man.	Hunsicker	2	2	2	2	2	m
Rucker	Johannan	Soph.	Tuba	Ed.	Black	3	4	4	m	4	4
Simmons	Jake	Sr.	Tbn.	Comp.	Widener	4	4	4	4		4
Williams	Dalton	Gr.	Tpt.	Cond.	Hunsicker	5	5	5	5	ŋ	S
Houston	Courtney	Ľ.	Horn	Ed.	Smith	4	3	ŝ	3	4	4
Dawson	Mike	Fr.	Tbn.	Ed.	Widener	4	3	4	4	4	Э
Dawson	Joshua	Fr	tuba	ed.	Black	2	3	3	2	ŝ	£
Fugate	Alex	Jr.,	Tpt.	Nursing	Hunsicker	2	2	2	2	2	£
Adamek	Mat	Sr.	Tbn.	BA	Blauer	4	4	m	ŝ	4	4
Croust	Kevin	Fr.	Tpt.	Ed.	Hunsicker	3	3	£	£	m	4
Daley	Emma	ъ.	Horn	Perf.	Smith	4	5	S	5	ſ	
Nuest	Ben	Soph.	Tbn.	Ed.	Widener	4	4	4	4	4	IJ
Graber	Jon	Soph.	Tuba	Ed.	Black	3	3	ŝ	4	ŝ	4
Hatfield	Scott	Sr.	Euph.	Ed.	Black	4	4	4	4	4	4
Schlosser	Anthony	Jr.	Tuba	Ed.	Black	4	4	S	4	4	ъ
Northern	Jordon	Gr.	Tbn.	Cond.	Widener	4	4	S	4		S
Davis	Cameron	Soph.	Tpt.	Non Maj.	Hunsicker	m	ŝ		ε	m	4
Morrison	Justice	Fr.	Tbn.	Ed.	Blauer	2	ŝ	2	2	2	4
Goertz	Harrison	Soph.	Horn	Perf.	Smith	4	4	ŝ	4	4	U
Eilert	Patrick	Er.	Tpt.	Ed.	Hunsicker	2	2	2	2	2	m
Basic	Adrianna	Fr	Horn	Perf.	Smith	2	2	2	2	m	4
Amend	Derrick	Soph.	Tpt.	Ed.	Hunsicker	2	2	2	2	2	Ω
Axe	Tyler	Soph.	Tpt.	Ed.	Hunsicker	2	2	2	2	2	m

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Last name	First name	class	major	professor tone	tone	technique	interpretation
Gaddis	Shontel	Fresh	MusEd	ESD	m	£	
McCorkle	Stacy	Junior	Perf	ESD	3	£	
McGee	Kristin	Fresh	MusEd	ESD	3	ŝ	
Miles	Tyler	Junior	MusEd	ESD	3	3	
Thompson	Cassandra	Fresh	MusEd	ESD	2.5	2.5	2.5
Witcher	Lexy	Fresh	Perf	ESD	3	e	
MICHE	LCAY						

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Last Name	ast Name First Name	Class	Inst	Major	Professor	Tone	Intonation In	nterp.	Technique	echnique Rhy/Notes	Material Level	~ 4
Hunđ	Hannah	434W	Violin	Music	Evgeny Zv.		5 5-		S	5 5		S
Luis	Salazar-Avila	434W	Violin	Music	Evgeny Zv.		5		S	5 5		S
Amstutz	Alina	432W	Violin	Music	Evgeny Zv.		4		4	4 4		4

Held Studio	Semester	ester DB	HM	MAK	RAL	PM	ESD	Held	Studio	Tone (1-5)	Technic (1-5)	Interpretation (1-5)
Bothwell, Morgan	734Y A-	B+	-A	A-	A	B+	A	B+	A	3, 3, 3, 3 ,3 ,3 ,3	3, 3, 3, 3, 3, 3, 2,5	3, 3, 3, 2.5, 3 , 3 , 2.6
Bowen, Mitchell	734Y A-	8+	æ	B	B+	в	8+	A-	A	3, 5, 4, 3, 5, 3, 4	3, 3, 4, 3, 25, 3.3, 3	3, 3, 3, 3, 3, 3
Fink, Aaron	232Y C+	8+	B+	B+	8+	8	B+	8+	ڻ ن	3, 3, 3, 3.3, 3, 3, 4	3, 3, 3, 2, 8, 3, 3, 3	2,75, 3, 2.75, 2.8, 3, 3, 3
Hernandez, Andrew	734Y A	-A	4	A-	A-	A-	A-	A	A	4.5, 3.75, 4.3, 3, 3.75, 3.1, 4 3.33, 3.5, 4, 3, 3, 2.9, 3	3.33, 3.5, 4, 3, 3, 2.9, 3	4.67, 3.5, 3.75, 3, 3.75, 3.3,
Parks, Alyssa	434Y A-	-A-	A-	B+	8+	80	8	B+	A	3.5, 2, 2.75, 3, 4, 3, 3.5	3.25, 3, 3.67, 3, 4, 2.8, 4	2.75, 2, 3, 3.33, 3.67, 2.9, 3
Perkins, Anthony	432Y A-		6	B+	8	-80	8+	A-	A		4, 3, 2, 3.33, 2.5, 2.8	3.67, 3, 3, 3, 3, 3
Rogier, Joel	734Y A	A	A		A-	A	A	A	A	3, 4, 3.75, 4, 4, 3,	3, 4, 3.5, 5, 4, 3	4, 4, 3.25, 5, 4, 3.5
Stepanek, Aaron	734Y A	A-	8+	A-	A-	~		A-	A	3, 3.5, 3, 4, 3.1, 3	3, 3.5, 3.67, 4, 3, 4	3, 3, 3, 4, 3, 4,
Tholl Carter	734Y A	A-	A	A-	A-	A	A-	A	A	4 3 4 3.1 3 3 67 2	4, 2.75, 4, 3, 4, 4, 3	4, 3.25, 4, 4, 4, 4, 3
Viets, Garrett	432Y A	B+	A	A-	A-	A-	A-	A-	A	3, 3.67, 3, 4.33, 3, 3, 3, 3, 3, 3, 3, 3, 2, 4, 33, 2.67, 3, 4, 3, 4, 3, 4.33, 3.33, 3, 3.33, 3	3, 3.33, 2, 4.33, 2.67, 3, 4, 3	3 3, 4, 3, 4.33, 3.33, 3, 3.33, 3
Yehling Georgeanne	734Y A-	÷ B	B+	A-	B+	-	A-	B+	A	33443.2535	2.5, 3, 2, 2.67, 3, 3	3.5, 3, 3, 4, 3, 4

Last Name	First Name	Class	Inst	Major	Professor	Tone	Intonation	Interp.	Technique	Rhy/Notes	Material Level
Zvonnikov	Evgeny	grad	violin	Music	Krinke						Ω
Mallett	Caleb	grad	violin	Music	Krinke		ε Γ				
Austin	Caleb	junior	viola	M. Ed	Consiglio						
Gabel	Hannah	junior	violin	M. Ed	Krinke						
Wallace	Daijana	soph	cello	Music	Shukaev		3		2	3	
Prugar	Marta	grad	violin	Music	Krinke		4 4				
Eilert	Patrick	E	guitar	Music	Brody		en Ser				
Bond	Isabella	freshm	cello	Music	Shukaev		2 3		2	3 3	ŝ
Hund	Hannah	junior	violin	Music	Zvonnikov		4 4				
Schmidt	Caitlin	grad	cello	Music	Shukaev		4 4				
Estanbuli	Dima	junior	violin	Music	Krinke		3 4				
McPherson	Deja	junior	violin	M. Ed	Krinke		3 2		m	3 3	
Harder	Madelline	junior	cello	Music	Shukaev		4 4				
Magee	Jasmine	senior	cello	Music	Shukaev		4 3		1		
Turgeon	Lane	freshm	bass	Music	Foley		4 3				
Schmitt	Joseph	freshm	viola	PreMed	Consiglio		3		ŝ		ß
Oviedo	Pedro	junior	viola	Music	Consiglio		en En				
Sheldon	Stephanie	junior	cello	Music	Shukaev		en En				
Klozik	Nichole	soph	viola	Music	Consiglio		3 4	-			
Amstutz	Alina	senior	violin	BFA	Zvonnikov		Ω Ω	-	3		
Jackson	Kiana	soph	bass	Music	Foley				4		
Reid	Piper	freshm	viola	Music	Consiglio				3		
Graber	lon	hqos	bass	Music	Foley		3		3		
Villar	Gabrielle	freshm	viola	Minor	Consiglio		3 2		3	3	3 3
Treas	Hailey	grad	viola	Music	Consiglio		4	4	3		4 4
Moseley	Taylor	soph	violin	BFA	Krinke		2	2	3		
Markel	Jason	grad	cello	Music	Shukaev		en en	3	3	3	3
Vermilyea	Evan	senior	bass	Music	Foley		4	4	4		
Naillon	Sarah J	senior	violin	Music	Krinke		er,	3	3	3	3
Begacheva	Maria	senior	cello	Music	Shukaev		4	4	4	4	
Johns	Alana	junior	bass	Music	Foley		3 2	4	3	3	3
Salazar	Luis	senior	violin	Music	Zvonnikov		4	4	4	4	
Tennant	Gabby	freshm	viola	Music	Consiglio		en En	3	2	3	2 3
Cavalcante	Ricardo	senior	viola	Music	Vaynor		3	4	4	4	4 4
Francis		grad	viola	Music	Vaynor		4	4	4	4	4 4

Material Level	4	4	4	4	3.5	3.5	4	3	2.75	4	3.25																	
Rhy/Notes	3.75	4	4.75	3	3	3.25	3.5	3	2.75	3.5	3																	
Technique	3.25	4	4.25	2.75	3	3.5	3.5	2.5	2.75	3.5	0.75																	
Interp.	3.75	4	4.75	3.25	3	3.25	3.5	2.75	2.75	3.25	2.75																	
Intonation	3	3.75	4	2.75	3	3.5	3.5	2.75	S	3.5	2.75																	
Tone	3.25	4.5	4.25	3.25	3.5	3.25	4	2.75	2.75	3.5	3																	
Professor	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter	Baxter		Baxter	Baxter	Baxter	Baxter	Baxter	Baxter							
Major	MM-Opera	MM-Opera	MM-Opera	MM-Opera	BM-Voice	BM/BME	BM-Voice	BME	BME	BM	BA																	
Inst	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice	Voice		Voice	Voice	Voice	Voice	Voice	Voice	Voice					÷.		
Class	Grad	Grad	Grad	Grad	Soph	Fresh	Fresh	Soph	Junior	Soph	Jr-Senio Voice																	
First Name	Chandralek Grad	Renée	Carolyn	Amanda	Kathleen	Courtney		L		Jessie	Elizabeth											3						
Last Name	Bhuyan	Macdonald	Ramseur	Wilkerson	Crandall	Houston	Lehl	Lilly	Skinner	Wells	Ernst																45	

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