2020 VISION
FOCUSBING OUR FUTURE

Western Carolina UNIVERSITY
THE STRATEGIC PLAN

ENDORSED BY THE WESTERN CAROLINA UNIVERSITY BOARD OF TRUSTEES

JUNE 8, 2012

OUR MISSION
(WHO WE ARE)

To improve individual lives and enhance economic and community development in our region, state, and nation through engaged learning opportunities in our academic programs, educational outreach, research, and creative and cultural activities.

OUR CORE VALUES AND GUIDING PRINCIPLES
(WHAT GUIDES AND INSPIRES US)

• Excellence in scholarship, teaching, and learning
• Collaboration with and respect for our communities
• Free and open interchange of ideas
• Responsible stewardship and organizational effectiveness
• Organizational and environmental sustainability
• Cultural diversity and equal opportunity

OUR VISION STATEMENT
(WHO WE WANT TO BE)

To be a national model for student learning and engagement that embraces its responsibilities as a regionally engaged university.
2020 VISION: FOCUSING OUR FUTURE

At the opening of the 2011 fall semester, I announced that development of a new strategic plan would be a top priority for the first year of my administration as chancellor of Western Carolina University. In the 10 months that followed, the 2020 Commission, with 36 representatives from across the campus and from the broader external community, guided the process of formulating a strategic plan that articulates a shared vision for the University, one that reaffirms our collective commitment to excellence, student success, and external focus and engagement.

The 2020 Commission solicited input at seven open community forums from Asheville to Murphy; during numerous campus conversations with faculty, staff, and students; and through an online form on the strategic planning website. With those campus and community ideas providing a solid foundation, the Commission drafted six overall strategic directions for the campus and oversaw the work of six subcommittees charged with proposing specific goals and initiatives for each direction.

After additional fine-tuning and further public input, the Commission distilled a core vision and a final set of strategic directions, goals, and initiatives into Western Carolina’s strategic plan, 2020 Vision: Focusing Our Future, which will serve as our road map for the coming years. This report includes a summary of that road map, as well as the plan in its entirety.

The course charted by our strategic plan is ambitious, but it is achievable. The plan, while built upon the institution’s strengths and traditions, is forward-looking. 2020 Vision: Focusing Our Future will guide the entire Western Carolina University community as, together, we define our future in pursuit of distinction.

David O. Belcher
Chancellor
WCU'S FACULTY, STAFF, AND STUDENTS TOGETHER MAKE THE UNIVERSITY'S ACADEMIC MISSION PARAMOUNT.

Western Carolina University will provide each student a rigorous, relevant curriculum with learning experiences that emphasize knowledge and skills that are durable, flexible, and transferable. WCU will offer educational opportunities that result in graduates who are equipped with the skills necessary for success; who are ready to compete in a challenging, changing, and global environment; and who are prepared to contribute to the intellectual, cultural, and economic development of our region and state.

By 2020, WCU will be acknowledged as the regional educational leader in the creative arts, education of teachers and school personnel, environment and environmental policy, health professions, innovation and technology, and recreation and tourism. All WCU students, regardless of chosen academic program, will be able to integrate information from a variety of sources, solve complex problems, communicate effectively and responsibly, and be engaged citizens in their community and the world.

Recognizing the vital role higher education plays in the region's economy, the University will increase its number of graduates by 25 percent by 2020. WCU will eliminate barriers to student access and success by improving cooperation with public school and community college partners and by securing significant private gifts for merit- and need-based scholarships and financial aid. The University will increase its first-year retention rate to 80 percent and its six-year graduation rate to 60 percent.
EVERY WCU STUDENT'S EXPERIENCE REINFORCES HIGH STANDARDS AND EXPECTATIONS. INCORPORATES MEANINGFUL EXTERNAL ENGAGEMENT AND INSTILLS PRIDE IN THE UNIVERSITY.

WCU is committed to the education of its students as citizens who are prepared to contribute to the welfare of our region and state. Our pursuit encompasses both curricular and co-curricular elements to prepare students to be active participants in a vibrant, intellectually, culturally, and economically thriving world.

The University will foster a student-centered campus culture where every academic support and student service unit embraces academic excellence as a point of emphasis. Formal mentoring programs will help students develop a sense of personal, intellectual, and professional identity, while expanded leadership and experiential learning opportunities at the local, regional, national, and international levels for all WCU students will result in graduates poised to become the next generation of leaders.

Western Carolina pledges to build and sustain a high-quality athletics program that excites and instills pride among students, faculty, staff, alumni, and friends of the University. Western Carolina will create and sustain campus traditions that strengthen students' connections to their University and its surrounding communities, including its Cherokee neighbors.
WCU is recognized as an active partner with the Western North Carolina region, its communities, organizations, and businesses.

Partnerships with regional businesses and industries, nonprofit and civic organizations, government agencies, communities, and municipalities represent an integral part of WCU’s core mission as a regionally engaged institution of higher education. The University’s commitment to enhancing external partnerships is demonstrated by its emphasis on integrated learning experiences, commitment to engaged scholarship, and embrace of its role as both a steward of the unique place that is Western North Carolina and as a catalyst for economic and community development.

To position itself as a leader in those efforts, the University will establish an annual leadership tour of the Western North Carolina region and will facilitate an annual conference for regional leaders from the public and private sectors to focus attention and action on strategies for economic and community development.

The University pledges to develop its West Campus, with its unique Millennial Initiative designation, as a national model for building public-private partnerships that are integrated into the academic enterprise and that support the community and the economy. Expansion of academic programs at Biltmore Park will position WCU as a key provider of graduate and professional programs in the Asheville-Hendersonville area. Closer to home, WCU will collaborate with external partners to help Cullowhee and Jackson County grow in ways that preserve their natural beauty and enhance their sense of community.
WCU is recognized as one of the most highly competitive and desirable employers in the region.

Excellent faculty and staff are a necessity for the fulfillment of Western Carolina University's mission. In order for the University to succeed, it must take care of its most important resource — its people.

The University will make it an institutional priority to attract, reward, and retain the highest quality employees through measures that positively affect not only compensation, but also other issues that shape the campus work-life environment.

The University will advocate for competitive salary and total compensation packages for its employees and will facilitate professional development for faculty and staff. WCU will embrace leadership development, succession, and stability, and as appropriate, will rally support for issues related to quality of life, all of which will enhance the recruitment, development, and retention of qualified and satisfied faculty and staff.

Western Carolina will focus on developing an environment for faculty and staff members that enhances their personal and professional lives by encouraging opportunities for spousal or partner hiring by regional businesses and institutions; by seeking affordable child care, health care, and housing options; and by cultivating an inclusive and diverse campus community. In addition, the University will partner with appropriate civic leaders in the development and revitalization of Cullowhee and Jackson County to foster a community core around the campus aimed at improving the place that most WCU faculty, staff, and students call home.
WCU’S CORE INFRASTRUCTURE IS SUSTAINABLE AND POSITIONED TO SUPPORT ITS STRATEGIC PRIORITIES.

It is critical that Western Carolina University have sufficient and constantly updated infrastructure to support its mission and vision. Infrastructure is more than bricks and mortar, wires and fiber, water and sewer, and streets and sidewalks. Infrastructure also includes sustainable fiscal practices and enhanced business processes and procedures necessary to ensure the fiscal stability of the University.

WCU will develop a new comprehensive master plan that incorporates anticipated growth in enrollment and that considers the impact that growth may have on our mountain environment and our community neighbors. Sustainability, energy efficiency, green space, and campus safety and security will be as important as location of new buildings, renovation of older facilities, solutions to transportation problems, and meeting the University's backlog of information technology infrastructure needs.

The University will consistently pursue increased effectiveness and efficiency of its campus business processes and, where appropriate and in the best interests of the institution, will implement organizational realignment.
WCU develops the resources and markets the vision to ensure achievement of its strategic priorities.

Western Carolina's continued emergence as an ambitious institution dedicated to the economic and community development of the region depends on the availability of consistent and robust sources of funding. A critical element of that effort is an ongoing communications strategy designed to ensure that internal and external stakeholders alike are informed about the people, programs, priorities, and progress of the University.

The University will embark upon a comprehensive fundraising campaign with a special emphasis on securing the endowed merit- and need-based scholarships necessary for WCU to consistently recruit and retain strong academically qualified students and to support WCU's commitment to both student access and student success. By 2020, the University will increase the number of research grant and contract applications by 100 percent, the number of grants and contracts received by 50 percent, and the total annual dollar figure awarded by 25 percent.

Enrollment growth also provides new resources for the University. Toward that end, WCU will develop and implement a comprehensive enrollment management program. The University will advocate for tuition policy flexibility for students in bordering states that surround Western Carolina's regional service area, differential tuition rates for high-demand/high-expense programs, and modification or elimination of differential treatment of distance education in the UNC system's funding formula.
2020 VISION:
FOCUSING OUR FUTURE

THE STRATEGIC PLAN

STRATEGIC DIRECTION #1
FULFILL THE EDUCATIONAL NEEDS OF OUR STATE AND REGION
WCU's faculty, staff, and students together make the University's academic mission paramount.

STRATEGIC DIRECTION #2
ENRICH THE TOTAL STUDENT EXPERIENCE
Every WCU student's experience reinforces high standards and expectations, incorporates meaningful external engagement, and instills pride in the University.

STRATEGIC DIRECTION #3
ENHANCE OUR EXTERNAL PARTNERSHIPS
WCU is recognized as an active partner within the Western North Carolina region, its communities, organizations, and businesses.

STRATEGIC DIRECTION #4
INVEST IN OUR PEOPLE
WCU is recognized as one of the most highly competitive and desirable employers in the region.

STRATEGIC DIRECTION #5
INVEST IN OUR CORE RESOURCES
WCU's core infrastructure is sustainable and positioned to support its strategic priorities.

STRATEGIC DIRECTION #6
GARNER SUPPORT FOR THE VISION
WCU develops the resources and markets the vision to ensure achievement of its strategic priorities.
STRATEGIC DIRECTION #1
FULFILL THE EDUCATIONAL NEEDS OF OUR STATE AND REGION

WCUS FACULTY, STAFF, AND STUDENTS TOGETHER MAKE THE UNIVERSITY'S ACADEMIC MISSION PARAMOUNT.

Western Carolina University is committed, first and foremost, to fulfilling its academic mission of providing each student a rigorous and relevant curriculum with learning experiences that emphasize knowledge and skills that are durable, flexible, and transferable. WCU is committed to providing an education grounded in a strong set of foundational knowledge and skills combined with specific practical knowledge in content degree areas, the outcome of which is personal, intellectual, and economic enrichment for each student. WCU seeks to ensure educational opportunities that result in graduates who are prepared for success; who are ready to compete in a challenging, changing, and global environment; and who are committed to contributing to the intellectual, cultural, and economic development of our region and state.

GOAL 1.1: Deliver high-quality academic programs (undergraduate, graduate, and professional) designed to promote regional economic and community development.

INITIATIVE 1.1.1: Undertake a rigorous and inclusive process to prioritize all undergraduate and graduate programs based on universally applied criteria, including quality, regional need, demand, enrollment trends, retention and graduation rates, and alignment with the University mission and the following integrated curricular focus areas: creative arts, education, environment, health, innovation and technology, and recreation and tourism.

INITIATIVE 1.1.2: Develop visionary strategic plans for each of the curricular focus areas through inclusive processes to accomplish the following:

- Position and market WCU as the cultural heart of Western North Carolina in the creative arts
- Fulfill WCU's historic and continuing commitment to be the regional leader in teacher education
- Assume regional leadership in the study of the environment and environmental policy
- Position WCU as the premier regional provider of baccalaureate and graduate education in the health professions with an emphasis on culturally sensitive, integrative, and inter-generational health care
- Establish WCU as a hub of innovation, facilitating interdisciplinary connections among academic programs in such disciplines as business, the sciences, engineering, technology, and entrepreneurship and external collaboration with industry, start-up companies, research institutes, nonprofit organizations, and government agencies
- Advance the recreation and tourism industries of Western North Carolina

INITIATIVE 1.1.3: Position WCU as a preferred provider of graduate and professional programs in the greater Asheville-Hendersonville area in fulfillment of its historic commitment to this vital part of the Western North Carolina region.

INITIATIVE 1.1.4: Provide access to academic programs at off-campus sites in Western North Carolina within available resources and as dictated by data-based needs analyses.

INITIATIVE 1.1.5: Align departments, colleges, and divisions, as appropriate, to support the strategic vision of the University.

INITIATIVE 1.1.6: Identify and develop integrated, cross-disciplinary centers/institutes of study and outreach, where appropriate, based on the curricular focus areas.

INITIATIVE 1.1.7: Increase the total number of WCU graduates by 25 percent by 2020 to meet the regional need for an educated work force.

GOAL 1.2: Fully integrate into the general education program and into each major and minor at both undergraduate and graduate levels an emphasis on those core abilities expected of all WCU students: to integrate information from a variety of contexts; to solve complex problems; to communicate effectively and responsibly; to practice civic engagement; and to clarify and act on purpose and values.

INITIATIVE 1.2.1: Hire faculty and staff who understand and will contribute to WCU's core educational values, its holistic academic mission, its commitment to outreach and engagement, and the achievement of the institution's strategic priorities.

INITIATIVE 1.2.2: Develop and implement effective, faculty-led mentoring programs for students, aided and reinforced by advising and course scheduling in the support units and designed to reinforce the University's core values.

INITIATIVE 1.2.3: Incorporate writing and research into all levels of the curricula.

INITIATIVE 1.2.4: Ensure that all academic programs incorporate the core abilities detailed in Goal 1.2.

INITIATIVE 1.2.5: Incorporate into the formal evaluation of faculty work a consideration of how curricula, pedagogies, and scholarship successfully advance the University learning outcomes.

GOAL 1.3: Ensure that all programs include cross-curricular, experiential, applied, and international/global awareness opportunities for all students.

INITIATIVE 1.3.1: Reduce, and where possible eliminate, bureaucratic and financial barriers to cross-curricular design and team-teaching.

INITIATIVE 1.3.2: Incorporate expectations for experiential and applied learning opportunities, including undergraduate research opportunities, in the curricular review process.

INITIATIVE 1.3.3: Ensure that meaningful international/global experience opportunities are available to every student, regardless of major, including options to study with international scholars on WCU's faculty, to participate in faculty-led international travel courses, and to study abroad. (See Initiative 2.1.6)
GOAL 1.4: Eliminate barriers to student access through coordinated endeavors with Birth-12 (B-12) and community college partners.

INITIATIVE 1.4.1: Establish a network of regional advisory committees to enhance communication and collaboration among B-12, community college, and WCU faculty and administrators in the areas of 1) curriculum goals and transferability; 2) the benefits of higher education and the best strategies for marketing and recruiting; and 3) admissions and financial aid.

INITIATIVE 1.4.2: Review, revise where appropriate, and electronically automate all articulation agreements between WCU and community colleges in the WCU service area with the goal of maintaining high academic standards and facilitating curricular transfer; develop a standard review protocol and timeline.

INITIATIVE 1.4.3: Expand opportunities for WCU staff, faculty, and students to visit with B-12 students and community college students (both on- and off-campus) to share information regarding the importance of higher education and the pathways, processes, and programs at WCU.

INITIATIVE 1.4.4: Expand coordinated communications and recruiting efforts among B-12, community colleges, and WCU regarding the value of education and affordable avenues for all individuals to access and benefit from it.

GOAL 1.5: Make WCU (the Cullowhee campus and the off-campus site at Biltmore Park in the Asheville-Hendersonville area) a destination for short-term, educationally based programs, activities, and events, including summer school, continuing education, camps, conferences, and personal enrichment opportunities.

INITIATIVE 1.5.1: Pursue a cohesive, consistent, and efficient organizational and policy structure to facilitate short-term, educationally based programs, activities, and events, including review of facilities use policies, University organization, and virtual format possibilities.

INITIATIVE 1.5.2: Expand the number of resident and distance summer school offerings for a wide variety of learners, including WCU students, guest students, senior citizens, B-12 students, and the general public; expand summer school enrollment by 25 percent by 2020.

INITIATIVE 1.5.3: Expand the number of camps and conferences that WCU offers by 50 percent by 2020.

INITIATIVE 1.5.4: Develop and implement a coordinated marketing plan to promote WCU’s Cullowhee campus and its programs in Asheville at Biltmore Park as conference destinations. (See Initiative 6.2.1)

GOAL 1.6: Attain a student population that balances the University’s commitment to access, its responsibility for student success, and ensures the sustainability of University funding. (See Initiative 6.3.2)

INITIATIVE 1.6.1: Develop data-driven admission strategies (for first-time freshmen, transfer, graduate, and distance students) that balance the University’s aim to increase the academic profile of entering students while continuing to serve the educational role of access as a regional comprehensive university.

INITIATIVE 1.6.2: Conduct ongoing program assessment and prioritization and allocate resources to positively affect enrollment.

INITIATIVE 1.6.3: Expand efforts to recruit students in programs associated with the curricular focus areas.

INITIATIVE 1.6.4: Make the securing of endowed merit and need-based financial aid an institutional fundraising priority. (See Initiative 6.3.6)

INITIATIVE 1.6.5: Enhance support for scholarships, graduate assistantships, and student research to attract and retain students who are prepared for the rigors of a Western Carolina educational experience.

INITIATIVE 1.6.6: Increase the diversity of the student body and ensure campus resources necessary to support a diverse student body in order to serve the needs of the changing demographics of the region and state and to enhance the educational experience of all students.

INITIATIVE 1.6.7: Increase WCU’s freshman-to-sophomore retention rate to 80 percent by 2020.

INITIATIVE 1.6.8: Increase WCU’s six-year graduation rate to 60 percent by 2020.
WCU is committed to working toward the best interests of the region and state through deliberately and consciously considering what it means to educate citizens, a pursuit that encompasses both curricular and co-curricular elements that serve to prepare students to participate in and help create a vibrant, intellectually, culturally, and economically thriving region, state, nation, and world.

**GOAL 2.1:** Foster a student-centered campus culture that emphasizes academic excellence, personal growth, networking opportunities, and global and social awareness.

**INITIATIVE 2.1.1:** Ensure that the mission of every academic support and student services unit espouses academic excellence as a primary emphasis.

**INITIATIVE 2.1.2:** Review, and where necessary modify, all student recruitment and promotional materials to include expectations related to academic rigor and standards.

**INITIATIVE 2.1.3:** Align, and where appropriate consolidate, academic support and experiential learning services to ensure consistent, interconnected, and efficiently provided assistance to students.

**INITIATIVE 2.1.4:** Develop and/or formalize mentoring programs that help students develop a sense of personal, intellectual, and professional identity.

**INITIATIVE 2.1.5:** Create leadership and experiential opportunities at the local, regional, national, and international levels, ensuring that all students participate in such opportunities and can document how these learning experiences are interconnected with their program of study. (See Initiative 2.2.4)

**INITIATIVE 2.1.6:** Expand international experiences for all Western Carolina University students through such strategies as increasing study abroad opportunities, developing exchange programs with international universities, recruiting a sizable international student population to WCU, and enhancing global awareness components of existing curricula. (See Initiative 1.3.3)

**GOAL 2.2:** Foster active citizenship among WCU students.

**INITIATIVE 2.2.1:** Integrate the elements of the Western Carolina University “Community Creed” into institutionally affiliated programs and services.

**INITIATIVE 2.2.2:** As appropriate, include students as full, voting members on campus decision-making committees.

**INITIATIVE 2.2.3:** Increase the number of academic living-learning communities that integrate active, collaborative, and interdisciplinary learning experiences with curricular goals, ensuring necessary logistical and administrative support.

**INITIATIVE 2.2.4:** Provide every student with an opportunity to participate in student-led outreach projects that focus on civic engagement. (See Initiative 2.1.5)

**INITIATIVE 2.2.5:** Create a culture of participating in the democratic process as demonstrated by large percentages of students who are registered to vote and who vote.

**INITIATIVE 2.2.6:** Provide opportunities for students to explore all points of view on various issues and to understand the perspectives of others through civil and informed discourse and debate.

**GOAL 2.3:** Instill pride in the University through more visible recognition and celebration of institutional achievements and traditions.

**INITIATIVE 2.3.1:** Build and sustain a high-quality athletics program that excites and instills pride among students, faculty, staff, alumni, and friends of the University.

**INITIATIVE 2.3.2:** Create and sustain campus traditions that strengthen students’ connection to their University and its surrounding communities.

**INITIATIVE 2.3.3:** Build and sustain consistent celebrations of Cherokee history, culture, and traditions.

**INITIATIVE 2.3.4:** Include in the University’s comprehensive communications plan a focused strategy to celebrate with the institution’s internal and external audiences the accomplishments and achievements of students, faculty, and staff. (See Initiative 6.2.1)

**INITIATIVE 2.3.5:** Ensure that University events are consistently well-advertised to external audiences.
STRATEGIC DIRECTION #3
ENHANCE OUR EXTERNAL PARTNERSHIPS

WCU IS RECOGNIZED AS AN ACTIVE PARTNER WITHIN THE WESTERN NORTH CAROLINA REGION, ITS COMMUNITIES, ORGANIZATIONS, AND BUSINESSES.

Partnerships with regional businesses and industries, nonprofits, civic organizations, government agencies, communities, and cities are an integral part of WCU's core mission as a recognized, regionally engaged university. The University's emphasis on integrated learning experiences, its commitment to engaged scholarship, and its embrace of the institution's role as both a steward of this unique and special place and a catalyst for economic and community development all demonstrate and reinforce WCU's commitment to enhancing engagement with external partners.

GOAL 3.1: Strengthen relationships and communication between the University and its external partners.

INITIATIVE 3.1.1: Senior campus leadership will model the institution's commitment to community outreach and involvement.

INITIATIVE 3.1.2: Establish an annual leadership tour of the Western North Carolina region designed to reinforce WCU's connection with its external constituents and to update University leadership consistently about regional and local priorities.

INITIATIVE 3.1.3: Establish the appropriate leadership and organizational structure at WCU to support, coordinate, and facilitate external partnerships and collaborations.

INITIATIVE 3.1.4: Create an institutional council with representatives from each division and college to enhance internal communication about external partnerships and engagement, including the sponsorship of an annual inventory of such activities.

INITIATIVE 3.1.5: Develop and implement a communications plan that informs Western Carolina University's external community about University resources (inventoried annually), such as programs, services, facilities, and faculty/staff expertise that are available to the public. (See Initiative 6.2.1)

INITIATIVE 3.2.6: Facilitate collaborative research and development efforts between WCU and external partners.

GOAL 3.3: Align internal processes and reward systems to foster external engagement.

INITIATIVE 3.3.1: Develop models and strategies to formally recognize and reward faculty and staff participation in educationally based external engagement.

INITIATIVE 3.3.2: Ensure that all division and departmental personnel processes, including those related to annual faculty evaluation, tenure, promotion, and review, provide faculty and staff the formal opportunity to detail and describe educationally based external engagement activities.

INITIATIVE 3.3.3: Promote the University's support of staff-initiated community service.

GOAL 3.2: Position the University as a key leader in regional economic and community development efforts.

INITIATIVE 3.2.1: Facilitate an annual conference for regional government, nonprofit, community, education, and business leaders to focus attention and action on regional strategies for economic and community development.

INITIATIVE 3.2.2: Develop the West Campus, with its Millennial Initiative designation, as a national model for building, in a rural context, public-private partnerships that are integrated into the academic enterprise and which support community and economic development.

INITIATIVE 3.2.3: Develop the programs at Biltmore Park to position WCU as a key provider of graduate and professional programs in the greater Asheville-Hendersonville area along the I-26 growth corridor.

INITIATIVE 3.2.4: Work with external partners to facilitate economic and community development in Cullowhee and Jackson County, which form the University's backyard, and participate in the formation of formalized community leadership for Cullowhee that can serve as the voice of the community as it anticipates growth and development. (See Initiative 4.3.2)

INITIATIVE 3.2.5: Seek out and implement internal synergies among outreach efforts and potential partnerships that are focused on economic and community development and consistent with the curricular focus areas identified by the 2020 Commission.
Excellent faculty and staff are prerequisites for the fulfillment of Western Carolina University’s mission. Western Carolina University must therefore advocate for competitive compensation for its employees and facilitate professional development, leadership development, succession, and stability; and, as appropriate, support for issues related to quality of life, all of which will enhance the recruitment, development, and retention of qualified and satisfied faculty and staff.

**GOAL 4.1**: Make salary and total compensation packages an institutional priority in order to attract, reward, and retain the highest quality employees.

**INITIATIVE 4.1.1**: Advocate for the financial resources necessary to offer competitive salaries and compensation packages.

**INITIATIVE 4.1.2**: Develop a regular and recurring process for employee salary review.

**INITIATIVE 4.1.3**: Develop and implement strategies for retaining high-performing employees with competitive salary adjustments and compensation packages within existing policies.

**INITIATIVE 4.1.4**: Develop and implement a program of competitive summer grants to support innovative faculty pursuits within the context of Western Carolina’s mission and values.

**INITIATIVE 4.1.5**: Advocate with other UNC system institutions for a competitive and attractive health benefits plan that is cost-effective for employees and their families.

**GOAL 4.2**: Ensure professional development opportunities for all employees.

**INITIATIVE 4.2.1**: Make support for professional development for all employees a fiscal priority at WCU.

**INITIATIVE 4.2.2**: Include in each supervisor’s performance evaluation an assessment of his/her support for and his/her unit’s progress in professional development.

**INITIATIVE 4.2.3**: Ensure appropriate orientation and annual refresher updates for all staff and faculty, as appropriate.

**INITIATIVE 4.2.4**: Ensure that all faculty and staff understand performance evaluation processes and criteria.

**INITIATIVE 4.2.5**: Establish a campus leadership academy to cultivate faculty and staff leaders.

**GOAL 4.3**: Work to develop a work-life environment for Western Carolina University employees that enhances their personal and professional lives.

**INITIATIVE 4.3.1**: Develop a network within the University and with regional businesses and institutions to enhance employment opportunities for spousal and partner hiring.

**INITIATIVE 4.3.2**: Partner with appropriate civic leaders in the development and revitalization of Cullowhee and Jackson County, with specific emphasis on developing a community core around the campus aimed at improving the quality of life for faculty, staff, students, and the community. (See Initiative 3.2.4)

**INITIATIVE 4.3.3**: Accommodate flexible work arrangements for staff, where appropriate and possible.

**INITIATIVE 4.3.4**: Facilitate a network of opportunities, where possible, for affordable child care, health care, and housing options for faculty, staff, and students.

**INITIATIVE 4.3.5**: Increase diversity among faculty and staff.

**GOAL 4.4**: Adequately support for scholarship and creative activities in support of Western Carolina University’s mission as a regional comprehensive university.

**INITIATIVE 4.4.1**: Establish an organizational structure to accommodate the research, Graduate School, and Millennial Initiative ambitions of the University.

**INITIATIVE 4.4.2**: Ensure appropriate institutional infrastructure to support scholarship and research.

**INITIATIVE 4.4.3**: Increase support for scholarship and creative activities, including funding for reassigned time for scholarship, library support, graduate research assistantships, summer research grants, seed funding, start-up support where appropriate, equipment replacement, and travel for conference presentations.

**GOAL 4.5**: Create an environment in which the primary role of faculty as teacher-scholars is recognized and valued.

**INITIATIVE 4.5.1**: Develop and implement integrated faculty workload expectations and policies that facilitate exemplary teaching, scholarly productivity, and public service in alignment with Western Carolina’s commitment to external engagement.

**INITIATIVE 4.5.2**: Provide department heads and deans flexibility within the parameters of fiscal realities in assigning workload to faculty to accommodate significant contributions for such out-of-classroom responsibilities as advising, undergraduate and graduate research supervision and mentoring, and student career development.

**INITIATIVE 4.5.3**: Eliminate redundant and ineffective service obligations and committees across campus.

**GOAL 4.6**: Foster an inclusive University community where the contributions of all employees are recognized and valued.

**INITIATIVE 4.6.1**: Establish opportunities that give University staff access to University administration in the governance process.

**INITIATIVE 4.6.2**: Develop a forum that facilitates collaboration among members of the Faculty Senate, Staff Senate, and the Student Government Association on university-wide issues and projects.
Western Carolina University will ensure a consistently updated infrastructure in support of its mission and vision. Infrastructure is interpreted broadly to include facilities, technology, fiscal practices, and business processes and procedures.

**GOAL 5.1:** Implement sustainable funding models to ensure fiscal stability.

**INITIATIVE 5.1.1:** Eliminate operational dependence on one-time funding for core functions and services.

**INITIATIVE 5.1.2:** Maintain a favorable bond rating.

**INITIATIVE 5.1.3:** Develop and implement processes to identify resources for reallocation and reallocate such resources to areas with demonstrated/potential growth, capacity for revenue generation, and critical strategic need.

**GOAL 5.2:** Develop a comprehensive University master plan.

**INITIATIVE 5.2.1:** Charge a task force consisting of representatives of internal and external constituents and supported by an external consultant to develop a comprehensive campus master plan that takes into account such factors as anticipated enrollment growth, the environment, sustainability, energy efficiency, core infrastructure needs, building priority needs, departmental/unit consolidation, technology infrastructure, campus safety and security, green space, transportation, campus design standards, and the integration of the campus with the surrounding community. The comprehensive plan will include the following components:

- A comprehensive facility condition assessment for existing buildings
- A campus sustainability plan that aligns with the UNC Sustainability Policy
- An assessment and prioritization of core infrastructure needs in light of emerging technologies
- An assessment and prioritization of new building needs
- A prioritized plan for addressing repair and renovation needs
- Incorporation of green space throughout the campus
- A plan to consolidate like parts of individual units/colleges where possible
- A campus parking and transportation plan that facilitates access to education sites and includes investment in multimodal options such as bike lanes, greenways, etc.
- A process for allocating and budgeting space as a core resource to maximize space utilization
- A plan to ensure the integration of campus development with the community surrounding the University

**GOAL 5.3:** Improve the effectiveness and efficiency of campus business processes to ensure continuous improvement and to realize financial savings.

**INITIATIVE 5.3.1:** Review the use of expendables, including printed documentation, and where reasonable, reduce such usage and transition to digital alternatives.

**INITIATIVE 5.3.2:** Conduct business-flow analyses of all key functions and revise or eliminate unnecessary or redundant business processes and leverage existing enterprise solutions (e.g., Banner, Blackboard, R25, SharePoint, etc.).

**INITIATIVE 5.3.3:** Consolidate and centralize similar operations across campus.

**GOAL 5.4:** Sustain and increase information technology capabilities and capacity required to meet the goals of the University.

**INITIATIVE 5.4.1:** Establish and systematize a sustainable funding model for information technology that accommodates operational support, replacements and upgrades, University growth, and strategic initiatives.

**INITIATIVE 5.4.2:** Establish capacity planning, management, and implementation processes to ensure accommodation of mandatory and anticipated information technology needs, including both human resources and technologies (e.g., bandwidth, storage, servers, digital media, software licenses, wireless networking, wired networking, cloud services, etc.).

**INITIATIVE 5.4.3:** Establish a multiyear technology capability planning process that is revisited annually.

**INITIATIVE 5.4.4:** Assess periodically and revise, where necessary, the information technology disaster recovery plan.

**GOAL 5.5:** Maintain and improve campus safety systems, capabilities, and infrastructure in support of the University’s strategic priorities.

**INITIATIVE 5.5.1:** Complete and maintain updated emergency response plans and business continuity plans for critical functions of the University.

**INITIATIVE 5.5.2:** Implement sustainable funding models in support of campus safety systems and infrastructure.

**INITIATIVE 5.5.3:** Enhance campus-wide emergency preparedness with ongoing communication and training.

**INITIATIVE 5.5.4:** Sustain and enhance partnerships (e.g., mutual aid agreements, EMS service provision, etc.) with local governments, regional public safety agencies, and health organizations in support of campus and community safety priorities.

**INITIATIVE 5.5.5:** Systematically assess and upgrade technologies (e.g., radio systems, access controls, cameras, etc.) in support of campus safety objectives.
STRATEGIC DIRECTION #6
GARNER SUPPORT FOR THE VISION

WCU develops the resources and markets the vision to ensure achievement of its strategic priorities.

WCU's continued emergence as an ambitious institution of higher education dedicated to the economic and community development of Western North Carolina depends on the development and cultivation of consistent and robust funding sources and an ongoing communications strategy designed to ensure that internal and external stakeholders are consistently informed about the University and its progress in achieving strategic goals.

GOAL 6.1: Facilitate a shared understanding of and commitment to the institution's strategic vision among WCU faculty, staff, and students.

INITIATIVE 6.1.1: Create or modify existing orientation messages for new faculty, staff, and students to ensure early introduction to and understanding of the University's strategic vision.

INITIATIVE 6.1.2: Align all internal budgeting and annual reporting processes to reflect and reinforce the strategic vision and priorities of the University.

INITIATIVE 6.1.3: Ensure consistency among vision messages from all internal sources.

GOAL 6.2: Facilitate a shared understanding of the institution's strategic vision among the University's external communities.

INITIATIVE 6.2.1: Develop and implement comprehensive and consistent communications and marketing plans designed to fulfill the University's strategic priorities. (See Initiatives 1.5.4, 2.3.4, and 3.1.5)

INITIATIVE 6.2.2: Ensure the appropriate leadership and organizational structure necessary to develop and implement comprehensive communication and marketing plans designed to communicate Western Carolina University's strategic vision effectively, concisely, and consistently to all external stakeholders.

INITIATIVE 6.2.3: Create a network for regional engagement and statewide advocacy through a mobilized and informed alumni base.

INITIATIVE 6.2.4: Develop a process to review periodically the University brand and tailor the marketing message accordingly.

GOAL 6.3: Maximize and target a balanced and diverse mix of financial resources that will enable achievement of Western Carolina University's strategic vision.

INITIATIVE 6.3.1: Develop and implement a comprehensive enrollment management process that maximizes state appropriations per the formula funding system in a manner consistent with the University's strategic priorities related to access and success, including incremental increases in admission standards.

INITIATIVE 6.3.2: Revisit the organizational structure of all campus offices and functions related to enrollment management to ensure lean, robust, and efficient operations. (See Goal 1.6)

INITIATIVE 6.3.3: Explore innovative possibilities for revenue generation such as summer revenue opportunities, the initiation of certificate/executive programs, and cooperative education opportunities to reduce dependency on state funding and tuition and fee increases.

INITIATIVE 6.3.4: Develop and implement a comprehensive plan to increase significantly WCU's advocacy efforts among elected officials on behalf of University and system priorities.

INITIATIVE 6.3.5: Develop and implement an advocacy plan for state/system action on three key market-based issues:

- Tuition policy flexibility (in-state or surcharge) for students in bordering states
- Differential tuition in high-demand/high-expense programs
- Modification/elimination of differential treatment of distance education in the UNC system's funding formula

INITIATIVE 6.3.6: Pursue a comprehensive development campaign targeting (See Initiative 1.6.4):

- Gifts at all levels in support of WCU's strategic goals and initiatives
- Particular philanthropic support for endowed merit- and need-based scholarships to enable WCU to recruit and retain the best academically qualified students and to support WCU's commitments to student access and student success
- An increase in the participation and engagement of WCU alumni in University activities and in the number of alumni donors by 50 percent by 2020
- Adequate development and alumni staffing to ensure the campaign's success

INITIATIVE 6.3.7: Develop infrastructure for research and sponsored programs, technology transfer, and commercialization consistent with strategic priorities to achieve the following by 2020:

- Increase in the number of research grant and contract applications by 100 percent
- Increase in the number of grants and contracts received by 50 percent
- Increase in the total annual amount of awards received by 25 percent

INITIATIVE 6.3.8: Pursue funding resources for development of the West Campus/Millennial Initiative.
Music Mission Statement

The School of Music is a unit in the College of Fine and Performing Arts of Western Carolina University, a comprehensive state university. The School supports the general objectives of the university by providing nationally accredited curricula in music with professional and liberal arts emphases.

The School of Music serves as a primary advocate for the arts in the area, and as a source of musical culture and education for the region through performances, clinics, workshops, festivals, and consultant work. A commitment to excellence of scholarly and creative activity in music performance, pedagogy, research, and composition prepares students for the professional world. A highly active performance agenda both on and off campus provides students with many opportunities to use their musical training in direct service to the local and regional community. The School of Music primarily serves North Carolina, but students are recruited nationally.
Department of Music
Strategic Plan 2003-04

Mission Statement

The Department of Music is a unit in the College of Arts and Sciences of Western Carolina University, a comprehensive state university. The department complements the general objectives of the university by providing quality curricula in music with professional and liberal arts emphases. An atmosphere of scholarly and creative activity in music pedagogy, research, composition and performance prepares students for the professional world and community service. The Department of Music primarily serves North Carolina but students are recruited national and internationally. The Bachelor of Arts (music, or music industry), Bachelor of Science in Education (vocal, keyboard or instrumental music), Bachelor of Music (performance or commercial and electronic music), Master of Arts, Master of Arts in Teaching and the Master of Education in Music are conferred. The Department of Music serves as a primary advocate for the arts in the area, and as source of musical culture and education for the region through performances, clinics, workshops, festivals, and consultant work.

Vision Statement

In this decade the Department of Music will be recognized as a leader in undergraduate music teacher training. Graduates will secure leadership positions within the state and region and allow for significant growth in this area of professional music training. The department desires to institute a Bachelor of Music Education degree at the earliest time possible. The unit will gain a significant reputation within the state for training in commercial and electronic music with specific emphasis in recording arts and multi-media. Performance degrees will be limited but with graduates attaining entrance into the best masters and doctoral programs in the nation.

The department will continue a growth cycle begun in 1990 and if resources are provided can expand to 300-400 music majors by 2014. The department will need significant resources in both personnel and facilities to achieve this growth. A significant growth in part-time faculty will be realized in the teaching of core courses.

The musicality of the incoming students will be substantially improved. Pre-entrance skills in music theory and aural recognition will be required and provided for via non-traditional methods. Keyboard skills will be enhanced via traditional keyboard classes, computer-assisted training, and keyboard components of other courses taken during the student’s first three years of study. Significant competency-based teaching and mastery will be part of all academic courses.

Ties between other colleges and universities, community colleges, public and private schools will be enhanced through workshops, on-line assistance and teaching, master-classes, performances and festivals. Performance venues off-campus will be a top priority.

The Music Department will continue its efforts to combine the various arts units on the Western Carolina campus so that the arts at Western will grow together to be a strong influencing force in the area, state and region.
EXPANDED STRATEGIC VISION STATEMENT

Mission

The mission statement documents the primary purpose “to provide quality curricula in music with professional and liberal arts emphasis.” In the mission statement, the primary emphasis is on providing quality curricula or ‘teaching’. The mission statement also defines scholarly work and artistic activity as ways to prepare students for the professional world and service in the community. It defines NC as the primary constituency to be served. While not designated, the Department of Music primarily supports undergraduate education in music.

The mission statement refers to curricula provided for a liberal arts emphasis. The unit considers providing curricula to support Liberal Studies as an important aspect of its program. It offers both lower and upper division courses in a perspective category.

Another primary goal is stated in the last sentence of the mission statement: regional service and outreach are very important aspects of the program. This sentence documents the types of activities the unit engages in.

The mission statement distinctly defines NC as the primary service area, but it also refers to recruiting efforts to attract students outside the state.

Clientele

The music unit has an extended record of growth. Since 1987 the unit has grown from less than 50 music majors to more than 180. This growth is concentrated in the undergraduate population with little change in graduate student numbers. It is also documented that most of this growth has been in music education. It is anticipated that this trend will continue.

Beginning in 1998, the unit began to expand its professional degrees outside of music education. The music industry option under the B.A. degree was expanded to include a required internship. In 2002 a Bachelor of Music degree was added with professional concentrations in performance and commercial and electronic music. It is expected that some growth in the next five years will be due to this degree addition.

The unit is heavily involved in recruiting new students. At least one-fourth of the state allocated budget is used for recruiting (faculty travel to schools, publications and postage – annually apx. $5,500). Music education will continue to be the most attractive degree. It should be noted that this degree requires the most musicianship, breadth of training and dedication to complete.

Trends indicate that, due to elementary and secondary teacher retirements, growth in the North Carolina population, and an increase in immigrant population, the state will require a larger pool of music education students.

The BM degree in commercial and electronic music will see substantial growth with the completion of the recording studio. As the quality of these facilities becomes known throughout the state and region, the student population will grow. Currently there are less than 10 students who are working towards some aspect of this degree. Most of these came to WCU to work on different degrees in music but found their interest lies in commercial and electronic music. This changed in 2002 and indicators (student interest cards – prospective student contact) point to substantial growth.
Program and Services

As stated in the unit’s mission document, the unit offers professional and liberal arts degrees at the undergraduate and graduate level. The unit is in the process of expanding its professional degrees to include a bachelor of music in performance, commercial and electronic music, and musical theatre. While ongoing aspects of the program support the performance concentration, the commercial and electronic music and musical theatre are being supported by new construction on campus and recently endowed chairs assigned in each area. These programs are poised to grow. It is anticipated that within four years, 16 to 24 students will be enrolled in these programs.

The unit offers a minor in music and also courses to support Liberal Studies. One lower division and two upper division courses are offered in a perspective category. The department has a course available for another perspective category, but does not have the faculty load time to offer it. This is true also of Freshman Seminars.

The unit continues to offer extensive services to the profession, community, and region. Workshops, festivals, competitions, concert series on and off campus, master classes on and off campus, and clinics in schools are some (but not all) of the types of activities the unit pursues. The Department of Music is heavily involved in support of public school music teaching.

The unit is engaging in an interdisciplinary degree in musical theatre. The Department of Music has been engaged with the Department of Communication and Theatre Arts for two years working out curriculum and procedural issues.

The Department of Music requires all faculty members to serve as advisors. The unit maintains an advising coordinator who assists with undergraduate advising for all advisors within the unit. Faculty members are expected to be familiar and aware of sequential curriculum for all degrees in music.

The department is working to establish a master of music degree. A request for a name change with justification has been forwarded. The MM degree is the preferred degree title for professional training degrees at the master of music level.

Comparative Advantage

The construction of new facilities will provide a unique comparative advantage for the next ten years in two different degree concentrations, the BM in commercial and electronic music and the proposed BM in musical theatre. In addition, the efforts by two recent endowed chairs in these areas will come to full fruition with the completion of construction.

The unit is also at a comparative advantage due to its western most location. The nearest system institution offering a teaching licensure degree is three hours away.
Constraints and Opportunities External to the Music Department

Constraints

The absence of predictable annual budget allocations for department-specific expenses (such as piano tuning, instrument maintenance, and the artist-in-residence program) limits the unit’s efforts in every sphere of activity. Serious long term planning is impossible when even mundane departmental expenses must be individually requested each year.

The limited availability of financial aid resources (such as out-of-state tuition waivers, reciprocal tuition agreements, and music department scholarships) limits the unit’s ability to compete with larger or out-of-state schools in attracting highly qualified students.

The region’s small population base limits the availability of external financial support for the department despite the support of the Jackson County Arts Council and the University Music Friends. Because the summer influx of a wealthy leisure class population does not coincide with traditional performance schedules for university faculty and students, opportunities for gaining the social and financial support of these individuals are limited.

The decentralized structure of university programs in the fine arts limits the ability of the music department (and other arts departments) to plan, coordinate, and publicize the work of faculty and students.

The failure of the UNC system to address inequities in faculty salaries and workloads will continue to cause top level faculty to seek employment elsewhere.

Opportunities

The continued growth in the number of graduates in music education and the continued high demand for music teachers in North Carolina will ensure job placement of graduates and help to build a long-term recruiting base for the department and the university.

The completion of two new performance and recording facilities will bring a great deal of attention to the department and the university, which may enhance the department’s ability to attract and retain serious music students.

The growth of interest in the music of geographically- or ethnically-defined minority populations within the state and region will provide an opportunity both for preservation of these traditions via a professional-quality recording program and for study of these music cultures through hiring new faculty with diverse areas of musical expertise.

Additional faculty positions and resources made possible by university growth will help to address pressing needs of the department. This will be most effective if the department is vested with the ability to allocate new resources according to faculty-identified needs.
Strengths and Limitations Internal to the Music Department

Strengths

The outstanding expertise of departmental faculty in their applied and supporting areas provides students with an educational program that will continue to bring peer recognition and new students to the department.

The prominent role of music department faculty and students in off-campus performance, education, and service activities continues to build the reputation of the department and university across the state and the region.

A rigorous outcomes assessment plan aids the department in adapting to the needs of students and enhances the image of the department. For example, the development of new degree programs and options (such as the bachelor of music degree) attract attention and new students to the music department and the university.

The increasing effectiveness and prevalence of discipline-specific technology and a strong commercial and electronic music degree will enhance the reputation of the unit.

Membership in the National Association of Schools of Music provides professional validation for the department among peers and prospective students.

The retirement of college music teachers to the area will enhance the pool of part-time faculty available to support departmental growth until new full-time positions are allocated.

Limitations

The inadequacy of departmental facilities (such as the computer-assisted piano lab, studio and classroom space, instrument storage lockers, as well as space for the equipment, staff and operations of the marching band) to accommodate the needs of a rapidly growing student population will make it increasingly difficult for the department to function effectively.

The absence of a performance program for stringed instrument majors negatively effects recruitment of serious performance students for the Bachelor of Music degree.

The difficulty of attracting graduate students with high academic and performance skills continues to jeopardize the graduate program.

The absence of coherent performance standards for auditions, juries, sophomore and junior qualifying examinations, and junior and senior recitals may compromise the integrity of the performance area of every degree program.
Strategic Goals of the Music Department
2004-2014

The following goals have been adopted to help guide the department over the next ten years. The objectives and strategies to support the attainment of these goals is included in the action plan.

1. To improve the quality and diversity of new freshman music majors.
2. To have between 150 to 200 upper class music majors by 2014 (300 to 400 total music majors).
3. To be the leader in undergraduate music education in North Carolina by 2014.
4. To establish objective competency standards for all courses offered by the unit.
5. To strengthen the graduate program and provide an alternative graduate education in music education.
6. To maintain full membership in NASM.
7. To develop the Commercial and Electronic concentration with specific emphasis leading to placement in distinct work situations.
8. To develop the program in musical theatre with linkages to specific performance venues.
9. To house the music education program under the bachelor of music umbrella.
10. To provide an ongoing strategic planning process tied to program and student outcomes assessment.
Goal 1: To improve the quality, diversity, and number of new freshman music majors.

Objective 1: Offer audition alternatives other than coming to the campus

1.1.1 Provide faculty team visits to audition at identified schools.
1.1.2 Provide audition assistance to address the diversity issue and target identified schools.

Objective 2: Sponsor high school visitation teams made up of upper class person along with a faculty member.

1.2.1 Select teams in the spring for the next fall.
1.2.2 Provide paid training early in the semester to prepare teams.

Objective 3: Offer musicianship training via long distance prior to and after students audition.

1.3.1 Develop wwwserver-based training for music theory and aural skills review.
1.3.2 Provide competency equivalency course credit for MUS 118 and MUS 108.

Objective 4: Increase the image enhancement efforts to include DVD brochures, radio spots, and television advertising.

1.4.1 Request software and hardware to use DVD as an additional format for brochure advertising.
1.4.2 Train students in the commercial and electronic area to use this as an annual project (DVD, radio spots, and television material).

Objective 5: Evaluate admission standards as they reflect retention into the sophomore year.

1.5.1 Compare the retention rates for students fully admitted to those on probation.
1.5.2 Compare retention rates for those assigned a first semester theory course and those waiting until the second semester.
Goal 2: To have between 150 to 200 upper class music majors by 2014 (300 to 400 total music majors).

Objective 1: Secure more space in Coulter or plan a new facility to house the department.

2.1.1 Establish a Users Committee to plan for Coulter renovation.
2.1.2 Request a renovation of Coulter for music use only. Anticipated needs include a 75 to 100 seat recital hall, replacement and additional practice rooms including V-rooms, additional faculty office, four music classrooms, one piano lab and repair lab.
2.1.3 Request storage space in the visitor stands for storage of athletic band equipment.

Objective 2: Secure more office support staff to assist with the daily operations of the unit. This should be done when the unit reaches 200 majors.

2.2.1 Request a full-time office assistant for the academic year (9 month).
2.2.2 Request a staff position to manage the ensemble office.
2.2.3 Request load release time for an assistant department head.
2.2.4 Request a staff promotion/publicity position for the arts at WCU.

Objective 3: Provide a string major under all degrees offered.

2.3.1 Secure additional scholarship support for a string program (16 in-state tuition and fees scholarships).
2.3.2 Request two full-time and two part-time faculty members in the string area.
2.3.3 Provide for a basic orchestral performance library.
2.3.4 Purchase 3 cellos and 4 basses to support a string area.

Objective 4: Add degree concentrations or certificate programs in accompanying, piano pedagogy, instrument repair, and organ and church music.

2.4.1 Provide curriculum to meet NASM standards.

Objective 5: Expand the instrument inventory to support the growth of the department.

2.5.1 Each year provide for $20,000 in new instrument inventory purchase.
2.5.2 Provide a part-time staff position to maintain and check out instruments.
2.5.3 Provide a continuing budget to maintain the instruments.

Objective 6: To secure one new faculty member for each additional 12 music majors.

2.6.1 Hiring recommendations should be defined by single assignment faculty.
2.6.2 Priority consideration should be given to commercial and electronic music, double reeds, piano pedagogy, music theory and literature, ethnomusicology, mezzo soprano, and elementary and middle grades music education.
2.6.3 Begin tracking the number of upper division majors in the fall of 2003.

Objective 7: Establish a music major retention rate of 70% into the sophomore year.

2.7.1 Establish higher standards for entry into a music major degree program.
2.7.2 Require weekly study and advising sessions for all new students.
Goal 3: To be a leader in undergraduate music education in North Carolina by 2014

Objective 1: To have graduates in positions of leadership in various NC music education professional organizations

3.1.1 Select and encourage graduates to take an active role in the band directors and choral directors MENC state and district organizations
3.1.2 Encourage graduates with 5 to 10 years of teaching experience to submit articles for the NCMEA journal
3.1.3 Sponsor a contest to select students at WCU to attend regional and national MENC conferences

Objective 2: Initiate a Music Education Symposium at WCU

3.2.1 Designate a faculty member to assist the CMENC organization to make contacts with the music representative of the state DPI
3.2.2 Work with the WCU Office of Public Information to advertise the event
3.2.3 Invite a national and district officer from MENC to take part in the symposium
3.2.4 Invite nationally known researchers in music education to participate

Objective 3: Develop an interactive website for new music teachers in NC (1-3 years)

3.3.1 Incorporate this with an existing teacher education class
3.3.2 Secure the participation of veteran teachers to respond to questions
3.3.3 Develop a listing service that could be used for schools advertising openings and for teachers looking for positions

Objective 4: Develop relationships with preparatory programs and private music teachers throughout the state

3.4.1 Identify faculty to visit two preparatory programs and offer annual master classes and performances for the students
3.4.2 Provide pedagogy support for the teachers in the form of techniques and materials
3.4.3 Provide an ongoing program for students in the BM Performance Concentration to visit preparatory programs on an annual basis
3.4.4 Bring to campus each year a private teacher to present a clinic and master class for music students

Objective 5: To have the Music Department assume primary responsibility for supervision of music student teachers

3.5.1 Expand the student teaching placement possibilities to include more of the state
3.5.2 Designate music faculty for this supervision responsibility and give them appropriate load credit
Goal 4: To establish objectives for all courses offered by the unit.

Objective 1: Conduct review of current end-of-course evaluations for all courses (to be completed by Fall 2004).

4.1.1 Review final exams and/or project assignments for all academic courses.
4.1.2 Review competency standards for all courses with a performance skill component (class piano, aural skills, methods courses, etc.).
4.1.3 Compare and contrast current competency standards for sophomore and junior qualifying exams, and for junior and senior hearings.

Objective 2: Identify a process by which all graduating students will be evaluated for general musical knowledge (to be completed by Spring 2005).

4.2.1. Review current GRE, NTE, or other standard examinations in music (including the comprehensive exam used by UNCA) to see if any would be appropriate.
4.2.2. If no appropriate standardized test exists, develop a comprehensive exam in musicianship to be taken during the senior year.

Objective 2: Identify clear standards for each course with a performance skill component.

4.2.1. Identify a graded series of competencies for all cumulative skills course (class piano, aural skills, etc.).
4.2.2. Develop a consensus among the faculty as to the level of musical performance required for the individual methods courses.
4.2.3. Include clear performance objectives in each course syllabus.

Objective 3: Identify clear performance standards for sophomore and junior qualifying exams, and for junior and senior hearings.

4.3.1. Identify those aspects of performance that can apply to all students regardless of performance medium, and develop consistent methods for their evaluation.
4.3.2. Identify those aspects of performance that are unique to particular performance media, and include clear performance standards in studio syllabi.
4.3.3. Develop new sight reading pieces for the various performance areas as necessary.
4.3.4. Design new performance jury evaluation forms to enhance reliability across studios, evaluators, and from semester to semester.
**Goal 5:** To strengthen the graduate program and provide an alternative graduate education in music education.

**Objective 1:** Develop a "summers-only" program in music education leading to the MAEd degree.

5.1.1. Develop rigorous short-term intensive study courses designed specifically for practicing teachers.
5.1.2. Recruit regular and part-time faculty to teach in the summer sessions.
5.1.3. Recruit regional public and private school music teachers as students.

**Objective 2:** Develop a "summers-only" program in music education leading to the MAT degree.

5.1.1. Develop rigorous short-term intensive study courses designed specifically for professional musicians without public school teaching experience.
5.1.2. Recruit regular and part-time faculty to teach in the summer sessions.
5.1.3. Recruit regional professional musicians and WCU BM or BA graduates as students.

**Objective 3:** Develop an academically challenging and innovative "4+1" program for honors students in music education leading to the MAT degree.

5.3.1. Develop an accelerated curriculum appropriate to honors-level students.
5.3.2. Recruit highly qualified freshman and sophomores into the program.

**Objective 4:** Strengthen the music education program in elementary music.

5.4.1. Secure a new faculty position in elementary music education with a specialization in Orff, Kodaly, Suzuki, or some other specific teaching method.
5.4.2. Integrate current Orff-Schulwerk summer courses into the undergraduate music education program and the "summers-only" graduate program.

**Objective 5:** Discontinue the MA program and establish an MM degree.

5.5.1 Accept no new MA students beginning Spring 04.
5.5.2 Change the name MA to MM.
5.5.3 Establish MM through NASM by Fall 04.

**Objective 6:** Establish more rigorous admission standards.

5.6.1 Require combined 800 of the first 2 sections of GRE and at least 3 (of 6) on the written component.
5.6.2 Establish graduate admission committees to properly review graduate applicants in each area and to enforce higher standards.
Objective 7: Actively recruit high quality graduate students.

5.7.1 Establish advertising in NCMEA, MENC, NATS, and other appropriate journals.
5.7.2 Aggressively recruit at regional colleges with flyers, letters and visits.
5.7.3 Recruit graduate students capable of teaching low level core courses or LS.
5.7.4 Increase the amount of graduate teaching assistantships to at least $7,000.
5.7.5 Develop an evaluation system for graduate student job performance.
5.7.6 Integrate the recruiting procedures of that of the graduate school and to become included in their marketing materials.

Objective 8: Secure faculty and departmental needs to promote the graduate program

5.8.1 Identify part-time faculty for summer teaching and secure funding.
5.8.2 Advertise for a full-time position whose primary responsibility would be to support the graduate program.
5.8.3 Create 500 level numbers for our upper level courses that could double as remedial graduate courses.
5.8.4 Establish in-house diagnostic testing.
   Identify review materials that will provide remediation outside of standard classes.

Goal 6: To maintain full membership in NASM.

Objective 1: To successfully complete the reapplication for membership in NASM.

6.1.2 Complete the visitation in 2005-2006.

Objective 2: To gain full approval for B.M. degrees by 2006.

6.2.1 Submit 3 completed transcripts for the two concentrations in the B.M. degree.

Objective 3: To gain plan approval for the BFA in Musical Theatre.

6.3.1 Submit plan approval document to NASM for the June 2004 commission meeting.
Goal 7: Develop a national reputation for the Commercial and Electronic concentration with an emphasis on placement of graduates in professional work situations.

Objective 1. Enhance the curriculum in Commercial and Electronic music at the bachelors and masters degree levels.

7.1.1 Develop a multi-media masters program.
7.1.2 Invite music business professionals to act as consultants in curriculum planning.
7.1.3 Develop a portfolio based competency exit review.
7.1.4 Initiate articulation agreements with at least five internship sites representing diverse areas of professional activities in commercial and electronic music.
7.1.5 Secure a new faculty position and conduct a national search for an artist-teacher of guitar with emphasis on commercial recording experience and a supporting area such as recording arts or music theory.

Objective 2. Establish a production company as part of the RLFDC Studios to serve the needs of the region.

7.2.1 Establish working relationships with area businesses in conjunction with the WCU Center for Regional Development.
7.2.2 Establish relationships with professional artists or regional and national significance to begin a series of recordings to promote the RLFDC Studios.
7.2.3 Work with the Legal department and the Sony corporation to arrange sponsorship of the recording series.
7.2.4 Secure grants and additional support from the NC Arts Council.

Objective 3: Develop a process for securing on-call musicians for recording sessions at the RLFDC.

7.3.1 Identify qualified individuals, primarily from the student body, to participate in this ensemble.
7.3.2 Involve students in recording projects for multi-media needs.
7.3.3 Establish guidelines for session hours, pay per service, etc.

Objective 4: Develop a department sponsored e-publishing business.

7.4.1 Set up a dedicated departmental server own server to host the business.
7.4.2 Design structure and payment permission process with the Controllers office.
7.4.3 Identify specific areas of need with public schools, regional musicians, etc.
7.4.4 Develop contracts for business relationships with the university’s legal department.

Objective 5: Establish a summer Recording Arts Technology Workshop with sections for participants of different age groups, from high school up.

7.5.1 Seek site certification as a training center for major recording arts software such as ProTools.
7.5.2 Work with Continuing Education to establish and promote the program.
Goal 8: To develop the program in musical theatre with links to specific performance venues.

Objective 1: This program should enroll 3-5 new music theatre students (music concentration) each fall by 2007.

8.1.1 Develop a recruiting process that involves off-campus auditions.
8.1.2 Produce a recruiting CD that involves video excerpts of student performances.
8.1.3 Secure new sources of funding which would provide $5000 for scholarships for appropriate BM musical theatre students.

Objective 2: Secure final approval to offer the BM with musical theatre concentration from WCU and NASM.

8.2.1 Document all recruiting activities devoted to drawing musical theatre students to WCU.
8.2.2 Provide visiting artists to work with the WCU students in this program.
8.2.3 Provide opportunities and prepare enrolled students for appropriate auditions in the professional arena.

Objective 3: Identify and develop links to performance venues in musical theatre in the region, including Atlanta, Knoxville and Charlotte areas.

8.3.1 Faculty and students will make personal visits to these sites.
8.3.2 Extend invitations to managers of these sites to visit our campus to work with students and to see performances.
8.3.3 Develop a summer program that secures performances of productions from these companies at WCU, and possibly would take our musical theatre shows to their sites.
8.3.4 Produce musical theatre shows that can tour the region.
Goal 9: To house the music education program under the bachelor of music umbrella.

Objective 1: To foster a climate that would allow WCU to rename the degree.

9.1.1 Gather data to reflect the NC system and how the teacher education degree is named and administrated at other institutions.
9.1.2 Develop a position paper that reflects national norms for this degree.
9.1.3 Visit with faculty and administrators to explore this possibility.

Objective 2: Request permission to plan and establish a new degree.

9.2.1 Secure approval from the Deans and upper administration to proceed.
9.2.2 Present document to the various committees (2007).

Objective 3: Secure Plan Approval from NASM

9.3.1 Write plan approval document in 2008.
9.3.2 Secure permission to change in the fall of 2008.

Goal 10: To provide for ongoing strategic planning.

Objective 1: Develop a Strategic Planning process that provides for annual review.

10.1.1 Assign the Music Executive Committee with oversight duties.
10.1.2 Assign a subcommittee separate committee to review the strategic plan, and develop a process to initiate action annually, update and extend the planning annually.

Objective 2: Develop a process to include Strategic Planning with Outcomes Assessment.

10.2.1 Assign the Outcomes Assessment Coordinator to include recommendations for links to strategic planning in the assessment report.
10.2.2 Develop objective measures to graph progress made toward goals.
Department of Music
Strategic Plan Process 2003-04

BACKGROUND

The Department of Music completed a strategic planning process in the spring of 2003 in anticipation of substantial growth within the unit. It called for a review of the mission and vision of the unit, review of all degree objectives, developing a new outcomes assessment plan, and a strategic plan based on the Shirley model used previously at WCU. The following material is submitted as requested and includes the strategic planning undertaken in the spring of 2003.

ENVIRONMENTAL SCAN

The following are attached: external constraints, external opportunities, internal strengths, and internal limitations.

It was requested we included a review of bulleted information. This request was specific in nature and although included in our scan it seems appropriate to respond to each bullet separately.

What are the trends in the discipline?

The following chart demonstrates a continuing demand for music degrees. This data is taken from Higher Education Arts Data Annual Reports and reflects member institutions in the National Association of Schools of Music, NASM.

<table>
<thead>
<tr>
<th>Data Year</th>
<th>Number of Institutions</th>
<th>B.M. Professional Degree</th>
<th>Number of Institutions</th>
<th>Teaching Licensure Degree</th>
<th>Number of Institutions</th>
<th>Liberal Arts Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002-03</td>
<td>383</td>
<td>26,856</td>
<td>469</td>
<td>36,769</td>
<td>441</td>
<td>15,348</td>
</tr>
<tr>
<td>2001-02</td>
<td>382</td>
<td>26,987</td>
<td>467</td>
<td>36,605</td>
<td>445</td>
<td>15,412</td>
</tr>
<tr>
<td>1999-2000</td>
<td>370</td>
<td>26,007</td>
<td>444</td>
<td>35,434</td>
<td>421</td>
<td>14,411</td>
</tr>
</tbody>
</table>

The Bachelor of Science of Music Education that leads to recommendation for NC teaching licensure is the most popular degree at WCU. The trends indicate that there is a continued need for this professional.
What does the department need to change?

This is articulated in our complete strategic plan. One of our goals is to become more of a leader in music education in North Carolina. This coincides with enrollment predictions, national needs for this professional degree. Strategic actions statements are included.

Is enrollment increasing...

In 1987 the enrollment for music majors was between 40 and 50 majors. In the fall of 2003 it was over 180 majors. This increase is attributed to image enhancement efforts by the faculty and staff within the unit, aggressive and continued recruiting efforts, and the image enhance by the university as a whole.

What is the average enrollment by section?

This data does not reflect common practice in music units. We have individual sections for each applied area at the 100, 200, 300, and 400 levels. The ensembles range from 200 to 5 (small ensembles).

According to funding formula, how many credit...

The department tracks this data for NASM annual reports. These reports are projections as they indicate a fall enrollment and anticipated spring enrollment. The following were reported for the annual report.

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Students Served</th>
<th>Music Major Cr. Hrs.</th>
<th>Non-Music Major Cr. Hrs.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003-04</td>
<td>900</td>
<td>2500</td>
<td>2800</td>
<td>5300</td>
</tr>
<tr>
<td>2002-03</td>
<td>825</td>
<td>2250</td>
<td>2800</td>
<td>5050</td>
</tr>
<tr>
<td>2001-02</td>
<td>800</td>
<td>2700</td>
<td>2400</td>
<td>5100</td>
</tr>
<tr>
<td>2000-01</td>
<td>800</td>
<td>2600</td>
<td>2400</td>
<td>5000</td>
</tr>
</tbody>
</table>

What is the enrollment target for each major?

The department expects to expand to beyond 300 majors by 2010. If resources support this, the enrollment projections indicated below are expected.

<table>
<thead>
<tr>
<th>B.S.Ed</th>
<th>BA</th>
<th>BM Commercial Music</th>
<th>BM Musical Theater</th>
<th>BM Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>200</td>
<td>35</td>
<td>32</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>
Does the department contribute to Liberal Studies?

We offer one of two courses to satisfy a Liberal Studies perspective category. One is at the upper division level. An additional course should be approved at the upper division level by the spring of 2004.

What are the course requirements...

All music degrees require 128 hours. Four-year degree plans are attached. In 2002-03 the department reviewed peer institutions for degree hours in the B.S.Ed curriculum. Most schools in NC required at least 128 hours for this degree, some more. It should be noted that catalogs must be studied carefully for ‘hidden’ requirements or those that are met by proficiency but course work is provided. A common method for NASM schools that have NASM Standards to meet, state requirements and other agencies (Lib. Studies) often times have hidden proficiencies that do not show up on data bases.

Include a personnel analysis....

An attached document lists faculty members and courses assigned or areas of teaching expertise.

How does the department link with other majors/disciplines on campus?

The department has two degrees linked with other units on campus. The Music Industry Option has 18 hours of business courses required. The proposed BM in Music Theater will have 26 hours of theatre and dance required in the degree. The department sponsors the largest student organization on campus, WCU Marching Band. Seventy+ percent of the 240+ students in the organization have majors outside music.

Does the department have external relationships?

The department is very involved with the North Carolina Music Educators Association and related regional organizations. The department hosts festivals and competitions sponsored by the regional middle and high school music educators organizations. The department sponsors activities by the NC Percussion Society, the National Association of Teachers of Singing, and participates in Music Teachers Association competitions (WCU students compete at state, regional and national levels.

The department has links to music industry through student internship sites. Dr. Bruce Frazier is the contact person and supervises most of the internships. These vary from NC to internships throughout the Southeast.
# School of Music
## Course Rotation

(If a course is not listed here, it is generally offered every semester)

<table>
<thead>
<tr>
<th>MUS</th>
<th>Title</th>
<th>Fall of Even Years</th>
<th>Spring of Odd Years</th>
<th>Fall of Odd Years</th>
<th>Spring of Even Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>108</td>
<td>Aural Skills I (1)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>118</td>
<td>Music Theory I (3)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>148</td>
<td>Class Piano I (1)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>149</td>
<td>Class Piano II (1)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>181</td>
<td>Intro MIDI/Synthesis (2)</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>182</td>
<td>Computer Applications (2)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
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<tr>
<td>191</td>
<td>First-Year Seminar (3)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
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<tr>
<td>208</td>
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<td>X</td>
<td></td>
<td></td>
<td>X</td>
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<tr>
<td>218</td>
<td>Music Theory II (3)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
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<tr>
<td>248</td>
<td>Class Piano III (1)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>249</td>
<td>Class Piano IV (1)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>258</td>
<td>Diction for Singers I (1)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>259</td>
<td>Diction for Singers II (2)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>281</td>
<td>Music Sequencing and Audio Editing (2)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>283</td>
<td>Music Technology Methods (1)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>308</td>
<td>Aural Skills III (1)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>309</td>
<td>Aural Skills IV (1)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>318</td>
<td>Music Theory III (3)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>319</td>
<td>Music Theory IV (3)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>320</td>
<td>Materials in Pop &amp; Jazz Theory (3)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>323</td>
<td>Music in Elementary Schools (2)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>324</td>
<td>Music in Middle Schools (2)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>326</td>
<td>Instrumental Methods (3)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>327</td>
<td>Choral Methods (3)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>329</td>
<td>Fund. of Conducting (2)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>378</td>
<td>Survey of Music Industry (3)</td>
<td>?</td>
<td></td>
<td>X</td>
<td>?</td>
</tr>
<tr>
<td>379</td>
<td>Intro. Recording Arts (3)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>403</td>
<td>Marching Band Techniques (1)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>420</td>
<td>Studies in Music Lit. (3)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>425</td>
<td>20th Century Music (3)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>426</td>
<td>Jazz Arr and Composition (3)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>428</td>
<td>Choral Conducting (2)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>429</td>
<td>Instrumental Conducting (2)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>468</td>
<td>Scoring for Film/Video (3)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>469</td>
<td>Music in Motion Pictures (3)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>479</td>
<td>Digital Audio Recording (3)</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>481</td>
<td>Live Sound Reinforcement (3)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>
Music, B.A.

Total number of hours for program: 120.

To major in music, students must pass an audition in the principal performance area and take a music aptitude examination. Based on the audition and examination, MUS 105, 108, 118 may be required. These courses do not count toward degree requirements. If a student fails MUS 108 or MUS 118 twice, the student shall be ineligible to continue in a music program.

All music majors must pass a public recital in the last semester of principal applied lessons before a degree will be granted. MUS 371, 372, 373 must (unless exempted) reflect the applied study area; only one will count per semester. All wind and percussion majors in the B.A. program must include a minimum of 1 semester in marching band.

Liberal Studies Hours: 42

Liberal Studies Program Requirements

Major Requirements

The major requires 45 hours as follows:

- Eight hours of Applied Music courses taken in one of the following combinations:
  - Two Semester (each) of MUS 107 (2, R6) and MUS 207 (2, R6)
  - Two semesters (each) of MUS 106 (1, R3), 206 (1, R3), 306 (1, R3), 406 (1, R3)
  - Any combination of the above as approved by the student's advisor

- MUS 148 - Piano Class I Credits: (1)
- MUS 149 - Piano Class II Credits: (1)
- MUS 208 - Aural Skills II: Basic Tonal Functions Credits: (1)
- MUS 218 - Music Theory II: Tonal Harmony Credits: (3)
- MUS 248 - Piano Class III Credits: (1)
- MUS 249 - Piano Class IV Credits: (1)
- MUS 308 - Aural Skills III: Advanced Tonal Functions Credits: (1)
- MUS 309 - Aural Skills IV: Jazz and Commercial Music Credits: (1)
- MUS 318 - Music Theory III: Advanced Forms and Chromaticism Credits: (3)
- MUS 319 - Music Theory IV: Twentieth Century Styles Credits: (3)
- MUS 329 - Fundamentals of Conducting Credits: (2)
- MUS 358 - Concert Attendance Credits: (0)
  (Six semesters required)
- MUS 371 - University Chorus Credits: (1, R16)
  and/or
- MUS 372 - Concert Choir Credits: (1, R16)
  or
- MUS 373 - Band Credits: (1-2, R16)
  (For a total of six semesters in 371, 372, or 373)
- MUS 418 - Music History I: Music Before 1750 Credits: (3)
- MUS 419 - Music History II: Music after 1750 Credits: (3)
- MUS 474 - Entrepreneurship in Music, Senior Project Credits: (1)
Six hours of non-performance music electives (Music Industry Option may substitute MUS 378 and 383)

Additional Requirements

To complete the program, 33 hours, including a minimum of 7 hours at the junior-senior level and 6 hours of MFL 101-102, are required. One of the following options or concentrations must be completed:

Minor, Second Major, or Approved Program Hours & Electives (33 hours)

or

Music Industry Option & Electives (33 hours)

- BA 133 - Introduction to Business Credits: 3
- MUS 378 - Survey of the Music Industry Credits: (3)
- MUS 489 - Internship Credits: (3, R9)
  (9 hours required in MUS 489)
- MUS 383 - Music and Audio in Media Credits: 3

Music Industry Electives (12 hours). Choose from:

- ACCT 161 - Accounting for the Non-Business Major Credits: 3
- CIS 251 - Managing Enterprise Information Systems Credits: 3
- LAW 230 - Legal and Ethical Environment of Business Credits: (3)
- MGT 300 - Introduction to Management Credits: (3)
- MKT 201 - Marketing Planning and Strategy Credits: (3)
- MKT 404 - Retailing Management Credits: (3)
- MUS 475 - Arts Management Credits: (3)
- MUS 483 - Practicum in Music Credits: 1-3, R3

and

- General Elective Hours: 3

Additional Information

Visit the department's website at http://music.wcu.edu/ to view the 8 semester curriculum guide.
Music, B.M.

Total hours required for program: 128.

To major in music, students must pass an audition in the principal performance area and take a music aptitude examination. Based on the audition and examination, MUS 105, 108, 118 may be required. These courses do not count toward degree requirements. If a student fails MUS 108 or MUS 118 twice, the student shall be ineligible to continue in a music program.

All music majors must pass a public recital in the last semester of principal applied lessons before a degree will be granted. MUS 371, 372, 373 must (unless exempted) reflect the applied study area; only one will count per semester. For students in the B.M. program, marching band is required only in the Instrumental Music Education Concentration.

A minimum GPA of 2.5 is required for graduation with the B.M. degree.

Liberal Studies Hours: 42

Liberal Studies Program Requirements

Major Requirements

The major requires 38 hours as follows:

- MUS 107 - Applied Major Credits: (2, R6) (Two semesters required)
- MUS 148 - Piano Class I Credits: (1)
- MUS 149 - Piano Class II Credits: (1)
- MUS 207 - Applied Major Credits: (2, R6) (Two semesters required)
- MUS 208 - Aural Skills II: Basic Tonal Functions Credits: (1)
- MUS 218 - Music Theory II: Tonal Harmony Credits: (3)
- MUS 248 - Piano Class III Credits: (1)
- MUS 249 - Piano Class IV Credits: (1)
- MUS 308 - Aural Skills III: Advanced Tonal Functions Credits: (1)
- MUS 309 - Aural Skills IV: Jazz and Commercial Music Credits: (1)
- MUS 318 - Music Theory III: Advanced Forms and Chromaticism Credits: (3)
- MUS 319 - Music Theory IV: Twentieth Century Styles Credits: (3)
- MUS 329 - Fundamentals of Conducting Credits: (2)
- MUS 358 - Concert Attendance Credits: (0) (Six semesters required)
- MUS 371 - University Chorus Credits: (1, R16) and/or
- MUS 372 - Concert Choir Credits: (1, R16) or
- MUS 373 - Band Credits: (1-2, R16) (For a total of six semesters in 371, 372, or 373)
- MUS 418 - Music History I: Music Before 1750 Credits: (3)
Concentrations

Music Education

Students receiving the B.M. degree in Music with a concentration in Choral/General or Instrumental Music Education will also receive the B.S.Ed. degree in Music Education from the College of Education and Allied Professions. Both the Choral/General and the instrumental concentrations require completion of the Professional Education Sequence (listed below the music education concentrations). Music Education students must earn a C or better in the Professional Education Sequence (listed below) and in MUS 323, 324, 329 and either 327/428 or 326/429 (whichever is required).

Admission to the Professional Education Sequence

During the sophomore year, Music Education students must apply for admission to the Teacher Education Program and are subject to all of the teacher education requirements. EDCI 201 is the only course in the professional education sequence that may be taken prior to admission to teacher education. To continue in the program, students must meet the continuation requirements of the Teacher Education Program.

Choral/General Music (24 hours)

- MUS 168 - String Class Credits: (1)
- MUS 258 - Diction for Singers I Credits: (1)
- MUS 259 - Diction for Singers II Credits: (2)
- MUS 283 - Music Technology Methods Credits: (1)
- MUS 307 - Applied Major Credits: (2, R6)
  (two semesters required)
- MUS 323 - Music in the Elementary School Credits: (2)
- MUS 324 - Music in the Middle School Credits: (2)
- MUS 407 - Applied Major Credits: (2, R6)
- MUS 428 - Choral Conducting Credits: (2)
- MUS 470 - Orchestration and Arranging Credits: (2)

And (5) five hours of Music Education electives, selected from:

- MUS 313 - Band Instrument Repair Credits: (1)
- MUS 314 - Jazz Pedagogy Credits: (1)
- MUS 403 - Marching Band Techniques Credits: (1, R4)
- MUS 411 - Advanced Vocal Pedagogy Credits: (3)
- MUS 412 - Teaching in the Private Studio Credits: (1)
- EDSE 484 - Supervised Internship I Credits: (1-3)

Instrumental Music (24 hours)

All wind and percussion majors in the Instrumental Music concentration must include a minimum of 3 semesters in a concert band and 2 semester in marching band. For keyboard, strings, and guitar majors, MUS 373 must be the major ensemble; performance on secondary winds or percussion is required. If piano is the principal instrument, 3 hours in one secondary applied wind instrument or percussion is required in lieu of piano class.

- MUS 168 - String Class Credits: (1)
- MUS 272 - Percussion Class Credits: (1)
- MUS 283 - Music Technology Methods Credits: (1)
- MUS 307 - Applied Major Credits: (2, R6)
  (two semesters required)
- MUS 311 - Pedagogy of Brass Instruments Credits: (2)
- MUS 312 - Pedagogy of Woodwind Instruments Credits: (2)
- MUS 323 - Music in the Elementary School Credits: (2)
- MUS 324 - Music in the Middle School Credits: (2)
- MUS 407 - Applied Major Credits: (2, R6)
- MUS 429 - Instrumental Conducting Credits: (2)
- MUS 470 - Orchestration and Arranging Credits: (2)

And (3) three hours of Music Education Electives, selected from:

- MUS 313 - Band Instrument Repair Credits: (1)
- MUS 314 - Jazz Pedagogy Credits: (1)
- MUS 403 - Marching Band Techniques Credits: (1, R4)
- MUS 411 - Advanced Vocal Pedagogy Credits: (3)
- MUS 412 - Teaching in the Private Studio Credits: (1)
- EDSE 484 - Supervised Internship Credits: (1-3)

Professional Education Sequence (24 hours)

- EDCI 201 - Teacher Leadership in a Diverse Society Credits: (3)
- PSY 323 - Psychology Applied to Learning and Teaching Credits: (3)
- SPED 339 - Designing Classrooms as Responsive Learning Communities Credits: (3)
- MUS 326 - Instrumental Methods and Materials Credits: (3)
  or
- MUS 327 - Choral Methods and Materials Credits: (3)
- EDSE 490 - Supervised Student Teaching Credits: (6)
- EDSE 495 - Seminar Credits: (3)
- MUS 491 - Supervised Student Teaching in Music, K-12 Credits: (3)

Commercial and Electronic Music (26 hours)

- MUS 181 - Introduction to MIDI/Synthesis Credits: 2
- MUS 182 - Computer Music Notation Credits: 2
- MUS 281 - Introduction to Digital Audio Credits: 2
- MUS 307 - Applied Major Credits: (2, R6)
  (2 semesters required)
- MUS 320 - Materials in Popular Music and Jazz Credits: (3)
- MUS 378 - Survey of the Music Industry Credits: (3)
- MUS 379 - Introduction to Recording Arts Credits: 3
- MUS 407 - Applied Major Credits: (2, R6)
- MUS 417 - Applied MIDI/Synthesis Credits: 2, R6

And one of the following courses:

- MUS 383 - Music and Audio in Media Credits: 3
- MUS 426 - Jazz Arranging and Composing Credits: (3)
- MUS 468 - Composing for Film and Video Credits: 3
- MUS 469 - Music in Motion Pictures Credits: (3)
- MUS 479 - Digital Audio Recording and Editing Credits: (3)

Additional Requirements

The program also requires the following:

- MUS 375 - Ensemble Credits: (1, R24)
  (2 hours required)
- MUS 470 - Orchestration and Arranging Credits: (2)
- MUS 474 - Entrepreneurship in Music, Senior Project Credits: (1)
And twelve (12) hours of music electives selected from below:

Only if not used for concentration.

- **MUS 304 - Jazz Appreciation** Credits: (3)
- **MUS 317 - Applied MIDI/Synthesis** Credits: 2, R6
- **MUS 383 - Music and Audio in Media** Credits: 3
- **MUS 413 - Studies in Improvisation** Credits: (1, R4)
- **MUS 426 - Jazz Arranging and Composing** Credits: (3)
- **MUS 468 - Composing for Film and Video** Credits: 3
- **MUS 469 - Music in Motion Pictures** Credits: (3)
- **MUS 479 - Digital Audio Recording and Editing** Credits: (3)
- **MUS 481 - Live Sound Reinforcement** Credits: 3
- **MUS 483 - Practicum in Music** Credits: 1-3, R3
- **MUS 489 - Internship** Credits: (3, R9)

**General Electives**

Five hours of general university electives are required to complete the program.

**Performance Hours: 26**

- **MUS 181 - Introduction to MIDI/Synthesis** Credits: 2
- **MUS 182 - Computer Music Notation** Credits: 2
- **MUS 305 - Junior Recital** Credits: (1)
- **MUS 307 - Applied Major** Credits: (2, R6)

  (Two semesters required)
- **MUS 405 - Senior Recital** Credits: (1)
- **MUS 407 - Applied Major** Credits: (2, R6)

  (Two semesters required)

**Two hours selected from:**

- **MUS 371 - University Chorus** Credits: (1, R16)
  or
- **MUS 372 - Concert Choir** Credits: (1, R16)
  or
- **MUS 373 - Band** Credits: (1-2, R16)

**Twelve hours selected from the following groups:**

**Pedagogy, Literature, and Improvisation: 3 hours**

- **MUS 412 - Teaching in the Private Studio** Credits: (1)
- **MUS 413 - Studies in Improvisation** Credits: (1, R4)
- **MUS 480 - Independent Study** Credits: (1-3, R9)

  including one hour in each: pedagogy, literature and improvisation

**Advanced studies in music: 6 hours**

- **MUS 303 - The World of Music** Credits: (3)
- **MUS 304 - Jazz Appreciation** Credits: (3)
- **MUS 420 - Studies in Music Literature** Credits: (3, R9)
- **MUS 425 - Twentieth-Century Music** Credits: (3)

**Three additional hours from either group above:**

- voice majors must substitute:
• MUS 258 - Diction for Singers I Credits: (1)
• MUS 259 - Diction for Singers II Credits: (2)

Additional Requirements

The program also requires the following:

• 6 hours in MFL (must be in one language)
• MUS 375 - Ensemble Credits: (1, R24)
  (Six semesters required)
• MUS 378 - Survey of the Music Industry Credits: (3)
• MUS 470 - Orchestration and Arranging Credits: (2)

General Electives

Three (3) hours of general university electives are required to complete the program.
Music, Minor

Total number of hours for the program: 22.

Minor Requirements
Audition and permission of the department head are required to enroll in the minor. The minor requires 22 hours, including:

- MUS 108 - Aural Skills I: Fundamentals of Sight Singing Credits: (1)
- MUS 118 - Music Theory I: Fundamentals Credits: (3)
- MUS 208 - Aural Skills II: Basic Tonal Functions Credits: (1)
- MUS 218 - Music Theory II: Tonal Harmony Credits: (3)
- MUS 308 - Aural Skills III: Advanced Tonal Functions Credits: (1)
- MUS 318 - Music Theory III: Advanced Forms and Chromaticism Credits: (3)

3 semesters of
- MUS 358 - Concert Attendance Credits: (0)

2 hours of each of the following:
- MUS 106 - Applied Minor Credits: (1, R3)
- MUS 206 - Applied Minor Credits: (1, R3)

Additional Requirements
- 4 hours in a major ensemble (MUS 371, 372, or 373);
- and 2 hours of music electives.
Music Technology, Certificate

Undergraduate Certificate in Music Technology (16 hours)

Program Description:

This program provides music students with an opportunity to develop enhanced competence in music technology, including MIDI, synthesis, digital audio and recording arts. The certificate can be completed concurrently with an undergraduate music degree, or it can be completed in two semesters of post-baccalaureate study. This program is not open to students in the Commercial & Electronic Music or Music Industry Option programs.

Admission Requirements:

- Junior standing with a 2.5 GPA.
- Current undergraduate music major or undergraduate degree in music.
- Interview with coordinator of Commercial & Electronic Music program.
- Not available to students in the B.M. Music, Commercial & Electronic Music Concentration or the B.A. Music, Music Industry Option.

Course Requirements:

- MUS 181 - Introduction to MIDI/Synthesis Credits: 2
- MUS 182 - Computer Music Notation Credits: 2
- MUS 281 - Introduction to Digital Audio Credits: 2
- MUS 379 - Introduction to Recording Arts Credits: 3

Nine hours selected from the following:

- MUS 320 - Materials in Popular Music and Jazz Credits: (3)
- MUS 378 - Survey of the Music Industry Credits: (3)
- MUS 383 - Music and Audio in Media Credits: 3
- MUS 426 - Jazz Arranging and Composing Credits: (3)
- MUS 468 - Composing for Film and Video Credits: 3
- MUS 483 - Practicum in Music Credits: 1-3, R3

Capstone Course:

- MUS 474 - Entrepreneurship in Music, Senior Project Credits: (1)
# Liberal Studies Check Sheet (for all Music Programs)

**Effective Fall 2010**

**Total Hours:** 42

## Core (21 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/ Year</th>
<th>Grade</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1: English 101</td>
<td>(3)</td>
<td></td>
<td>1. Liberal Studies Core courses should be completed as early as possible in the student’s academic career.</td>
</tr>
<tr>
<td>C1: English 202</td>
<td>(3)</td>
<td></td>
<td>2. Music Education majors must earn a C or better in ENGL 101 and ENGL 202.</td>
</tr>
<tr>
<td>C2: Math 101 or</td>
<td>(3)</td>
<td></td>
<td>3. The C5 category may be satisfied by one of the following combinations:</td>
</tr>
<tr>
<td>C3: COMM 201</td>
<td>(3)</td>
<td></td>
<td>• Two Liberal Studies C5 science courses in two different disciplines</td>
</tr>
<tr>
<td>C4: Wellness</td>
<td>(3)</td>
<td></td>
<td>• One Liberal Studies C5 science course and one non-Liberal Studies science course (100-200 level, with a laboratory or applied component) in a different discipline</td>
</tr>
<tr>
<td>C5: Physical &amp; Biological Sciences</td>
<td>(3)</td>
<td></td>
<td>• Two non-Liberal Studies sciences courses (100-200 level, with a laboratory or applied component) in two different disciplines</td>
</tr>
</tbody>
</table>

## First-Year Seminar (3 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/ Year</th>
<th>Grade</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(3)</td>
<td></td>
<td>As of Fall 2006, the First-year Seminar requirement is waived for a student who transfers with 15 credit hours or more (the 3 hours become general electives). For all other students: if the Seminar is not completed, an additional Liberal Studies course must be taken</td>
</tr>
</tbody>
</table>

## Perspectives (18 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/ Year</th>
<th>Grade</th>
<th>Upper Level</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1: Social Science</td>
<td>(3)</td>
<td></td>
<td></td>
<td>1. At least one course (3 hours) must be taken at the 300-400 level. This course must be outside the department of the major. For example, MUS 304 meets the P5 requirement, but does not satisfy the upper-level requirement for music majors.</td>
</tr>
<tr>
<td>P1: Social Science (2nd discipline)</td>
<td>(3)</td>
<td></td>
<td></td>
<td>2. As of Fall of 2006, a course used to meet Liberal Studies requirements may also be used to satisfy a requirement in the major, minor, or other program requirements. For example, one of the courses used to meet the foreign language requirement for the B.A. program (e.g., SPAN 101 or 102) may also be used to meet the Liberal Studies P6 category.</td>
</tr>
<tr>
<td>P3: History</td>
<td>(3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P4: Humanities</td>
<td>(3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P5: Fine &amp; Performing Arts</td>
<td>(3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P6: World Cultures</td>
<td>(3)</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Music Core (for all Music Programs)
Effective Fall 2010
Total Hours: 38

**Performance Courses (8 hours)**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 107 Applied Lesson (2)</td>
<td></td>
<td></td>
<td>MUS 207 Applied Lesson (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 107 Applied Lesson (2)</td>
<td></td>
<td></td>
<td>MUS 207 Applied Lesson (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freshman Exam Completed</td>
<td></td>
<td>(date)</td>
<td>Sophomore Exam Completed</td>
<td></td>
<td>(date)</td>
</tr>
</tbody>
</table>

**Major Ensembles (6 hours in six different semesters of major ensembles that reflect the applied area)**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 371, 372, 373 Major Ensemble (1)</td>
<td></td>
<td></td>
<td>MUS 371, 372, 373 Major Ensemble (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<tr>
<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<td></td>
<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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</tr>
</tbody>
</table>

**Musicanship Courses (24 hours)**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 108 Aural Skills I (1) (if required)</td>
<td></td>
<td></td>
<td>MUS 118 Music Theory I (3) (if required)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 208 Aural Skills II (1)</td>
<td></td>
<td></td>
<td>MUS 218 Music Theory II (3)</td>
<td></td>
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</tr>
<tr>
<td>MUS 308 Aural Skills III (1)</td>
<td></td>
<td></td>
<td>MUS 318 Music Theory III (3)</td>
<td></td>
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<tr>
<td>MUS 309 Aural Skills IV (1)</td>
<td></td>
<td></td>
<td>MUS 319 Music Theory IV (3)</td>
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</tr>
<tr>
<td>MUS 418 Music History I (3)</td>
<td></td>
<td></td>
<td>MUS 419 Music History II (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*MUS 148 Piano Class I (1)</td>
<td></td>
<td></td>
<td>*MUS 248 Piano Class III (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*MUS 149 Piano Class II (1)</td>
<td></td>
<td></td>
<td>MUS 249 Piano Class IV (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 329 Fundamentals of Conducting (2) Spring semesters only</td>
<td></td>
<td></td>
<td>*Piano majors must take MUS 249 and three hours of applied electives.</td>
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</tr>
</tbody>
</table>

**Concert Attendance**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 358 Concert Attendance</td>
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</tbody>
</table>

Professional Training for Tomorrow’s Musicians
Bachelor of Arts in Music (General)

Effective Fall 2012
The 40 hours below complete the degree for a total of 120 hours. (rev. Oct 2013)

Additional Music Requirements (7 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 474 Entrepreneurship (1)</td>
<td>Note: Take this class in your last semester.</td>
<td></td>
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</table>

Non-performance electives (6 hours selected in consultation with your advisor)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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</table>

Foreign Language (6 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MFL 101 (3)</td>
<td></td>
<td></td>
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<tr>
<td>MFL 102 (3)</td>
<td></td>
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</tr>
</tbody>
</table>

- Both Modern Foreign Language classes must be in the same language.
- Credit hours for MFL 101 or 102 may be counted for both the concentration and the P6 Liberal Studies requirement.

The BA requires an additional 27 hours in a minor, second major, or approved program, plus electives. Five of these hours must be at the 300/400 level.

Minor, Second Major, or Approved Program (min. 18 hours):

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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</tbody>
</table>

General Electives

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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</thead>
<tbody>
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</tbody>
</table>

Professional Training for Tomorrow’s Musicians
Bachelor of Arts in Music (Music Industry)  
Name__________________________________________  

Effective Fall 2012  
The 40 hours below complete the degree for a total of 120 hours  

Foreign Language (6 hours)  

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MFL 101 (3)</td>
<td></td>
<td></td>
<td>MFL 102 (3)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Both Modern Foreign Language classes must be in the same language.  
- Credit hours for MFL 101 or 102 may be counted for both the concentration and the P6 Liberal Studies requirement.

Music Industry Concentration (31 hours)  

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>*BA 133 Strategy First (3)</td>
<td></td>
<td></td>
<td>MUS 489 Internship (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 378 Survey Mus. Ind. (3) (Spring semesters only)</td>
<td></td>
<td></td>
<td>MUS 489 Internship (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 383 Music Audio/Media (3) (Spring semesters only)</td>
<td></td>
<td></td>
<td>MUS 489 Internship (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 474 Entrepreneurship (1)</td>
<td></td>
<td></td>
<td>Students must sign up for 9 hours of MUS 489. The program coordinator must approve the internship site in advance. An exit interview is required before the grade will be reported.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*MCredit hours for this course may be counted for both the concentration and P1 Liberal Studies requirement.

Music Industry Electives (12 hours)  
Choose four courses from the following list:  
- ACCT 161, CIS 251, ENT 201, ENT 293, LAW 230, MGT 300, MKT 201, MKT 404, MUS 475, MUS 483

General Electives (3 hours)  

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
</table>

Internship Site ____________________________________________

Internship Approved ____________________________ (date)

Exit Interview Completed ____________________________ (date)

Professional Training for Tomorrow’s Musicians
Bachelor of Music in Commercial and Electronic Music  
Effective Fall 2014  
The 48 hours below complete the degree for a total of 128 hours  

### Performance Courses (8 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 307 Applied Major (2)</td>
<td></td>
<td></td>
<td>MUS 375 Minor Ensemble (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 307 Applied Major (2)</td>
<td></td>
<td></td>
<td>MUS 375 Minor Ensemble (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 407 Applied Major (2)</td>
<td></td>
<td></td>
<td>Note: MUS 407 includes final public recital</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Concentration (23 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 181 Intro to MIDI/Synth (2)</td>
<td>Fall semesters only</td>
<td></td>
<td>MUS 474 Entrepreneurship (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 182 Music Notation App. (2)</td>
<td>Spring semesters only</td>
<td></td>
<td>*Choose one of the following (3):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 281 Mus. Seq/Audio Edit (2)</td>
<td>Fall semesters only</td>
<td></td>
<td>*Courses not selected here may be applied to the C&amp;E Electives (below).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 320 Materials in Pop/Jazz (3)</td>
<td>Fall of odd-numbered years only</td>
<td></td>
<td>MUS 383 Music in Media (3)</td>
<td>Spring semesters only</td>
<td></td>
</tr>
<tr>
<td>MUS 378 Survey Mus. Industry (3)</td>
<td>Spring semesters only</td>
<td></td>
<td>MUS 426 Jazz Arranging (3)</td>
<td>Spring of even-numbered years only</td>
<td></td>
</tr>
<tr>
<td>MUS 379 Intro to Rec. Arts (3)</td>
<td>Spring semesters only</td>
<td></td>
<td>MUS 468 Scoring Film/Video (3)</td>
<td>Fall of even-numbered years only</td>
<td></td>
</tr>
<tr>
<td>MUS 417 Applied MIDI/Synth. (2)</td>
<td></td>
<td></td>
<td>MUS 469 Music Motion Pict. (3)</td>
<td>Fall of odd-numbered years only</td>
<td></td>
</tr>
<tr>
<td>MUS 470 Orchestration (2)</td>
<td></td>
<td></td>
<td>MUS 479 Digital Audio Rec. (3)</td>
<td>Fall semesters only</td>
<td></td>
</tr>
</tbody>
</table>

### C&E Electives (12 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 304 Jazz Appreciation (3)</td>
<td>May also count for Liberal Studies PS5</td>
<td></td>
<td>MUS 317, 383, 426, 468, 469, 479</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 413 Studies in Improvisation (1, R4)</td>
<td></td>
<td></td>
<td>MUS 413 Studies in Improvisation (1, R4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 481 Live Sound Reinforcement (3)</td>
<td></td>
<td></td>
<td>MUS 481 Live Sound Reinforcement (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 483 Practicum (1-3)</td>
<td></td>
<td></td>
<td>MUS 483 Practicum (1-3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 489 Internship (3, 6, or 9)</td>
<td></td>
<td></td>
<td>MUS 489 Internship (3, 6, or 9)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### General Electives (5 hours total)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
</table>

Note: The BM Concentration in Commercial & Electronic Music requires a 2.5 GPA.
Bachelor of Music (Performance)  
Effective Fall 2010  
The 48 hours below complete the degree for a total of 128 hours (rev. Oct. 2013)

## Performance Courses (18 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 307 Applied Lesson (2)</td>
<td></td>
<td></td>
<td>MUS 407 Applied Lesson (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 307 Applied Lesson (2)</td>
<td></td>
<td></td>
<td>MUS 407 Applied Lesson (2)</td>
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<tr>
<td>MUS 305 Junior Recital (1)</td>
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<td>MUS 405 Senior Recital (1)</td>
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<tr>
<td>MUS 371, 372, or 373 Major Ensemble (1)</td>
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<td>MUS 371, 372, or 373 Major Ensemble (1)</td>
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<td>MUS 375 Ensemble (1)</td>
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- The major ensemble must be taken within the applied area of study.
- Only one major ensemble may count per semester.

## Concentration (19 hours)

<table>
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<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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<td>MUS 378 Survey Music Ind. (3)</td>
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<td>(Spring semesters only)</td>
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<td>MUS 182 Comp. App. Music (1)</td>
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<td>*MUS 258 Diction I (1)</td>
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<td></td>
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<tr>
<td>MUS 413 or 480 Improvisation (1)</td>
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<td>*MUS 259 Diction II (2)</td>
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<td>(Fall of odd-numbered years only)</td>
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<td>MUS 480 Literature (1)</td>
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<td>*Voice Majors only</td>
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*Non-voice majors must take three additional hours of MUS 303, 304, 412, 413, 420, 425, or 480.

## Foreign Language (6 hours)

<table>
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<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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- Both Modern Foreign Language classes must be in the same language.
- Credit hours for MFL 101 or 102 may be counted for both the concentration and the P6 Liberal Studies requirement.

## General Electives (5 hours total)

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<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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NOTE: The BM concentration in Performance requires a minimum 2.5 GPA.

Professional Training for Tomorrow’s Musicians
Bachelor of Music/B.S.Ed (Choral/General Music Education)  

Effective Fall 2010  
The 48 hours below complete the degree for a total of 128 hours  

(rev. Oct 2014)  

**Performance Courses (6 hours)**

<table>
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<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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<tbody>
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**Methods Courses (21 hours)**

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<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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<tbody>
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<td>MUS 323 Music Elem. School (2)</td>
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<tr>
<td>MUS 258 Diction I (1)</td>
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<td>MUS 259 Diction II (2)</td>
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<td></td>
<td>*MUS 327 Choral Meth. (3)</td>
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<td>(Spring of odd years only)</td>
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<tr>
<td>MUS 283 Music Technology (1)</td>
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<td>MUS 428 Choral Conducting (2)</td>
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<td>MUS 470 Orchestration (2)</td>
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**Methods Class Electives (5 credits)**

May be selected from:
- MUS 313 (1), 314 (1), 403 (1), 411 (3), 412 (1),
- or EDSE 484 Supervised Internship I (1-3)

**Professional Education Sequence (21 hours)**

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<th>Course Title</th>
<th>Semester/Year</th>
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<td>*EDSE 490 Supervised Student Teaching (6)</td>
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<td>*PSY 323 Understanding Learning, Development, and Assessment for Responsive Instruction (3)</td>
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<td>*EDSE 495 Student Teaching Seminar (3)</td>
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<tr>
<td>*SPED 339: Designing Classrooms as Responsive Learning Communities (3)</td>
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<td></td>
<td>*MUS 491 Student Teaching Seminar (3)</td>
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* PREQ: admission to teacher education. Students must apply for the professional education sequence upon completion of 30 hours of course work. In order to be accepted, students must:
- Have and maintain a GPA of 2.5
- Earn a C or higher in ENGL 101 and EDCI 201
- Earn minimum scores on the SAT, ACT, or the PPST Exam (register for the PPST while enrolled in EDCI 201).
- Subscribe to TaskStream and complete the M5-336 Personality Survey and Diversity Inventory.

**NOTE:** EDCI 201, PSY 323, and SPED 339 require field experience (observations in public school classrooms).

To graduate, Choral/General Music Education students must earn a C or better in:
- ENGL 101 and 202 (6 hours)
- The Professional Education Sequence (21 hours)
- MUS 323, 324, 327, 329, 428 (11 hours)
Bachelor of Music/B.S.Ed (Instrumental Music Education)  ___________________________  
Effective Fall 2013  
The 48 hours below complete the degree for a total of 128 hours  (rev. Oct. 2013)

### Performance Courses (6 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
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<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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<tbody>
<tr>
<td>MUS 307 Applied Lesson (2)</td>
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<td>MUS 307 Applied Lesson (2)</td>
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<tr>
<td>MUS 407 Applied Lesson (2)</td>
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<td>(date)</td>
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### Methods Courses (21 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
</tr>
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<tbody>
<tr>
<td>MUS 168 String Class (1)</td>
<td></td>
<td></td>
<td>MUS 323 Music Elem. School (2)</td>
<td>(Fall semesters only)</td>
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</tr>
<tr>
<td>MUS 272 Percussion Class (1)</td>
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<td>MUS 324 Music in Middle Sch. (2)</td>
<td>(Spring semesters only)</td>
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</tr>
<tr>
<td>MUS 283 Music Technology (1)</td>
<td>(Fall semesters only)</td>
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<td>*MUS 326 Instrumental Meth. (3)</td>
<td>(Fall semesters only: PREQ: EDCI 201)</td>
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<tr>
<td>MUS 311 Brass Pedagogy (2)</td>
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<td>MUS 429 Instr. Conducting (2)</td>
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<tr>
<td>MUS 312 Woodwind Pedagogy (2)</td>
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<td>MUS 470 Orchestration (2)</td>
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</table>

### Methods Class Electives (3 credits)

May be selected from:
- MUS 313 (1), 314 (1), 403 (2), 411 (3), 412 (1),
- or EDSE 484 Supervised Internship I (1-3)

### Education Sequence (21 hours)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
<th>Course Title</th>
<th>Semester/Year</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>EDCI 201 Teacher Leadership in a Diverse Society (3)</td>
<td></td>
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<td>*EDSE 490 Supervised Student Teaching (6)</td>
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<tr>
<td>*PSY 323 Understanding Learning, Development, and Assessment for Responsive Instruction (3)</td>
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<td>*EDSE 495 Student Teaching Seminar (3)</td>
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<tr>
<td>*SPED 339: Designing Classrooms as Responsive Learning Communities (3)</td>
<td></td>
<td></td>
<td>*MUS 491 Student Teaching Seminar (3)</td>
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</tbody>
</table>

*PREQ: admission to teacher education.* Students must apply for the professional education sequence upon completion of 30 hours of course work. In order to be accepted, students must:
- Have and maintain a GPA of 2.5
- Earn a C or higher in ENGL 101 and EDCI 201
- Earn minimum scores on the SAT, ACT, or the PPST Exam (register for the PPST while enrolled in EDCI 201).
- Subscribe to TaskStream and complete the M5-336 Personality Survey and Diversity Inventory.

**NOTE:** EDCI 201, PSY 323, and SPED 339 require field experience (observations in public school classrooms).

To graduate, Instrumental Music Education students must earn a C or better in:
- ENGL 101 and 202 (6 hours)
- The Professional Education Sequence (21 hours)
- MUS 323, 324, 326, 329, 429 (11 hours)

---

*Professional Training for Tomorrow’s Musicians*
## Performance Courses (8 hours)

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<td>MUS 106 Applied Lesson (1)</td>
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<td>MUS 206 Applied Lesson (1)</td>
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<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<tr>
<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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<td>MUS 371, 372, 373 Major Ensemble (1)</td>
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## Musicianship Courses (12 hours)

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<td>MUS 118 Music Theory I (3)</td>
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<tr>
<td>MUS 208 Aural Skills II (1)</td>
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<td>MUS 218 Music Theory II (3)</td>
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<tr>
<td>MUS 308 Aural Skills III (1)</td>
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## Concert Attendance

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<td>MUS 358 Concert Attendance</td>
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## Music Electives (2 hours total)

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## Course offerings and enrollment

### College of Fine and Performing Arts

#### School of Music

*All Prefixes*

<table>
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<th>Course Offerings and Enrollment</th>
<th>2009-2010</th>
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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014
## Course offerings and enrollment

### College of Fine and Performing Arts

#### School of Music

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### Course Offerings

- **MUS 679**: Offered in Fall and Spring.
- **MUS 680**: Offered in Fall and Spring.
- **MUS 689**: Offered in Fall and Spring.
- **MUS 695**: Offered in Fall and Spring.

### Prepared by Office of Institutional Planning and Effectiveness

10/01/2014
## Course offerings and enrollment

### College of Fine and Performing Arts

### School of Music

#### All Prefixes

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Prepared by Office of Institutional Planning and Effectiveness (OPIE)

10/02/2014
## Course offerings and enrollment

**College of Fine and Performing Arts**  
**School of Music**  
**All Prefixes**

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| MUS 308 | 3 | 39 | 3 | 42 | 2 | 32 | 2 | 51 | 1 | 32 | 0 | 0 | 0 |
| MUS 311 | 2 | 23 | 2 | 23 | 2 | 24 | 2 | 23 | 2 | 21 | 0 | 0 | 0 |
| MUS 314 | 1 | 6 | 0 | 0 | 0 | 0 | 1 | 5 | 0 | 0 | 0 | 0 | 0 |
| MUS 317 | 2 | 5 | 2 | 7 | 3 | 6 | 2 | 3 | 2 | 4 | 0 | 0 | 0 |
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| MUS 374 | 3 | 12 | 3 | 10 | 2 | 3 | 2 | 7 | 2 | 11 | 0 | 0 | 0 |
| MUS 375 | 25 | 107 | 33 | 324 | 30 | 254 | 33 | 279 | 33 | 239 | 0 | 0 | 0 |

Prepared by Office of Institutional Planning and Effectiveness  
10/02/2014

4 of 10
## Course offerings and enrollment

### College of Fine and Performing Arts

#### School of Music

All Prefixes

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### Course offerings and enrollment

#### College of Fine and Performing Arts

#### School of Music

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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014
### Number of sections and average class size by type

#### College of Fine and Performing Arts

**School of Music**

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### Number of sections and average class size by type

#### College of Fine and Performing Arts

**School of Music**

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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014
Number of sections and average class size by type

College of Fine and Performing Arts
School of Music
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Prepared by Office of Institutional Planning and Effectiveness 10/05/2014
## Enrollment in relevant courses

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Prepared by Office of Institutional Planning and Effectiveness 10/02/2014
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College of Fine and Performing Arts
School of Music
Masters Music

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10/21/2014
## Faculty Credentials

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**College of Fine and Performing Arts**

*School of Music*

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## Course summary by Academic Year and Instructor

### College of Fine and Performing Arts

#### School of Music

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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014

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### Course summary by Academic Year and Instructor

#### College of Fine and Performing Arts

**School of Music**

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Office of Institutional Planning and Effectiveness
### Course Summary by Academic Year and Instructor

**College of Fine and Performing Arts**

**School of Music**

**All Prefixes**

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College of Fine and Performing Arts
School of Music

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Prep: Office of Institutional Planning and Effectiveness

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Prepared by Office of Institutional Planning and Effectiveness  
10/02/2014
### Course summary by Academic Year and Instructor

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10/02/2014
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Prepared by Office of Institutional Planning and Effectiveness

10/18/2014
## Course summary by Academic Year and Instructor

**College of Fine and Performing Arts**

**School of Music**

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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014
Course summary by Academic Year and Instructor

College of Fine and Performing Arts
School of Music
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Prep. y Office of Institutional Planning and Effectiveness
## Course summary by Academic Year and Instructor

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#### School of Music

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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014

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## Course summary by Academic Year and Instructor

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**Prep:** Office of Institutional Planning and Effectiveness  **Date:** 10/6/14  **Page:** 3 of 20
## Course summary by Academic Year and Instructor

### College of Fine and Performing Arts

#### School of Music

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Prepared by Office of Institutional Planning and Effectiveness 2014

10/02/2014
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School of Music
All Prefixes

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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014
Course summary by Academic Year and Instructor

**College of Fine and Performing Arts**

**School of Music**

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### Course summary by Academic Year and Instructor

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**School of Music**  
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## Course summary by Academic Year and Instructor

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#### School of Music

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| MUS 207   | 1 1.0    | 2   | 0.005| 1 1.0    | 2   | 0.005| 1 1.0    | 2   | 0.005|
| MUS 304   | 1 1.0    | 2   | 0.005| 1 1.0    | 2   | 0.005| 1 2.0    | 4   | 0.010|
| MUS 307   | 1 18.0   | 54  | 0.133| 2 25.5   | 153 | 0.188| 2 18.0   | 18  | 0.044|
| MUS 373   | 1 10.0   | 10  | 0.025| 1 18.0   | 18  | 0.044| 1 13.0   | 13  | 0.032|
| MUS 375   | 1 14.0   | 14  | 0.034| 1 6.0    | 6   | 0.015| 1 7.0    | 7   | 0.017|
| MUS 407   | 1 1.0    | 1   | 0.002| 1 1.0    | 1   | 0.002| 1 2.0    | 4   | 0.010|
| MUS 412   | 1 8.0    | 24  | 0.059| 1 1.0    | 1   | 0.002| 1 1.0    | 1   | 0.002|
| MUS 593   | 1 1.0    | 1   | 0.005| 1 1.0    | 1   | 0.005| 1 1.0    | 1   | 0.005|

#### Wohlrab, Stephen C

**Fall**

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| MUS 169   | 1 11.0   | 11  | 0.027| 1 11.0   | 11  | 0.027| 1 11.0   | 11  | 0.027|
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Prepared by Office of Institutional Planning and Effectiveness
## Course summary by Academic Year and Instructor

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#### School of Music

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Prepared by Office of Institutional Planning and Effectiveness

10/02/2014
Western Carolina University
School of Music
Department Collegial Review Document
Effective Fall Semester, 2012

Policies, Procedures, and Criteria for Faculty Evaluation:
Annual Faculty Evaluation, Reappointment, Tenure, Promotion, and Post-Tenure Review

I. Overview – The criteria, guidelines and procedures contained herein are supplementary to Volume II, Section 4 of the current Faculty Handbook and the WCU Tenure Policies and Regulations as approved by the Board of Governors, the provisions of which shall prevail on any matter not covered herein by further allowable specification or on any point wherein this document is inconsistent with those provisions.

This document shall be provided in writing and discussed with each new faculty member before initial appointment and at the beginning of the first term of employment. It shall also be provided in writing and discussed at the beginning of each academic year with each candidate being reviewed for reappointment, promotion or tenure, and each non-tenured or continuing part-time faculty member. A record of these discussions shall be kept in the individual's personnel file.

II. Domains of Evaluation
A. Teaching (Faculty Handbook Section 4.04 & 4.05)
   1. According to the Faculty Handbook (4.05.B.1), teaching effectiveness is to be evaluated in the following three areas:
      a) **Pedagogical Content Knowledge**—Effective teachers remain current in their fields, know how students learn, and recognize what prior information, including misconceptions, students bring to their courses. Most importantly, effective teachers know how to employ these three kinds of knowledge to help students learn. This combination is called “pedagogical content knowledge” to distinguish it from disciplinary expertise on the one hand and pedagogical expertise on the other. Using this pedagogical content knowledge, scholars restructure their expertise in forms that are understandable and useable by their students.
      b) **Professional Aspects of Teaching**—Effective teaching relies upon the ability to perform well the required administrative and professional functions associated with instruction. In addition to disciplinary expertise and pedagogical content knowledge, good teaching also requires the instructor to make effective use of class time, to make materials available, to provide clear instructions, to respond appropriately to students, and to give timely feedback to students regarding particular assignments and their overall progress in the course.
c) **Student Response to Instruction**—Students have a unique and important perspective on certain components of teaching effectiveness. They value intellectual engagement, enthusiasm, and passion for course content. Course organization and clarity, two aspects that relate to student success, are validly rated by students. Effective teachers are available to students, and the extent to which students feel respected and share a sense of rapport with the instructor has been shown to correlate with student perceptions of teaching effectiveness. The School of Music recognizes that Student Assessments of Instruction (SAI) are not the only evidence of student response to instruction. Evidence of student accomplishment in juried performances, research symposia, and other forums are also valuable in assessing student response.

2. **Methods of evaluation and sources of evidence**
   a) A concise self-evaluative statement addressing pedagogical content knowledge, particularly with regard to efforts to remain current in the discipline (4.05B2C). A discussion of changes made in one’s teaching to help students understand the central concepts, skills, and recent developments in the discipline may be particularly helpful to the review committee.
   b) Peer review of teaching materials— including syllabi, examinations, study guides, handouts, assignments, etc. (4.05B)
   c) Direct observation of instruction using the departmental protocol. (4.05B2)
   d) Student assessment of instruction, using a form of the university-wide SAI instrument—required of all sections of all courses taught by untenured faculty. (4.05A) The School of Music requires course evaluations of all sections of all courses taught by all faculty.

3. **General comments**
   a) **Professional Development**—Professional development activities with regard to teaching are highly valued by the School of Music when directly related to the candidate’s current assignment, or to support an initiative in an area that will enhance the School’s services to students and its image in the community. It is up to the candidate to make the case that a particular professional development activity should be highly valued by the School of Music.

**B. Scholarship and Creative Works (4.05C)**

1. WCU recognizes as legitimate forms of scholarly activity the four types described by Boyer. Specific departmental perspectives on these categories, relative valuations of various forms of scholarly activity, and department-specific examples of each, are described below.

The College of Fine and Performing Arts recognizes a difference between scholarly activity and scholarship/creative activity. Scholarly activity is required and may encompass the many facets of activities covered under the umbrella of
the Boyer model. For scholarly activity to be accepted as scholarship in the
deliberations for reappointment, promotion, tenure, and merit it must meet the
standards of peer review as set forth in this document. Scholarly activity may
sometimes fall under service and it is up to the individual to document and
reference this activity. An activity sometimes falls between service and scholarly
activity and it is up to the individual to decide the scope and intent. Faculty
members are advised to check with the unit CRC and/or Director or Department
Head if there is a questions about the scope of the activity.

a) Scholarship of discovery – Original research that advances knowledge.
Also includes creative activities such as artistic products, performances, musical or literary works.
(1) Examples of scholarship in this area include but are not limited to:
- publication of original monographs and articles in peer-reviewed journals
- presentation of original peer-reviewed research in regional or national conferences
- any other presentation of original research in a peer-reviewed context
(2) Examples of creative activity in this area include but are not limited to:
- Composition, publication, and performance of original musical works
- Conducting or performance of a musical work not previously in one’s repertoire
- Learning and performing a new leading role in works of musical theatre (operas, musicals, oratorios, etc.)
- Solo performance in a regional or national venue where the performance is by invitation or selected by a panel of peers in the profession, such as a professional conference, appearance as a guest artist at another university, etc.
- Solo and chamber music performances on campus

b) Scholarship of integration – Synthesis of information across disciplines, across topics, or across time.
(1) Examples of scholarship in this area include but are not limited to:
- publication of original monographs (such as a textbook), chapters, or articles in peer-reviewed journals that present a new integration or interpretation of knowledge rather than original research
- any other presentation of such material in a peer-reviewed context, such as a regional or national conference, or on a scholarly website
(2) Examples of creative activity in this area include but are not limited to:
- Organization and performance of a recital or concert that presents a particular interpretation or analysis of music in addition to its performance, such as a lecture recital that explicates relationships between the musical works being performed or between the music
and other humanistic endeavors, or that is interdisciplinary or multidisciplinary in content and purpose
• Invited performance in such programs without an organizational role

c) Scholarship of application – Application of disciplinary expertise with results that can be shared with and/or evaluated by peers.
(1) Examples of scholarship in this area include but are not limited to:
• Publication or presentation of analytical studies of music in a peer-reviewed context
• Publication or presentation of bibliographical studies in a peer-reviewed context
• Invited presentation of critical interpretations or discussions of music for a popular audience, such as program notes, radio programs, etc.
• Authorship of program review and accreditation documents
(2) Examples of creative activity in this area include but are not limited to:
• Conducting or performance of works already in one’s repertoire, including additional performances of music prepared and presented in fulfillment of one of the prior categories (that is, a first performance of a work is equivalent to “discovery,” while additional performances of the same work are equivalent to “application”)
• Performances in which the individual is not the primary interpreter of the music, such as performance in ensembles of various types (chamber music, orchestra, band, chorus, etc.) and supportive roles in operatic and music theatre
• Professional (rather than merely archival) recordings of musical performances, when such activity involves the creative collaboration of the musicians themselves in producing the final product

d) Scholarship of teaching and learning – Systematic study of teaching and learning processes.
(1) Examples of scholarship in this area include but are not limited to:
• publication of original monographs and articles in peer-reviewed journals
• presentation of original peer-reviewed research in regional or national conferences
• any other presentation of research or teaching materials in a peer-reviewed context, including regional journals devoted to the promotion of teaching, such as the North Carolina Music Educators Journal or Teaching Music, WCU’s Mountain Rise, or similar publications, including those published on-line
(2) Examples of creative activity in this area include but are not limited to:
• creation and publication of original aids to teaching, whether in traditional print media or on the web, including method books, collections of exercises, study guides, etc., for an audience larger than that of a specific class being taught

• masterclasses that reach an off-campus audience

2. **Methods of evaluation and sources of evidence—including acceptable processes for peer review**

   a) **Methods of evaluation:** The School of Music recognizes the primacy of sober, dispassionate, professional judgment over any artificially numerical assessment of value regarding the complex nature of scholarship and creative activity in music. Therefore, it does not quantify values for the various activities outlined above, nor does it presume the listing above to be comprehensive or exclusive. However, the School values such activities as have a regional or national significance in the profession more highly than those that have only a local effect. A primarily local record of performance, however, may be regarded as sufficient for reappointment (but not for tenure), provided its impact clearly advances the quality of the Music program, its reputation and ability to attract and retain students, or its engagement with other organizations in the community. It is therefore, up to the individual faculty member, in consultation with the Director and faculty peers, to present his or her own case for having met the requirements for tenure and promotion with regard to scholarship and creative activity. It is likewise up to the Collegial Review Committee to provide clear and direct feedback to the candidate for reappointment as to how the committee sees the developing record as meeting the ultimate goal of tenure. Expectations for faculty scholarship and creative activity are outlined in Section IV of this document as well as in the College of Fine and Performing Arts document “Protocols: Appointment, Reappointment, Tenure, and Multiple Year Contract Renewal” (Appendix A).

   b) **Sources of evidence:** The candidate is responsible for providing evidence of scholarship/creative activity appropriate to the personnel action for which application is being made. Such evidence may include copies of publications, letters of acceptance for publication, copies of recital programs, audio or video recordings of representative performances, etc. It is not necessary to document every listed performance given during the evaluation period, but every concert which the candidate argues should be highly valued or should be considered to have regional or national significance should be documented. Faculty who receive load credit for scholarship and creative activity must clearly differentiate those activities for which the load credit is received from their other creative activity. Expectations for scholarship and creative activity are greater when load credit is received.
c) Peer review: In a traditional academic discipline, the scholarly record that must meet appropriate levels of peer review typically involves a relatively small number of activities (several major articles, a book, a major research grant, etc.) over the period of review. The creative activity of a music faculty member who is also a professional musician, however, typically comprises dozens of performances each year. While some of these performances may best be characterized as service (such as performing for a commencement ceremony), the overall record must be regarded as creative activity on a par with traditional scholarship, as provided by the Boyer Model. Therefore, expectations for peer review and dissemination of scholarly work must be flexible enough to allow for review of a candidate’s performance career as a whole, in addition to those particular activities for which there exists a direct parallel to traditional peer review.

Peer review is inherent in juried publications and concerts, invited performances, and many similar activities related to scholarship and creative activity. Many creative activities and performances that are appropriate for the School of Music to value highly in faculty evaluation processes, however, are not ordinarily subject to traditional peer review or to traditional means of dissemination of scholarly work. For example, recitals and concerts presented to an audience of peer musicians or the general public have an inherent aspect of peer review, even if a formal critique or review is not published. For such activities, taken individually or as a whole, appropriate peer review may be established by letters of support from peers external to the university who have personal knowledge of specific demonstrations of a candidate’s expertise and who document this knowledge in their letters (i.e., the letter must be more specific than a general letter of recommendation and must clearly state the nature of the demonstration of expertise to which the writer was witness, along with the date and venue of the presentation). Public performance is a primary means by which a musician’s creative work is disseminated to peers and the general public. While a larger public may be reached through recordings of performances, live performance must be regarded, at all levels of the university collegial review process, as significant dissemination of the creative work of musicians.

External peer review may also be established by inviting, at the discretion of the Candidate, Director, Dean, or the Collegial Review Committee, a colleague from a peer institution who is familiar with the collegial review process, to review the overall record of scholarship/creative activity of a candidate and to advise the Collegial Review Committee with regard to how that candidate’s record would compare to candidates for a similar personnel action at the peer institution. Such a process would be cumbersome for annual faculty evaluation and reappointment, but would
be entirely appropriate for considerations of tenure, promotion, and post-tenure review. If an external reviewer is invited, the Candidate may submit the names of up to three peer institutions and up to three individuals whom he or she considers to be peers, from which the Collegial Review Committee in consultation with the Director and Dean shall select the external reviewer. The external reviewer may, at the discretion of the Director, Dean and the Collegial Review Committee, participate in the actual deliberations of the Committee, but without a vote.

The School of Music accepts the list of examples of peer review in the College of Fine and Performing Arts peer review document (Appendix A) as representative but not exclusive. It is up to the candidate to make the case that his or her scholarship and creative activity has been appropriately disseminated and reviewed by peers external to the University.

3. General comments – The School of Music makes no formal distinction between the different types of scholarship as described by Boyer in terms of inherent value, recognizing that each type contributes in its own way to the advancement of learning. More significantly, our accrediting agency, the National Association of Schools of Music (NASM), requires that “creative activity and achievement must be regarded as being equivalent to scholarly efforts and publication in matters of appointment and advancement when the institution has goals and objectives for the preparation of professional composers and performers” (Standard II.E.3.a.(1), NASM Handbook 2007-08, pg. 52). NASM further recommends that “the creative production and professional work of performers, composers, and other applied faculty should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions” (ibid.). Music faculty whose primary role is to train performers through studio teaching and composing (“applied faculty”) must be regarded as performers and creative artists rather than as scholars in the traditional sense. Music faculty whose teaching duties combine teaching in both academic and performance courses may present a combination of creative activities and traditional scholarship in making their cases for reappointment, tenure, promotion, and post-tenure review and in the AFE. Faculty whose entire teaching load is devoted to academic coursework must present evidence of traditional scholarship and may supplement this with creative activity.

a) Grant proposals and awards – Successful applications for grants, especially grants external to the university, are valued in each of the faculty evaluation processes, but this value only strengthens an already acceptable record in teaching, scholarship/creative activity, and service; it cannot make up for an inadequate record in any of these areas, least of all in scholarship/creative activity. Grant-writing, even
if not successful, is still a valued activity when it is part of a long-term strategy and not merely occasional.

b) Professional development – Professional development activities with regard to scholarship/creative activity are highly valued by the School of Music when directly related to the candidate’s current assignment, or to support an initiative in an area that will enhance the School’s services to students and its image in the community. It is up to the candidate to make the case that a particular professional development activity should be highly valued by the School of Music.

C. Service (4.04C3 & 4.05D)
1. Types of service
   a) Institutional service –
      (1) Teaching activities within the university but outside the instructor’s regularly assigned courses, such as guest lectures and other special instructional presentations given to students, faculty, and staff.
      (2) Non-teaching activities at the school, college, and university levels
         (a) Committee memberships
         (b) Committee chairmanships
         (c) Assigned responsibilities, such as technical support
         (d) Administrative responsibilities
         (e) Other professional service activities, including performances not for pay, such as performing for commencement ceremonies, banquets, etc., where the music is not the focus of the activity
      (3) Formal or informal mentorship of individual students
      (4) Supervision of student employee or volunteer work experiences
   b) Community engagement –
      (1) Presentations, workshops, guest lectures, etc., in the faculty member’s area of expertise for groups outside the University
      (2) Judging of competitions, festivals, etc.
      (3) Consultation and support in the faculty member’s area of expertise
      (4) Benefit performances and other services provided free of charge
      (5) Non-concert performances, such as weddings, dinners, etc., for which the music is not the focus of the activity
      (6) Participation in professional organizations, including positions of leadership, attendance at professional meetings, contributions and recognition of achievement
   c) Special expertise, unusual time commitments, or exceptional leadership
   d) Advising –
      (1) Academic advising
      (2) Career/professional advising
      (3) Serving as faculty advisor or consultant to student organizations
   e) Recruitment of students
2. **Methods of evaluation and sources of evidence** – Unless exempted by nature of the appointment (e.g., a Lecturer position), the faculty candidate shall provide a complete listing, in reverse chronological order beginning with the most recent, of all service activities for the period under review. The headings listed above may be used, or any other set of headings that helps to clarify and elucidate the candidate’s record in this area. Further documentation is not required except for those activities that the candidate believes should be especially highly valued or should be considered to have regional or national significance. Evidence for such activities may be in the form of a letter of thanks or of support for the significance of the activity.

a) **Candidates for Reappointment.** As a general rule, candidates for reappointment may reasonably be expected to focus on teaching and scholarship/creative activity in their early years, but should be developing a tenurable record in service by the third year of employment.

b) **Recruitment.** Efforts to recruit and maintain a studio of sufficient size and quality to support the performance agenda of the School of Music must be documented in a succinct narrative outlining strategies, audition results, and enrollment outcomes for the period under review.

c) **Advising.** Evaluation of advising is required by the College of Fine and Performing Arts, using a standard evaluation form. Results of the advising summative review must be included in annual faculty evaluation, reappointment, tenure, promotion, and post-tenure review documents.

3. **General comments** – The lists of service activities above are suggestive, not restrictive; it is up to the faculty candidate to make the case for the appropriateness and significance of his or her reported service activities.

   a) **Professional development** - Professional development activities with regard to service are highly valued by the School of Music when directly related to the candidate’s current assignment, or to support an initiative in an area that will enhance the School’s services to students and its image in the community. It is up to the candidate to make the case that a particular professional development activity should be highly valued by the School of Music.

III. Specific Procedures for Review Events

A. **Annual Faculty Evaluation (4.05)**

1. **Overview** – Application of the procedures which follow depends upon a number of ideas which can be called a philosophy of faculty evaluation. As we understand the process, faculty evaluation enables individual faculty members to improve their performance by making each individual aware of strengths and weaknesses, it assists the administrator and
advisory committee in making decisions relating to faculty status, it promotes the continuing professional development of faculty members, and it helps faculty members know how their work is being evaluated.

We believe that in the matter of faculty evaluation no such thing as truly objective data can be obtained, if one understands that term to mean facts which can be compared without considerable interpretation. For example, one cannot, for purposes of faculty evaluation, compare class enrollment figures without regard for the time of day a particular section is taught, whether the course is required, and a realistic assessment of the alternatives available to students enrolled, to mention only a few of the variables. One cannot compare publications without regard for the field of specialty they treat, the quality of the journal in which they appear, their length and their value as new knowledge. Furthermore, we believe that the number of variables affecting all the criteria suggested below is so great that one cannot assign a realistic set of numbers to them. To devise a set of numbers that would attempt to include all the variables would produce an unmanageable set, and to use a set of numbers that does not account for all the variables lowers the quality of the decision based on them. In other words, we believe that the best decision in matters of faculty status will be made by an intelligent, sensitive, and fair-minded Director assisted by a Collegial Review Committee operating on the basis of the criteria suggested below without any attempt to mathematically weight, sum, or average the value of the various contributions made by each member of the School of Music. We suggest that the subtle mental weighting and averaging which we intend to indicate by the term "professional judgment" as used below is much more accurate, acceptable, and equitable than any manageable system of mathematical weighting could be.

We believe it is essential to recognize the diverse abilities of the faculty since these contribute to the overall mission of the School of Music. While it is essential for each faculty member to perform effectively as a teacher, it is unrealistic to expect every member of the School of Music to be equally active in the three areas of teaching, scholarship/creative activity, and service. The Director, in consultation with the faculty, should decide what emphasis each individual needs to place in the three areas relative to the effort of the School as a whole. Rationale for any significant changes in teaching assignments must be included in the AFE and be reviewed by the Collegial Review Committee as a whole.

2. **Composition of review committee** – Members of the School of Music Collegial Review Committee (see composition in section III.B.2., below) shall conduct the Annual Peer Evaluation, which summarizes and evaluates the faculty member’s performance in the areas of teaching, scholarship/creative activity, and service. The review should specify any
areas that the reviewers find to be either superior or unsatisfactory. At least two members of the committee shall review each candidate’s AFE document. The same two members of the committee may not conduct the review of a particular candidate two years in a row. The reviewers shall submit a written peer evaluation which, along with the Director’s Summary, becomes a permanent part of the faculty member’s AFE file, and the evaluation itself will be made available to the candidate and the Dean.

3. Procedures and preparation of documentation
   a. All full-time faculty members must prepare an AFE document that includes:
      1) Teaching
         a) a self-evaluation of teaching, as outlined in Section II.A. above.
         b) copies of peer evaluations of teaching materials.
         c) direct observation of classroom teaching (if required)
         d) Student Assessment of Instruction
      2) Scholarship and Creative Activity –
      3) Service –
   b. Specific guidelines for preparation of the AFE document - The Self Evaluation must be submitted to the Director by the announced deadline and will become part of the faculty member’s AFE file. Supporting documents may be submitted but will not become part of the faculty member’s permanent record.

   1) Teaching. Because teaching assignments in the School of Music may include classroom, studio, and ensemble courses, the candidate may choose to base the self-evaluation on one area of teaching assignment each year, but all areas of assignment must be covered in a regular rotation. For Lecturers, only the teaching portion of the Self-Evaluation must be completed, since Lecturers are not assigned School of Music service duties, nor are they expected to produce scholarship and creative activities.

   a) The self-evaluation of teaching should be a concise and objective summary (5-7 pages, not including supporting materials), followed directly by a simple listing of the faculty teaching load for the semesters under review (including the number of students enrolled in each course). The objective summary must include a narrative regarding pedagogical content knowledge, as defined in section II A above.

   b) The peer evaluation of teaching materials is conducted by at least two faculty members, one of whom must be a member of the CRC, using the departmentally approved form. These forms will
be placed in the individual's School of Music employment file, and copies shall be given to the candidate for inclusion in that year's AFE. Peer evaluation of teaching materials is required of all full-time faculty, and must be completed prior 1 March in order to facilitate the candidate’s preparation of the AFE.

c) Direct Observation of Teaching is conducted by a member of the School of Music CRC or a designee recommended by the instructor and approved by the CRC who will visit a class, lesson, or ensemble rehearsal and record his or her evaluation on the departmentally approved document. This form will be placed in the individual's School of Music employment file. A copy shall be given to the instructor for inclusion in that year's AFE. Direct observation of teaching is required for all non-tenured full-time and newly employed part-time faculty members. Direct observations of teaching should be completed during the fall semester.

d) Student Assessment of Instruction (SAI) is conducted on-line for every section of every course every semester, according to the University’s published schedule. Student completion of the course evaluation must be entirely independent of any grading procedure for the course. All student evaluations for the current academic year must be submitted along with the AFE. Faculty are encouraged to provide a chart or summary of SAI results, and may also include a concise discussion of the results, to assist review committees in interpreting this evidence.

If the instructor feels that the SAI has been compromised during a particular semester due to technological or other causes, the instructor may make a case for the SAIs for that semester not to be used as summative data. In such cases, the instructor must submit an alternative type of course evaluation; the administration of this alternative evaluation must preserve the confidentiality of student responses and must not allow the faculty member to see student responses until after final grades have been submitted. The rationale for using an alternative form must be presented along with the results of the alternative form as part of the supplemental materials submitted with the AFE.

2) Scholarship and Creative Activity – List all activities for the year under review in reverse chronological order, beginning with the most recent. Activities may be grouped or summarized in order to enhance clarity.
3) **Service** – List all activities for the year under review in reverse chronological order, beginning with the most recent. Activities may be grouped or summarized in order to enhance clarity. A summative review of the College of Fine and Performing Arts advising form must be included.

4) **Annual Peer Evaluation.** The report of the Annual Peer Evaluation conducted by members of the Collegial Review Committee as outlined above shall be submitted to the Director and be forwarded to the Dean along with the AFE and the Director’s Summary. The Director shall provide a copy of the report to the candidate prior to the consultation.

5) **Director’s Summary.** The Director is responsible for developing a separate written evaluation of each faculty member. For all full-time faculty, this evaluation must include an evaluation of teaching, specifically noting any ratings that differ from those assigned by the CRC. In addition, the summary must evaluate the candidate in terms of scholarship/creative activity and service. The Director shall provide a copy of the summary to the faculty member prior to the consultation.

5) **Consultation.** At the conclusion of the evaluation process, the Director will consult with each member of the faculty to review the results of the evaluation and discuss ways to improve performance. The faculty member must sign the Director’s summary to indicate receipt of it, but has the right to respond in writing to indicate acceptance of the summary or to provide a rebuttal. The faculty member’s written response is to be attached to the Director’s summary.

6) **Materials submitted to the Dean.** The faculty member’s self-evaluation, peer review of teaching materials, the Director’s summary, and any rebuttal shall be submitted to the Dean of the College of Fine and Performing Arts.

c. **Evaluation of part-time/non tenure-track instructors (4.05 F)** – Part-time faculty, graduate teaching assistants with full responsibility for a course, and faculty on phased retirement are not required to complete a self-evaluation document, but must submit course syllabi and student evaluations. Part-time faculty who teach in only one semester per year are evaluated immediately following the semester of teaching. Direct observation of teaching and peer review of materials must be completed for every new part-time faculty and graduate teaching assistant. Continuing part-time and faculty on phased retirement are reviewed by the Director, who provides each faculty member with a written evaluation based on student evaluations, direct observation of teaching (at the
discretion of the Director), and course syllabi (and other materials at the
discretion of the faculty member).

d. Special Considerations Unique to the School of Music: Because
Student Assessment of Instruction is an important part of the Annual
Faculty Evaluation process and because student evaluations are not
available until the end of each semester, the School of Music shall initiate
its review of AFE documents after the end of the Spring semester,
beginning in the Spring 2009 semester. Documents will be due on 15
May, and the Director’s responses are due to the Dean on 1 June. Faculty
must be available for consultation on the AFE in the last two weeks of
May or waive their right to such consultation. Consultation may be by
phone or in person; the faculty member’s signature on the Director’s
summary shall affirm either face-to-face or phone consultation. A faculty
member may request to have the consultation prior to May 15. In such
cases, the faculty member must submit the AFE document by 15 April.

B. Reappointment, Tenure, and Promotion (4.06 & 4.07)

1. Overview – The School of Music, in its interpretation and application of
the criteria, guidelines, and procedures for reappointment, tenure, and
promotion, acknowledges its obligation to retain the best possible faculty
to serve the students, university, and region. On initial appointment we
will be selective, and when recommending tenure we will be more
selective. We should appoint only those whom we expect eventually to
deserve tenure. For tenured faculty and those advancing toward tenure, it
is our duty to review carefully and thoughtfully their work and
accomplishments, give suggestions for improvement, and recommend
tenure or promotion in rank as appropriate. Recommendations with regard
to reappointment, tenure, and promotion are made by the Director only
after consultation with the School of Music Collegial Review Committee.

2. Composition of review committee (4.07D1) – The School of Music’s
Collegial Review Committee shall be composed of six tenured faculty
from the School of Music, two of whom are elected each year to three­
year terms. Should a position become vacant, the Director shall appoint
an interim member who shall serve until ratified or replaced by faculty
vote at the next faculty meeting. The committee is convened and chaired
by the Director, but the Director has no vote in the decisions of the
committee.

3. Procedures and preparation of documentation – The candidate list for
each college is prepared by the Office of the Provost and distributed
to the deans for review. The list is finalized by the Office of the
Provost in conjunction with the Dean’s office. Detailed instructions
for preparing the dossier are issued annually from the Office of the Provost including the TPR schedule for when documents are due and decisions are made at the various review levels.

4. **Candidate’s Proposal of an Agenda for Scholarship/Creative Activity.**

The Boyer model offers to tenure-track Music faculty a great variety of types of scholarship/creative activity that may be presented to establish the candidate’s individual case. Therefore, the School of Music shall expect each candidate to propose an agenda for the scholarship/creative activity to be presented in establishing the candidate’s individual case for tenure/promotion.

For the first formal reappointment application for which a dossier is prepared (typically during the second year of tenure-track employment), the candidate shall develop a specific proposal for the types of scholarship/creative activity to be pursued in the upcoming years of tenure-track employment. This proposal should also include the means by which the proposed activities will be disseminated and peer-reviewed. A positive recommendation for reappointment shall constitute acceptance of the candidate’s proposal as satisfactory or with modifications suggested by the reviewer(s). Subsequent review of the candidate’s scholarship/creative activity shall be based on this proposal.

For the second formal reappointment application for which a dossier is prepared (typically during the fourth year of tenure-track service), progress toward the scholarship goals shall be presented by the candidate, and modifications proposed as necessary to accommodate changes in direction, unforeseen opportunities, etc. A positive recommendation for reappointment shall constitute acceptance of the candidate’s modified proposal as satisfactory or with modifications suggested by the reviewer(s). Subsequent review of the candidate’s scholarship/creative activity shall be based on this proposal.

The application for tenure/promotion (typically during the sixth year of tenure-track service) shall include an evaluation of the candidate’s performance based on the proposed scholarship agenda and taking into account any additional opportunities that may have arisen since the last review. It must also include a specific proposal for the types of scholarship/creative activity to be pursued in the upcoming years of tenured employment. This proposal should also include the means by which the proposed activities will be disseminated and peer-reviewed. Documentation must be provided in the appendices for everything that the candidate presents as significant scholarly activity. Other activities and performances of lesser significance or that are primarily service-related should be listed in the application document, but need not be documented in the appendices. That is, materials included in the appendices to
Document scholarship may be limited to those activities that are to be considered as highly significant.

Candidates and the Collegial Review Committee alike must recognize that it is the responsibility of the CRC to evaluate the quality and significance of the scholarly/creative activity submitted as meeting the standard for tenure, not merely to check items off a list. In other words, the standard is not met simply by having completed the activities previously approved in the proposed agenda for scholarly/creative activity, but by having done them at an appropriate level as supported by the evidence of peer review.

C. Post-Tenure Review (4.08)

1. Overview - Post-tenure review is a comprehensive, formal, periodic evaluation of cumulative faculty performance, the prime purpose of which is to ensure faculty development and to promote faculty vitality. The criteria for post-tenure review are based on a record of teaching, scholarship/creative activity, and service that, in the dispassionate professional judgment of the collegial review committee, continues to meet the standards for the current rank.

2. Composition of review committee - Three members of the departmental Collegial Review Committee, selected by the Director, shall conduct the post-tenure review. Candidates may not choose any member of the post-tenure review committee.

3. Procedures and preparation of documentation - Post-tenure review occurs no later than five years after the most recent personnel action was granted (tenure, promotion, or a previous post-tenure review). Post-tenure review may not be undertaken in the same year as an application for promotion. A faculty member who intends to apply for early promotion may request an early post-tenure review.

The following documents are to be submitted for review:

- The current AFE self-evaluation, without the Director’s summary
- The last four AFE self-evaluations, complete with Director’s summary
- A current curriculum vitae
- Summary of student assessment of instruction (SAI) for the years following the most recent personnel action
- Teaching materials or other supporting evidence at the candidate’s discretion
- Summative advising evaluation for the years following the most recent personnel action
A specific proposal for the types of scholarship/creative activity to be pursued in the upcoming years of employment as a tenured faculty member. This proposal should also include the means by which the proposed activities will be disseminated and peer-reviewed. A positive recommendation for reappointment shall constitute acceptance of the candidate’s proposal as satisfactory or with modifications suggested by the reviewer(s). Subsequent review of the candidate’s scholarship/creative activity shall be based on this proposal.

The CRC’s evaluation of the post-tenure review candidate’s file shall be communicated to the candidate and the Director in writing. This evaluation must report either an Exemplary, a Satisfactory, or an Unsatisfactory rating, including supporting rationale based on the evidence provided, with regard to each of the following categories: teaching, scholarship/creative activity, and service.

If the evaluation is Satisfactory, the committee may also determine that the candidate’s performance is Exemplary in one or more categories. An overall rating of Exemplary must be supported with evidence of exemplary performance in each of the categories. Results of a Satisfactory or Exemplary review are documented for university award and merit pay decisions. In addition, suggestions to enhance performance may be provided.

If the evaluation is Unsatisfactory in any of the areas, the committee must support this with a specific descriptions of shortcomings as they relate to the faculty member’s assigned duties, and a recommendation of specific improvements for consideration by the candidate and the Director. A candidate who receives a negative review in any area may submit a written response that shall be forwarded to the Dean along with the candidate’s file.

The Director makes an independent review of each post-tenure review candidate, and shall communicate the results of his or her review in writing to the candidate and the Dean.

In the case of an Unsatisfactory review, the Director, in consultation with the candidate, CRC, and dean of the college, will create a three-year development plan within one month of the review. The plan shall include (1) specific improvements to be accomplished within three years, (2) resources to be committed to the improvement efforts, and (3) other support provided by the administration. The plan shall also include a clear statement of consequences should adequate progress not occur by the end of the third year. The consequences may range from suspension of pay raise to, in the most extreme cases, reduction in rank, temporary suspension of employment, or termination of employment. The Director
and the CRC will monitor the candidate’s progress relative to the
development plan and provide verbal and written feedback to the faculty
member each semester.

Criteria for Annual Faculty Evaluation, Reappointment, Tenure, Promotion,
and Post Tenure Review

IV. The criteria for meeting expectations in the School of Music

Overview: The School of Music relates each of its performance evaluations to the criteria for the
awarding of tenure. Therefore, candidates for reappointment are evaluated on their progress
toward this goal, while candidates for post-tenure review are evaluated upon their continued
record of success in all three areas (teaching, scholarship/creative activity, and service) and
candidates for promotion are evaluated on the degree to which they exceed the expectations for
tenure. With the additional considerations noted below, the School of Music accepts the College
of Fine and Performing Arts definitions with regard to the “high” level of performance for
recommendation for tenure, promotion to Associate Professor, and the “superior” level of
performance for promotion to Professor (Appendix B).

Earned Academic Degrees. School of Music requirements are the same as those stated in the
Faculty Handbook (Section 4.02.02 Section IV). Requirements for academic rank may be
waived in exceptional cases where clear equivalency is established in terms of (a) distinctive or
specialized training or experience, (b) recognized contributions in the area of a teaching field
through research and professional service, or (c) private professional work in the teaching area
assigned.

Criteria for Initial Appointment: Appointment at the rank of Instructor requires a Master’s
degree that includes a minimum of 18 semester hours appropriate to the teaching field.
Appointment at the rank of Assistant Professor requires an earned doctorate appropriate to the
teaching field and evidence of effective teaching, or a Master’s degree appropriate to the teaching
field and three years of effective teaching at the college level or six years of other appropriate
teaching and professional experience. Significant alternative qualifications are required if a
candidate with a Master’s degree is to teach graduate courses.

Years of College-level Teaching Experience. Except in cases where individuals have
demonstrated unusually high competence and have made highly significant contributions to the
university, the years of experience and times in rank indicated below are the minimum for
appointment or promotion (Vol. 2, Section IV. B Faculty Handbook).

All full-time faculty in the School of Music are expected to perform at an acceptable level in
each of the areas (Teaching, Scholarship/Creative Activity, Service) as appropriate to their
individual teaching or administrative assignments. Part-time faculty and Lecturers are not
expected to contribute to Service or Scholarship and Creative Activity, but special contributions
in these areas may be considered in the annual reappointment process and in determination of merit pay.

A. Annual Faculty Evaluation (4.05)

1. Teaching – (refer to criteria for tenure, and see general comments, below)
2. Scholarship/Creative Activity – (refer to criteria for tenure, and see general comments, below)
3. Service – (refer to criteria for tenure, and see general comments, below)
4. General comments – The criteria for annual faculty evaluation are based on a record of teaching, scholarship/creative activity, and service for the past year that, in the dispassionate professional judgment of the collegial review committee, meets the standards outlined below as appropriate to the candidate’s assignment and current rank. Special cases are noted in the procedures for the AFE described in section III.A.3.c. and d. of this document.

B. Reappointment (4.06)

1. Teaching - Significant progress toward a tenurable record in teaching. In consideration of the complex nature of teaching, especially for a new faculty member, specific thresholds for evaluation shall not be defined. However, the candidate shall provide evidence of thoughtful consideration of teaching evaluations (including student, peer, and administrative evaluations) and of concrete and effective steps taken to address any areas of weakness.
2. Scholarship/Creative Activity – Significant progress toward a tenurable record in performance. An annual faculty recital or a rigorous level of chamber music performance is typical of candidates for reappointment. Significant contribution to the musical community beyond the university campus is expected.
3. Service - Significant progress toward a tenurable record in service. While in the early years of tenure-track service, it is understandable that a candidate’s service record be largely within the School, as the tenure year approaches, the scope of service activities should reflect a broadening range of activities and commitments that include service to the College, University, Community, and Profession.
4. General comments - The criteria for reappointment are based on a continuous record of teaching, scholarship/creative activity, and service as appropriate to the candidate’s assigned responsibilities that, in the dispassionate professional judgment of the collegial review committee, shows significant progress toward the awarding of tenure. In the first years of service, one or more areas—such as service—may be significantly less developed than the others. Beginning with the third full year of service, the record is expected to show significant progress toward tenure in all three areas.
5. Academic Qualifications: An earned doctorate in the primary teaching field, a masters degree in the primary teaching field plus documentation of significant work toward the doctorate, or a masters degree and significant professional experience if the primary teaching field is one in which the
masters degree is generally considered to be the terminal degree. If the masters degree is not specifically recognized as the terminal degree by the School of Music at the time of hiring, the doctorate shall be considered to be the terminal degree.

C. Tenure (4.07)

1. Teaching - Effective teaching in all areas of teaching assignment, as determined by direct observation of teaching, review of teaching materials, student evaluations, peer review, etc. No one measure shall be considered to trump the others in consideration of evidence of teaching effectiveness. For example, very high or very low student evaluations may not be used exclusively to support or deny a requested personnel action in the absence of similar evidence in the other measures. Evidence highly valued by the School of Music includes:
   - Versatility and demonstrated ability and willingness to teach in a variety of areas
   - Ability and willingness to support colleagues in collaborative teaching
   - Development of new courses or significant redesign of existing course content or delivery
   - Special recognition for teaching excellence, such as a teaching award
   - Special recognition earned by students as a result of work with this teacher

2. Scholarship/Creative Activity – Faculty who teach performance skills are expected to maintain a performance schedule (including both on-campus and external performances) that support the performance agenda of the School. For candidates whose assignments are not related to musical performance, significant contribution to the profession in the area of research or composition is expected. Research may include any of the four levels of Scholarship as defined in University’s interpretation of the Boyer Model. To be considered as scholarship for tenure, scholarly and creative activities must be peer-reviewed. The scope and content of the peer review should be regional or multi-state. The College of Fine and Performing Arts document “Protocols: Appointment, Reappointment, Tenure, and Multiple Year Contract Renewal” (Appendix A) provides indicators of scope and content for peer review. Evidence highly valued by the School of Music includes:
   - Invited performance with an off-campus ensemble, such as a concerto performance or significant role in an opera
   - Invited performance as a guest artist at a regional or national conference
   - Invited performance as a guest artist at another institution of higher education
   - Solo faculty recital, especially when performed both on and off-campus
   - Collaborative work with a regularly performing faculty chamber music ensemble, especially when the group performs off-campus
   - Peer-reviewed publication or performance of an original composition
   - Publication of a music textbook or monograph
   - Publication of an article in a nationally recognized peer-reviewed journal
Other evidence that is valued by the School of Music includes:

- An overall record of on-campus performances sufficient to establish credibility as a professional musician amongst students, colleagues, and the community
- Featured performance as a guest artist with a WCU student ensemble
- Membership in a regional orchestra or regular performances with two or more regional ensembles

3. Service – The School of Music defines service as effective support of colleagues in the School, University, and Profession through the recruitment of students, advising, work as a committee member, consultant, or administrator. Unpaid work off-campus as a board member, consultant, guest artist or lecturer, etc., is also recognized as service so long as it is relevant to the goals and mission of the School of Music. Except in unusual circumstances, contributions in a field unrelated to music are not regarded as evidence of effective service for a music faculty member. Faculty who have release-time from teaching for administrative or technical assignments must distinguish between their specific release-time activities and their general service when reporting on this category. Evidence highly valued by the School of Music includes:

- Development or maintenance of a studio of sufficient size and quality to support the large performance ensembles of the School
- Effective academic advisement of students, including maintenance of accurate and complete advisement records. Advising is evaluated each semester utilizing a form and process developed by the College of Fine and Performing Arts.
- Effective and willing participation in committee work at the departmental, college, or university level, especially that which promotes the goals and mission of the School of Music
- Work with students and colleagues that engages the community in musical activities beyond simply attending a concert
- Effective efforts to publicize the performance agenda of the School of Music
- Effectiveness as a fund-raiser for the School of Music
- Effective administration of non-teaching assignments such as Director, Program Director, Coordinator, etc.
- Leadership in professional music-related organizations

4. General comments – The criteria for tenure are based on a continuous record of teaching, scholarship/creative activity, and service as appropriate to the candidate’s assigned responsibilities that, in the dispassionate professional judgment of the collegial review committee, meets the standards outlined above. The significance of the candidate’s contributions must reach beyond the university campus and local community in scholarship/creative activity and at least one other area. It is up to the candidate to make the case for having developed such a record and to the School of Music CRC to carefully consider the candidate’s case based on the record as presented.
5. **Academic Qualifications:** An earned doctorate in the primary teaching field, or a masters degree and significant professional experience if this degree was specifically recognized as the terminal degree in the original hiring process.

6. **Length of Service:** A minimum of five years of effective teaching at the college level as Assistant Professor. For candidates for whom a masters degree was specifically recognized as the terminal degree in the original hiring process, nine years of effective teaching at the college level, including six years at the rank of Assistant Professor, are required. A candidate may petition for consideration of prior service (either before coming to Western or while on term contract at Western). The maximum number of years of continuous full-time probationary service shall be seven years except as provided by Section 4.02.02 Section V, pp II-21 and 22 of the *Faculty Handbook.*

D. **Promotion to Associate Professor (4.07)**

1. **Teaching** – (refer to criteria for tenure, and see general comments, below)
2. **Scholarship/Creative Activity** – (refer to criteria for tenure, and see general comments, below)
3. **Service** – (refer to criteria for tenure, and see general comments, below)
4. **General comments** – The School of Music accepts the College of Fine and Performing Arts definitions of “high” performance (Appendix B) required for promotion to Associate Professor as general guidelines that may be modified in individual circumstances. It is up to the candidate to make the case that he or she has achieved the high level of performance required for promotion to Associate Professor.

In general, the School of Music considers promotion to associate professor to be on a par with the achievement of tenure. Therefore, if a candidate has developed a sustained record of the high level of achievement that is worthy of tenure, the candidate should generally also receive promotion to the rank of associate professor.

In rare instances, should the dispassionate professional judgment of the collegial review committee find that the candidate’s record is worthy of tenure due to recent significant accomplishment or improvement, but that the overall record has not demonstrated a sustained level of accomplishment, the committee may recommend that the candidate withdraw an application for promotion, or the committee may deliver a positive vote on tenure and a negative vote on promotion.

If a candidate is not awarded promotion to associate professor, the School of Music recommends that re-application for promotion be made in the second calendar year following the year in which the unsuccessful application was made, in order to give time to establish the sustained accomplishment that is
expected for promotion (that is, an unsuccessful application in the Fall of 2010 may be followed by a re-application in the fall of 2012).

E. Promotion to Full Professor (4.07)
   1. Teaching - (refer to criteria for tenure, and see general comments, below)
   2. Scholarship/Creative Activity - (refer to criteria for tenure, and see general comments, below)
   3. Service - (refer to criteria for tenure, and see general comments, below)
   4. General comments – The School of Music accepts the College of Fine and Performing Arts definitions of “superior” performance (Appendix B) required for promotion to Professor as general guidelines that may be modified in individual circumstances. It is up to the candidate to make the case that he or she has achieved the superior level of performance required for promotion to Professor.

Promotion to the rank of Professor requires a sustained record of superior achievement in teaching, scholarship/creative activity, and service as appropriate to the candidate’s teaching or administrative assignment. However, the significance of the candidate’s contributions must reach beyond the region to the national or international level in at least two of the three areas of teaching, scholarship/creative activity, and service. It is up to the candidate to make the case for having developed such a record and to the School of Music CRC to carefully consider the candidate’s case based on the record as presented.

If a candidate is not awarded promotion to professor, re-application for promotion may be made in the second calendar year following the year in which the unsuccessful application was made, in order to give time to establish the sustained accomplishment that is expected for promotion (that is, an unsuccessful application in the Fall of 2010 may be followed by a re-application in the fall of 2012).

5. Academic Qualifications: An earned doctorate in the primary teaching field, or a masters degree and significant professional experience if this degree was specifically recognized as the terminal degree in the original hiring process.

6. Length of Service: Ten years of effective teaching at the college level, including five years at the rank of Associate Professor. For candidates for whom a master’s degree was specifically recognized as the terminal degree in the original hiring process, fourteen years of effective teaching at the college level, including five years at the rank of Associate Professor, are required.
F. Post-Tenure Review (4.08)

1. Teaching - (refer to criteria for tenure, and see general comments, below)
2. Scholarship/Creative Activity – (refer to criteria for tenure, and see general comments, below)
3. Service – (refer to criteria for tenure, and see general comments, below)
4. General comments - The criteria for post-tenure review are based on a sustained record of teaching, scholarship/creative activity, and service that, in the dispassionate professional judgment of the collegial review committee, continues to meet the standards for the awarding of tenure. The candidate’s record must document conscientious execution of duties, including efforts to improve performance. Such a record shall be recognized by the departmental CRC with a rating of “Satisfactory” for the post-tenure review. To be recognized as “Exemplary” in any area, the candidate’s record should meet the standards for sustained excellence in teaching, scholarship/creative activity, and service that are required for promotion to professor. The CRC may evaluate a candidate’s overall performance as “Exemplary” only if it is “Exemplary” in each of the three areas: teaching, scholarship/creative activity, and service.

Approved by:

____________________________________  __________________________
Director                                           Date

____________________________________  __________________________
Dean                                               Date

____________________________________  __________________________
Provost                                            Date
Appendix A

College of Fine and Performing Arts: Dean’s Office Reference Document

Protocols: Appointment, Reappointment, Tenure and Promotion, Multiple Year Contract Renewal

The following statements are verification standards related to a review by peers and scholarship/creative activity benchmarks. The Boyer model has four differentia categories. It is up to the applicant to reasonably document a choice of Boyer category which a particular activity represents for scholarship and creative activity credit. In all cases outside peer review is required. Terminology examples may be found at the end of this document. The examples are not intended to be a complete list and are intended to be a guide. A faculty member is not expected to show evidence in each Boyer category, but only identify into which category a particular activity falls.

Scholarship and creative activities for which faculty teaching load is received are considered of lesser value and/or greater expectations assumed for personnel actions and must be clearly identified as such. In all cases ‘peer review’ is interpreted to mean outside the WCU community acknowledgement of the specificity and quality of the scholarship. In specific cases ‘outside peer review’ may be associated with a campus event as the College is an arts centered academy with professional works often times in exhibition or in review in a time based media. The validity of such reviews must be confirmed by the Dean. Outside reviews of on-campus creative activity may carry weight in reappointment, but may not be used as the chief peer review for tenure, promotion and renewal of multiyear contracts.

Peer Review

Level I: Appointment / 1-3 years Reappointment

- Validation by: Context should be related to primary teaching assignment
  - Articles in journals submitted to be reviewed by editor only
  - Performances self scheduled in a community and surrounding area
  - Adjudication in community and surrounding area for pay
  - Clinics, workshops, master classes for state wide meetings / regional arts organizations / regional professional societies
  - Exhibitions in regional venues by invitation
  - Performances in regional professional ensembles for pay
  - For hire work and commissions related to teaching assignment in region
  - Creative works performed, staged, etc. for regional venues
  - Regional acknowledgement of scholarship of application
  - Application of SOTL research in one’s own courses – evidence of outcome
  - Application of Scholarship of Integration in workshop and/or one’s own teaching – evidence of outcome
  - Evidence of Institutional and local grant success with application in one’s own teaching or creative activity
  - Grant writing > $5,000

Level II: Reappointment 4-6 years, multiple year contract renewal

- Validation criteria focused on multiple peer reviews
  - Articles in journals submitted for review to multiple member review panels
  - Works in discipline recognized scholarly publications
  - Adjudication in regionally recognized venues (i.e. southeast)
  - Clinics, workshops, master class for regional (multi-state) venues
  - Exhibitions in recognized venues and facilities outside of local and immediate region
  - Performances in ensembles with a multi-state reputation and/or national call for member auditions
  - For hire work and commissions with demonstrated competition from a multi state context
  - Creative works performed, staged, etc. for documented venues of regional (multi-state) venues
  - Honors and awards and acknowledgement of scholarship of engagement with related publication
  - Peer reviewed scholarship of application by juried publication, workshop presentations, guest artist engagements
o Application of SOTL research in one’s own teaching and peer reviewed through juried publication and/or invitational venues
o Application of scholarship of integration in one’s own teaching, evidence of outcome peer reviewed through juried publication and/or invitational venues
o Successful grant writing with application in one’s own teaching or creative activity > $5,000.

Level III. Tenure - PTR
✓ Validation same as 4-6 years with continuous record

Level IV. Associate Professor
✓ Validation based on 4-6 year recommendation with emphasis on continuous record in one’s area of faculty teaching assignment and the following
  o Systemic evidence of continuous record of achievement in identified field of expertise with application explicitly identified in one’s teaching assignment
  o Clear evidence of professional reputation in a field of study (leadership in professional societies and organizations, and/or multi-state to national reputation in field of study, continuous for hire work with multi-state implications, commissions and exhibitions exhibiting regional competition)
  o Specific record in one or more of the four Boyer models of scholarship
  o Collegial verification of one’s promise for sustained work in scholarship

Level V. Full Professor
✓ Acknowledged as a mentor for scholarship and or creative activity, teaching, and service in the academy and college
  o Includes expectations of all prior levels
  o Continuous record of achievement with national and/or international reputation in field of study
  o Office holder in defined national professional organization related to one’s teaching field, elected by membership
  o Recognized as professional expert in field of study by participating as a peer reviewer
  o Exhibitions in a national recognized gallery for a particular field of inquiry or artistic endeavor
  o Performances, workshops, clinics, master-classes, adjudication, exhibitions, at annual or semi-annual professional meeting, organization sponsorship, and or web recognized competition
  o For hire work that brings national attention to the area of one’s specialty
  o Collegial leadership in verification of work in scholarship and indicator for to this effect in the professional and teaching academy
  o National recognition in application of SOTL research to one’s own teaching and leadership within the unit for this type of scholarship
  o National recognition for scholarship of integration as it applies to one or more of the following: teaching, community venues, economic development, and new art (must reflect synthesis across disciplines either in the arts or others)
  o National recognition for scholarship of application as it applies to one of more of the following: undergraduate research and creative activity, community venues, economic development

Glossary / Working Definitions
National/International Recognition
✓ Indicated by national organization, meetings, workshops, etc. in one’s field of study or discipline
✓ Competitive as it applies to exhibition venues, performance organizations and/or sites
✓ Competitive as it applies to competitions
✓ Competitive as it applies to for hire work
✓ Competitive referenced calls and announcements for participation and submission at the national and international level

Regional
✓ Western most counties in NC for Level I
✓ Multi-state for levels II-V
✓ Publications, exhibitions, juried work, panel peer reviewed, in a recognized region of the US
For Hire
- Pay for services
- Level of competition depends on local, state, national, international calls for work
- Level of competition includes exhibition at reputation of facility or web placement as indicated from past participants and level of reputation (the applicant must verify this through collegial acknowledgment)

Faculty Load Scholarship/Creative Activity
- Individuals receiving faculty load for an activity that is creative in nature and listed in this area must acknowledge this condition
  - Director of Museum, Conductors, Exhibition Coordinators, Designers, etc.
- It carries lesser value in consideration for promotion to associate and full professor than similar work engaged in without load reduction

Peer Review
- Recognized only if outside the University
- Implies region acknowledgement to professional society panel review
- Implies of stature of for hire work – calls for applications, auditions, portfolios, etc
- Implies noted field of experts within one’s professional field of inquiry

Continuous
- Acknowledged in annual AFE Summary Reviews
- Indicators of involvement over three years and promise for continued efforts in a specific field of inquiry or particular Boyer model
- Understood that fruition may be outside an academic year, but evidence of ongoing and progress clearly peer reviewed

Collegial Verification
- Acknowledge within the University Community
- Acknowledge within a society or professional organization

Examples
The following are indicators of specific types of inquiry within the Boyer model. Many inquiries include aspects of more than one Boyer category. One’s intent in classification is primary for consideration and acceptance as valid scholarship and/or creative activity submitted for support of action.

Discovery
- New creative venues, commissions, research
  - Lesser value on reworking or use of already prepared of completed art in new venues
  - Displays, commissions for hire performances etc.
- Emphasis on new works

Integration
- Cross discipline in the arts or greater fields of study
- Clear indicators of the interrelationship of the disciplines and the application associated
- May include new works such as publications, exhibitions, etc.
- May include aspects of Discovery but emphasis must be clearly indicated by intent of activity

Application
- Use of one’s expertise (field of scholarship in teaching specialty area) in application
- Must include intent or indication as to relationship of one’s expertise to event, work, and/or subject of inquiry
- Benchmarking results a clear indicator of intent
- Peer review may included results, promise for further study, or acknowledgement in the profession, community, region, nation, world
- Longitudinal context, differentiated from isolated service events
SOTL

- Specific application of research into one's own teaching required and clearly stated as primary intent
- Thesis or statement of intent must be clearly indicated at the onset of study
- Expectations are that this may be a two to three year cycle and progress reports must include peer review
- Indicators must include participation in SOTL activities and may be leveled by region, state, multi-state, national and international
## Appendix B.

### College of Fine and Performing Arts: Dean’s Office Reference Document

**Collegial Review: Expectations for High and Superior Performance**

<table>
<thead>
<tr>
<th>Category</th>
<th>High Level</th>
<th>Superior Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching</td>
<td>Five (&gt; 40%) of the following should be met for this designation</td>
<td>Eight (&gt; 50%) of the following should be met for this designation</td>
</tr>
<tr>
<td></td>
<td>1. Taught a new course in the past three years</td>
<td>Designators same as high level with the inclusion of the following.</td>
</tr>
<tr>
<td></td>
<td>2. Received an average of 3 on the 4 point scale for all courses taught in the past three years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Developed a new on-line course in the past three years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Peer review of teaching meets or exceeds expectations in the past three years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. Served as faculty mentor for the past three years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. Sponsored three students at the national undergraduate research conference in the past six years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7. Student advisee accepted into a masters or doctorate at a recognized arts program</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8. School, Department, College or University award for teaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9. Cited for a service learning course by an outside agency</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10. Teacher for three students who submitted creative work to competitions, in the past three years, whose work garnered high honors or recognition</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11. Cited as high level in peer review committees and/or Directors or Department Heads Summary Statement for each of the last three years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12. Sponsored three guest artists working with assigned classes in the past three years</td>
<td></td>
</tr>
</tbody>
</table>

**Meritorious** is defined as above the average, above meeting expectations.

**Commitment** is defined as a record of examination of one’s teaching and learning through a normative examination in the annual AFE process.
<table>
<thead>
<tr>
<th>Category</th>
<th>High Value</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarly and/or creative activity</td>
<td>Four (&gt; 40%) of the following should be met for this designation – a continuous record of achievement is mandatory but may be attained in one or combination of the following list—must identify Boyer model(s) applicable – must be peer review outside of WCU</td>
<td>Six (&gt; 60%) of the high value designators should be attained - a continuous record of achievement is mandatory but may be attained in one or combination of the following list—must identify Boyer model(s) applicable – must be peer review outside of WCU</td>
</tr>
<tr>
<td>For both high and superior level designations a continuous record of meritorious work and commitment to teaching and learning is REQUIRED.</td>
<td>1. Continuous record of activity off campus for the past three years</td>
<td>National reputation in one’s primary teaching area required and defined by one or more of the following</td>
</tr>
<tr>
<td>Meritorious is defined as above the average, above meeting expectations.</td>
<td>2. Regional (multi-state) reputation in field of inquiry or art in primary teaching area or as designated and approved by the School or Department through exhibitions, digital artifacts or web based media</td>
<td>1. Presentations, exhibitions, performances at recognized national meetings, workshops, festivals</td>
</tr>
<tr>
<td>Commitment is defined as a record of examination of one’s teaching and learning through a normative examination in the annual AFE process.</td>
<td>3. Continuous record of activity on-campus for the past three years</td>
<td>2. For hire work in venues associated with a national regional context (Northeast – Mid-west, etc.)</td>
</tr>
<tr>
<td></td>
<td>4. Juried publications in regional and/or national journals related to one’s teaching field</td>
<td>3. Clients in for-hire work associated with six figure ($) projects related to one’s teaching area</td>
</tr>
<tr>
<td></td>
<td>5. Publish book or teaching method in ones teaching area</td>
<td>4. Publication in national and/or international journals and/or national level visual arts critics and/or programs</td>
</tr>
<tr>
<td></td>
<td>6. Grant writing in excess of $5,000 from outside University consideration</td>
<td>5. Books, screenplays, plays, or manuscripts syndicated at national level or produced for national mediums, i.e.: Movies, TV, Internet, and etc.</td>
</tr>
<tr>
<td></td>
<td>7. Presentation of workshops, master classes, exhibitions, etc. at state wide or regional meetings related to one’s teaching area</td>
<td>6. Works of art reviewed by national peers, documented in regional and national publications</td>
</tr>
<tr>
<td></td>
<td>8. Continuous record of significant for hire work in one’s area of teaching assignment (commitment contributing to the regional, multi-state and national reputation of the home unit, college and University</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9. Adjudication or critic in a regional (multi-state) arena</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10. Commissions for art artifacts which bring significant image enhancement to one’s program assignment</td>
<td></td>
</tr>
<tr>
<td>Service</td>
<td>High Level</td>
<td>Superior Level</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Service is defined as University service, service to the community, and service to the profession. Service must be distinctive from (while the activity may be related to one’s scholarly work – service is intended as a not for profit and not for scholarly review activity – justification is predetermined) scholarly and/or creative activity as a qualifier for requested personnel actions.</td>
<td>A continuous record of service activities is expected with the expectations that initial appointments will be involved more in home unit activities and committees. Three (&gt;40%) of the following should be documented to warrant high level of service to support personnel actions. 1. Continued record of university or college wide committee and/or taskforce or other planning group for the immediate past three years 2. Record of serving on two University wide committees that reflect monthly commitments in the past three years 3. Positive qualifiers by Director or Department Head and student survey reviewed advising for 10 or more students annually for the past three years 4. Annual performances or artistic support for other University events, excluding commencements annually 5. Recruiting off campus three or more times annually in each of the past three years 6. Holding professional office in state and/or region or national professional organization related to discipline 7. Use of arts expertise in communities outside of WCU – continuous annual activities</td>
<td>A continuous record of service is expected with emphasis on regional service (multi-state) in one’s professional area required. Five (&gt;70%) of the following should be documented to warrant superior level of service to support personnel actions. 1. Continued record of university or college wide committee and/or taskforce or other planning group for the immediate past three years 2. Record of serving on two University wide committees that reflect monthly commitments in the past three years 3. Positive qualifiers by Director or Department Head and student survey reviewed advising for 10 or more students annually for the past three years 4. Annual performances or artistic support for other University events, excluding commencements annually 5. Recruiting off campus three or more times annually in each of the past three years 6. Holding professional office in state and/or region or national professional organization related to discipline 7. Use of arts expertise in communities outside of WCU – continuous annual activities</td>
</tr>
<tr>
<td>University service is more than committee work and often times in the arts is reflected through recruiting activities, arts applications in support of other university events or initiatives, and arts applications for communities outside of WCU.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Continued record of university or college wide committee and/or taskforce or other planning group for the immediate past three years
2. Record of serving on two University wide committees that reflect monthly commitments in the past three years
3. Positive qualifiers by Director or Department Head and student survey reviewed advising for 10 or more students annually for the past three years
4. Annual performances or artistic support for other University events, excluding commencements annually
5. Recruiting off campus three or more times annually in each of the past three years
6. Holding professional office in state and/or region or national professional organization related to discipline
7. Use of arts expertise in communities outside of WCU – continuous annual activities
School of Music
Faculty Load Information
Workloads in the School of Music are determined through consultation among the Dean, Department Head, and Faculty. The Guidelines of our accrediting agency, the National Association of Schools of Music (NASM), are also valuable criteria. A full-time load is considered to be 11-13 hours. Music faculty loads include very specific duties that may be separated into four categories: 1) lecture, 2) laboratory, 3) applied teaching (individual lessons), and 4) other duties such as student teacher observation, graduate committee work and certain types of performance.

• **Lecture Classes**: The faculty load assigned follows the University policy of one credit for each hour in class per week. A three-unit load reflects three contact hours per week. One extra load credit is given for classes over fifty and for graduate classes.

• **Laboratory Classes**: Almost all of these classes meet for two fifty-minute periods a week. A load credit of 1 1/3 units is given for each class. These include methods classes, some small ensembles, core classes in piano, and aural skills. **Exceptions**: Large ensembles generally receive 1 load unit per contact hour. For some small ensemble classes only 2/3 unit is given. This reflects the amount of preparation time needed to rehearse these ensembles and the relationship between the ensemble and the mission of the School. We use a division in thirds parallel to the formula recommended by NASM for applied teaching.

• **Applied Teaching**: The School of Music follows the NASM standard of 2/3 of a load unit for each two-credit lesson in applied music plus 2/3 for the weekly studio class. Thus, a full load in applied music consists of 17 students. The faculty member is required to give each student a one-hour lesson each week and also provide a weekly master class for all students in the studio.

• **Other Duties**: The School gives load credit for each student teacher assigned (1/3 unit for each student observed). It also gives load credit for independent study (1/3 per credit hour), and serving as chair of student graduate committees in the semester in which the graduate recital or final project is presented. These are figured after the fact and usually are on top of regular loads.

Example:

<table>
<thead>
<tr>
<th></th>
<th>Units</th>
<th>Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Lessons (9)</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>Applied Studio Class</td>
<td>0 2/3</td>
<td>1</td>
</tr>
<tr>
<td>MUS 418</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MUS 208</td>
<td>1 1/3</td>
<td>2</td>
</tr>
<tr>
<td>MUS 375 Ensemble</td>
<td>0 2/3</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>11 2/3</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

DATE: 15 December 2014

Studio loads show actual enrollments for Fall as of the document date and projected enrollments for Spring.

Note: Anything between 11–13 is considered to be at load (see Guidelines for assignment of faculty loads at the end of this document).

DR. ANDREW ADAMS

<table>
<thead>
<tr>
<th>Fall 2014</th>
<th></th>
<th>Spring 2015</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course</strong></td>
<td><strong>#</strong></td>
<td><strong>Load</strong></td>
<td><strong>Cont.</strong></td>
</tr>
<tr>
<td>Applied Piano (3 majors; 1 minor)</td>
<td>2</td>
<td>1/3</td>
<td>3.5</td>
</tr>
<tr>
<td>Applied Studio Class</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
</tr>
<tr>
<td>249:01 Class Piano IV (1)</td>
<td>8</td>
<td>1 1/3</td>
<td>2</td>
</tr>
<tr>
<td>249:02 Piano Class IV (1)</td>
<td>1 1/3</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Associate Dean, Fine &amp; Perf. Arts</td>
<td>6</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>Digital Measures Coordinator (Provost)</td>
<td>9</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>Advising</td>
<td>NC</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL (overload)</strong></td>
<td>13</td>
<td>1/3</td>
<td>6.5</td>
</tr>
<tr>
<td><strong>Comments:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DR. TERRI ARMFIELD

<table>
<thead>
<tr>
<th>Fall 2014</th>
<th></th>
<th>Spring 2015</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course</strong></td>
<td><strong>#</strong></td>
<td><strong>Load</strong></td>
<td><strong>Cont.</strong></td>
</tr>
<tr>
<td>108:01 Aural Skills I (1)</td>
<td>15</td>
<td>1 1/3</td>
<td>2</td>
</tr>
<tr>
<td>108:02 Aural Skills I (1)</td>
<td>16</td>
<td>1 1/3</td>
<td>2</td>
</tr>
<tr>
<td>108:03 Aural Skills I (1)</td>
<td>16</td>
<td>1 1/3</td>
<td>2</td>
</tr>
<tr>
<td>108:04 Aural Skills I (1)</td>
<td>16</td>
<td>1 1/3</td>
<td>2</td>
</tr>
<tr>
<td>318:01 Music Theory III (3)</td>
<td>15</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>318:01 Music Theory III (3)</td>
<td>18</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>11 1/3</strong></td>
<td><strong>14</strong></td>
<td></td>
</tr>
</tbody>
</table>
### DR. MARY KAY BAUER

<table>
<thead>
<tr>
<th>Course</th>
<th>#</th>
<th>Load</th>
<th>Cont.</th>
<th>Course</th>
<th>#</th>
<th>Load</th>
<th>Cont.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Voice (8 majors; 9 BFA MT)</td>
<td>8</td>
<td>1/3</td>
<td>12.5</td>
<td>Applied Voice (6 majors; 11 BFA MT)</td>
<td>7</td>
<td>2/3</td>
<td>11.5</td>
</tr>
<tr>
<td>Applied Studio Class</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
<td>Applied Studio Class</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
</tr>
<tr>
<td>258:01 Diction I (1)</td>
<td>9</td>
<td>1/3</td>
<td>2</td>
<td>259:01 Diction II (2)</td>
<td>2</td>
<td>3</td>
<td></td>
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<tr>
<td>375:77 Opera Workshop (1)</td>
<td>7</td>
<td>1/3</td>
<td>2</td>
<td>375:77 Opera Workshop (1)</td>
<td>1</td>
<td>1/3</td>
<td>2</td>
</tr>
<tr>
<td>Advising</td>
<td>NC</td>
<td></td>
<td></td>
<td>Advising</td>
<td>NC</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>11 2/3</td>
<td>17.5</td>
<td><strong>TOTAL</strong></td>
<td></td>
<td>11 2/3</td>
<td>17.5</td>
</tr>
</tbody>
</table>

**Comments:**
- Applied Voice (6 majors; 11 BFA MT) 7 2/3 11.5
- Applied Studio Class 0 2/3 1
- 259:01 Diction II (2) 2 3
- 375:77 Opera Workshop (1) 1 1/3 2
- Advising NC
- **TOTAL** 11 2/3 17.5

### DR. TRAVIS BENNETT

<table>
<thead>
<tr>
<th>Course</th>
<th>#</th>
<th>Load</th>
<th>Cont.</th>
<th>Course</th>
<th>#</th>
<th>Load</th>
<th>Cont.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Horn (9 majors)</td>
<td>6</td>
<td>9</td>
<td></td>
<td>Applied Horn (7 majors)</td>
<td>4</td>
<td>2/3</td>
<td>7</td>
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<tr>
<td>Applied Studio Class</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
<td>Applied Studio Class</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
</tr>
<tr>
<td>101:01 Music Appreciation (3) &gt;50 enr</td>
<td>57</td>
<td>4</td>
<td>3</td>
<td>101:01 Music Appreciation (3) &gt;50 enr</td>
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<td>3</td>
<td></td>
</tr>
<tr>
<td>375:06 Horn Ensemble (1)</td>
<td>9</td>
<td>0</td>
<td>2/3</td>
<td>375:06 Horn Ensemble (1)</td>
<td>0</td>
<td>2/3</td>
<td>2</td>
</tr>
<tr>
<td>375:10 Horn Quartet (1)</td>
<td>4</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>412:01 IND:Teaching in Private Studio</td>
<td>2</td>
<td>0</td>
<td>2/3</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Smoky Mountain Brass Quintet</td>
<td>1</td>
<td>1/3</td>
<td>NA</td>
<td>Smoky Mountain Brass Quintet</td>
<td>1</td>
<td>1/3</td>
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<tr>
<td>Advising</td>
<td>NA</td>
<td></td>
<td></td>
<td>Advising</td>
<td>NA</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL (overload)</strong></td>
<td>14</td>
<td>16</td>
<td></td>
<td><strong>TOTAL</strong></td>
<td>11</td>
<td>1/3</td>
<td>13</td>
</tr>
</tbody>
</table>

**Comments:**
- Applied Horn (7 majors) 4 2/3 7
- Applied Studio Class 0 2/3 1
- 101:01 Music Appreciation (3) >50 enr 4 3
- 375:06 Horn Ensemble (1) 0 2/3 2
- 375:10 Horn Quartet (1) 0 2/3 2
- 412:01 IND:Teaching in Private Studio (1) 2 0 2/3 NA
- Smoky Mountain Brass Quintet 1 1/3 NA
- Advising NA NA
- **TOTAL** 11 1/3 13

### DR. LYN BURKETT

<table>
<thead>
<tr>
<th>Course</th>
<th>#</th>
<th>Load</th>
<th>Cont.</th>
<th>Course</th>
<th>#</th>
<th>Load</th>
<th>Cont.</th>
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<tbody>
<tr>
<td>102:01 American Music (3) P5</td>
<td>40</td>
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<td>3</td>
<td>101:02 Music Appreciation (3)</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>191:01 First-Year Seminar (3)</td>
<td>19</td>
<td>3</td>
<td>3</td>
<td>101:03 Music Appreciation (3)</td>
<td>3</td>
<td>3</td>
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<tr>
<td>118:01 Music Theory I (3)</td>
<td>27</td>
<td>3</td>
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<td>102:01 American Music (3)</td>
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<tr>
<td>118:02 Music Theory I (3)</td>
<td>30</td>
<td>3</td>
<td>3</td>
<td>190:01 First Year Seminar (3)</td>
<td>3</td>
<td>3</td>
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<td><strong>TOTAL</strong></td>
<td>12</td>
<td>12</td>
<td></td>
<td><strong>TOTAL</strong></td>
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</table>

**Comments:**
- 102:01 American Music (3) P5 40 3 3
- 191:01 First-Year Seminar (3) 19 3 3
- 118:01 Music Theory I (3) 27 3 3
- 118:02 Music Theory I (3) 30 3 3
- **TOTAL** 12 12

**AY 23 1/3**
### DR. BRUCE FRAZIER

<table>
<thead>
<tr>
<th>Course</th>
<th>#</th>
<th>Load</th>
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<th>#</th>
<th>Load</th>
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<tbody>
<tr>
<td>468/593:01 Scoring for Film (3)</td>
<td>16</td>
<td>3</td>
<td>3</td>
<td>182:01 Computer Music Notation (2)</td>
<td>2</td>
<td>3</td>
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<tr>
<td>470:01 Orchestration (2)</td>
<td>16</td>
<td>2</td>
<td>3</td>
<td>375:04 Catamount Singers (1)</td>
<td>1 1/3</td>
<td>3</td>
<td></td>
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<tr>
<td>474:01 Senior Project (1)</td>
<td>7</td>
<td>1</td>
<td>1</td>
<td>470:01 Orchestration (2)</td>
<td>2</td>
<td>3</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>470:02 Orchestration (2)</td>
<td>2</td>
<td>3</td>
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<tr>
<td>480:03 Ind. St.: Audio for Film (1)</td>
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<td>0 1/3</td>
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<td>612:01 MIDI/Synth (2)</td>
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<tr>
<td>679:01 Lecture Recital (1)</td>
<td>1</td>
<td>0 1/3</td>
<td>2</td>
<td>489:01 Internship (3)</td>
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<tr>
<td>Program Coordinator (Comm. &amp; Elect.)</td>
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<td></td>
<td>Program Coordinator (Comm. &amp; Elect.)</td>
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<td>NA</td>
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<td>Belk End. Chair Creative Activities</td>
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<td>Belk Endowed Chair Creative Activities</td>
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<td>NA</td>
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</tr>
<tr>
<td>Advising</td>
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<td>Advising</td>
<td>NC</td>
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<td>TOTAL (overload)</td>
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</table>

### DR. MARIO GAETANO

<table>
<thead>
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<th>Course</th>
<th>#</th>
<th>Load</th>
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<th>#</th>
<th>Load</th>
<th>Cont.</th>
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<tbody>
<tr>
<td>373:71/72 Marching Band (0, 1, 2)</td>
<td>470</td>
<td>6</td>
<td>6</td>
<td>373:71 Symphony Band (1)</td>
<td>4</td>
<td>4</td>
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<tr>
<td>Supervising St. Teachers (1)</td>
<td>1</td>
<td>0</td>
<td>1/3</td>
<td>403:01 Marching Band Tech (1)</td>
<td>1</td>
<td>1/3</td>
<td>2</td>
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<tr>
<td>Director of Athletic Bands</td>
<td>6</td>
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<td></td>
<td>Supervising Student Teachers</td>
<td>3</td>
<td>1</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>12</td>
<td>1/3</td>
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<td><strong>TOTAL</strong></td>
<td>12</td>
<td>1/3</td>
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**Courses of Study:**
- MIDI/Synthesis Studio
- Applied Studio Class
- School of Music Technical Support
- Applied Flute
- Applied Studio Class
- 375:01 Flute Ensemble
- 358:01 Concert Attendance
- 480:03 Ind. Study: Flute Pedagogy
- Recording and Sound Reinforcement
- Advising
- Director of Athletic Bands
- Supervising St. Teachers
- 373:71 Symphony Band
- 403:01 Marching Band Tech
- Supervising Student Teachers
- Director of Athletic Bands
- Entrepreneurship
- Tech Ensemble
- Flute Ensemble
- Concert Attendance
- Ind. Study: Flute Pedagogy
- Recording and Sound Reinforcement
- Advising
- Director of Athletic Bands
- Supervising Student Teachers
- Director of Athletic Bands

**Comments:**
- Overload
- AY 26 1/3
- AY 23 1/3
- AY 24 2/3
### MR. ZSOLT SZABO

<table>
<thead>
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<th>#</th>
<th>Load</th>
<th>Cont.</th>
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</thead>
<tbody>
<tr>
<td>Applied Tromb/Euph (15 majors; 1 minor)</td>
<td>10 1/3</td>
<td>15.5</td>
<td></td>
</tr>
<tr>
<td>Applied Studio Class</td>
<td>0 2/3</td>
<td>1</td>
<td></td>
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<td>375:07 Trombone Ensemble (1)</td>
<td>10 0 2/3</td>
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<tr>
<td>375:75 Brass Quintet (1)</td>
<td>5 0 2/3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Smoky Mountain Brass Quintet</td>
<td>1 1/3</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>Advising</td>
<td>NC</td>
<td>NA</td>
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<td>13 2/3</td>
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### DR. SHANNON THOMPSON

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<td>375:02 Clarinet Ensemble (1)</td>
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### DR. BRAD ULRICH

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<tbody>
<tr>
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<td>14</td>
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<tr>
<td>375:05 Trumpet Ensemble (1)</td>
<td>15 0 2/3</td>
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<td></td>
</tr>
<tr>
<td>Smoky Mountain Brass Quintet</td>
<td>2 NA</td>
<td>2</td>
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<td>Advising</td>
<td>NC</td>
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<tr>
<td><strong>TOTAL</strong></td>
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**DR. JOHN WEST**

### Fall 2014
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<tr>
<td>Associate Dean, Fine &amp; Performing Arts</td>
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<tr>
<td>373:71 Wind Ensemble (1)</td>
<td>52</td>
<td>3</td>
<td>3</td>
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<td>429:01 Instrumental Conducting (2)</td>
<td>23</td>
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<td>3</td>
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<tr>
<td>Supervision of Student Teachers</td>
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<td>NA</td>
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<tr>
<td>Director of Bands</td>
<td>3</td>
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<td><strong>TOTAL (overload)</strong></td>
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### Spring 2015
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<td>373:71 Wind Ensemble (1)</td>
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<td><strong>TOTAL</strong></td>
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**Comments:**

### MR. PAVEL WLOSOK

### Fall 2014
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</thead>
<tbody>
<tr>
<td>Applied Jazz Piano (3 majors; 1 minor)</td>
<td>2</td>
<td>2/3</td>
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<tr>
<td>Applied Studio Class</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
</tr>
<tr>
<td>304:01 Jazz Appreciation (3)</td>
<td>30</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>373:01 Jazz Band (1)</td>
<td>19</td>
<td>3</td>
<td>3</td>
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<tr>
<td>375:13 Jazz Combos (1) (two groups)</td>
<td>12</td>
<td>1 1/3</td>
<td>4</td>
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<tr>
<td>413:01 Jazz Improvisation (1)</td>
<td>9</td>
<td>1 1/3</td>
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<tr>
<td>Advising</td>
<td>NC</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>11</td>
<td>2/3</td>
<td>19</td>
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### Spring 2015
<table>
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<th>Course</th>
<th>#</th>
<th>Load</th>
<th>Cont.</th>
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</thead>
<tbody>
<tr>
<td>Applied Jazz Piano (1 majors)</td>
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<tr>
<td>Applied Studio Class</td>
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<td>2/3</td>
<td>1</td>
</tr>
<tr>
<td>304:01 Jazz Appreciation (3)</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>314:01 Jazz Pedagogy (1)</td>
<td>3</td>
<td>1 1/3</td>
<td>2</td>
</tr>
<tr>
<td>319:01 Music Theory IV (3)</td>
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<td>3</td>
<td></td>
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<tr>
<td>373:01 Jazz Band (1)</td>
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<td>3</td>
<td></td>
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<tr>
<td>375:75 Jazz Combos (1) (maybe two?)</td>
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<td>2/3</td>
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<td>Advising</td>
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<td><strong>TOTAL</strong></td>
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**Comments:**

Increase load for Combos if a second combo is added in Spring.

### MR. STEPHEN WOHLRAB

### Fall 2014
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<tbody>
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<td>Applied Comm. Guitar (9 majors)</td>
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<td>9</td>
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<tr>
<td>Applied Studio Class</td>
<td>0</td>
<td>2/3</td>
<td>1</td>
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<tr>
<td>169:01 Classroom Guitar Tech. (1)</td>
<td>16</td>
<td>1 1/3</td>
<td>2</td>
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<tr>
<td>302:01 History of Rock Music (3)</td>
<td>39</td>
<td>3</td>
<td>3</td>
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<tr>
<td>375:15 Jazz Guitar Ensemble (1)</td>
<td>7</td>
<td>0 2/3</td>
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<tr>
<td>Advising</td>
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<td><strong>TOTAL</strong></td>
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<td>2/3</td>
<td>17</td>
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### Spring 2015
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<tbody>
<tr>
<td>Applied Jazz Guitar (8 majors)</td>
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<td>8</td>
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<tr>
<td>302:01 History of Rock Music (3)</td>
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<td>378:01 Survey of the Music Industry (3)</td>
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<tr>
<td>375:15 Jazz Guitar Ensemble (1)</td>
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<td>2/3</td>
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<tr>
<td>Advising</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>12</td>
<td>1 1/3</td>
<td>17</td>
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**Comments:**

Increase load for Combos if a second combo is added in Spring.
<table>
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<th>Spring 2015</th>
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<tbody>
<tr>
<td></td>
<td># Load</td>
<td>Cont</td>
<td>Course</td>
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<tr>
<td>Larry Black</td>
<td>Applied Trumpet (3 majors)</td>
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<tr>
<td>Kristen Hedberg</td>
<td>Applied Voice (14 BFA MT)</td>
<td>4 2/3</td>
<td>7+1</td>
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<tr>
<td>Eliot Wadopian</td>
<td>Applied Bass (2 majors)</td>
<td>1 1/3</td>
<td>2+1</td>
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<tr>
<td>Alicia Chapman</td>
<td>Applied Oboe (3 maj, 2 min)</td>
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<td>4+1</td>
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<tr>
<td>STAFF</td>
<td>Applied Bass (1 majors)</td>
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**Studio Teaching Assignments**

**Classroom Teaching Assignments**

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<tbody>
<tr>
<td>William Bryant</td>
<td>326:01 Instrumental Meth (3)</td>
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<td>Supervise Student Teachers</td>
<td>1 1/3</td>
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<td>695:01 Music Education (3)</td>
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<td>Maura Colvin</td>
<td>301:71 Music Elem. Class (1)</td>
<td>20</td>
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<td>301:72 Basic Skills (1)</td>
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<td>John Gorecki</td>
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<td>324:71 Music in Middle Sch (2)</td>
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<td>K. Johnson</td>
<td>323:71 Music in Elem Sch (2)</td>
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<td>Don Miller</td>
<td>304:02 Jazz Appreciation (3)</td>
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<td>304:50/51 Jazz Appreciation (3)</td>
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<td>Don Peach</td>
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<td>Supervise Student Teachers</td>
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<tr>
<td>Diane Schallopp</td>
<td>301:72 Music Elem. Class (1)</td>
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<td>301:73 Basic Skills (1)</td>
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<td>Joy Shea</td>
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<td>375:11 Gamelan (1)</td>
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<td>Joe Basile</td>
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<td>Linda Lancaster</td>
<td>101:02 Music Appreciation (3)</td>
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<td>Bryan Burkett</td>
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<td>Greg Hall</td>
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<td>Janis Bryant</td>
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**EPA Non-faculty**

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<tr>
<td>Gonko, Dan</td>
<td>479:01 Dig. Audio Editing (3)</td>
<td>7</td>
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<td>379:01 Intro to Recording Arts (3)</td>
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**Other Faculty/Staff**

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<td>Stanislavskaya, K.</td>
<td>494:01 MT Musicianship I (3)</td>
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<td>494:01 MT Musicianship II (3)</td>
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<td>(Stage &amp;Screen)</td>
<td>376:01 Musical Theatre (1)</td>
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<td>Tanguay, M. (GA)</td>
<td>375:02 Clarinet Ensemble (1)</td>
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<td>168:01 String Class (1)</td>
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<td>Leitch, Kyle (GA)</td>
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### Enrolled Student Demographics by Regular Term

**College of Fine and Performing Arts**

**Music**

*All Bachelors Programs*

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<th>(Number of Students)</th>
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**Class level**

- Freshman: 70, 54, 59, 41, 52, 50, 44, 39, 35, 25
- Sophomore: 37, 32, 44, 40, 35, 25, 48, 35, 31, 29
- Junior: 45, 32, 36, 30, 40, 31, 28, 23, 42, 31
- Senior: 53, 65, 52, 66, 52, 64, 55, 59, 62, 73
- Undergraduate: 205, 183, 191, 177, 179, 170, 175, 156, 170, 159
- Masters: 1
- Post-Masters: 1
- Doctorate - Professional: 1
- Doctorate - Research: 1
- Graduate: 1

Total students: 205, 183, 191, 177, 179, 170, 175, 156, 170, 159

Prepared by Office of Institutional Planning and Effectiveness
Enrolled Student Demographics by Academic Year

College of Fine and Performing Arts

Music

All Bachelors Programs

(# of students)

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## New Student Averages
### College of Fine and Performing Arts
#### Music

*All Bachelors Programs*

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forming Arts

rs Programs
Prospective Music Students

Admission

In order to become a music major or minor at Western Carolina University, you must be accepted by both the University and the School of Music.

- **Acceptance to the University** is based upon academic standards common to all students at the University.
- **Acceptance to the School of Music** is based upon demonstration of your skills and performance ability in a live audition for members of the music faculty.

How to Apply

- You must apply to the University through the Admissions Office.
- You must also apply to the School of Music by submitting the Audition Application form (PDF). Please download this form, fill it out, and mail it to the address listed on bottom of the form.

Auditions

For more information on auditioning for the School of Music, click here.

Degree Programs

Our undergraduate programs emphasize the academic and performance skills you need for success.

- **Commercial and Electronic Music (B.M.)**
- **Music Education (B.M./B.S.Ed.)**
- **Music Industry (B.A.)**
- **Music Performance (B.M.)**

Instrumental and Vocal Studios

Whether your performing area is woodwind, brass, percussion, keyboard, or voice, or even commercial & electronic music, our exceptional faculty of recognized and respected professionals will provide you with the training you need to excel. Use the links at the upper right of this page to go to the studio in which you are interested.

Ensembles

Western's music program offers a broad selection of performance opportunities through various vocal and instrumental ensembles while utilizing our up-to-date facilities.

More Information

For more information about being a Music student, please follow this link to information for Current Music Students.
Undergraduate Music Auditions

To be fully admitted into the School of Music as a major or minor, you must:

- Apply to the School. Download the application form (PDF), fill it out, and mail it to the address listed on the form.
- Be admitted to Western Carolina University. Note: admission to the University does not guarantee admission to the School of Music.
- Complete a satisfactory live audition for the music faculty. Audition requirements are listed below.
- Submit a letter of reference concerning your prospect for professional study.
- Complete the Music Aptitude/Placement Exam on the audition day or during the first week of classes.

Audition Dates for 2015-2016
- Saturday 28 February 2015
- Friday 6 March 2015

Please make every effort to audition on one of these days. In special circumstances, other dates may be arranged by contacting the School Office at 828-227-7242.

You must audition by 6 March 2015 in order to receive full consideration for admission and scholarships. Many of the studios will be filled after this date, so later auditions may be considered only for entry in subsequent semesters.

Undergraduate Audition Requirements
Please see our Audition Solo List for suggestions in preparing your audition repertoire.

Winds, Brass, and Strings
1. Play a prepared solo (accompaniment not required).
2. Play scales (as many as possible).
3. Sight read.

Percussion
1. Audition on snare, tympani, and marimba (Bring your own mallets and a drum pad for your warm-up.)
2. Demonstrate rudiments
3. Sight read.
4. Download the Audition Requirements for Percussionists - 2014 (PDF)

Keyboard Instruments
1. Play two prepared solos, contrasting in style.
2. Play scales.
3. Sight read.
Voice

1. Sing two prepared solos from memory. (An accompanist will be provided, or you may bring your own.)
2. Demonstrate vocal range.
3. Sight read

Jazz & Bass Guitar

1. Play prepared solo.
2. Play scales, chords, demonstrate improvisational skills, and sight read.
3. Download the Audition Requirements for Jazz Guitar (PDF)

Commercial and Electronic Music

- For Jazz Studies, contact Mr. Pavel Wlosok: 828-227-3261.
- For MultiMedia, Recording Arts, or Music Synthesis, contact Dr. Bruce Frazier: 828-227-2400.
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School of Music Faculty Administrative Structure

Director

Music Executive Committee
Director serves as Chair

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<tr>
<th>Program Coordinators</th>
<th>Elected Members</th>
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<tr>
<td>Music Education</td>
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<tr>
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<tr>
<td>Voice, Piano, &amp; Guitar</td>
<td>Academic Areas</td>
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Program Coordinators:
- Serve by virtue of service roles for which they receive release time, as long as they retain the position as program coordinator
- Appointed by Director

Members-at-Large
- One-year term(s)
- Elected by entire full-time faculty each Fall, one from each of four groups based on teaching assignments

All members of the executive committee, regardless of office, are expected to represent the best interests of the School of Music as a whole, in addition to the special areas for which they may be responsible.
Responsibilities of Committees

Executive Committee
- Membership: Director (chair), Academic Program Coordinators (2), and Elected Members (4)
- Elected Members serve one-year terms, and may be re-elected for a maximum of three consecutive terms
- Assists and advises Director in the operation of the department
- Receives, considers, and approves proposals for consideration by the faculty
- Receives, considers, and responds to faculty requests for funding for equipment, travel, guest artists, etc.
- Proposals for consideration by this committee may come from standing or ad hoc committees, individual faculty, or the department head
- Meets weekly or at the call of any member of the committee

Graduate Advisory Committee (phasing out Spring 2015)
- Membership: Director (chair), elected representatives of Applied Study, Graduate Core, Music Education, and Commercial & Electronic Music (staggered terms)
- Meets at least monthly at the call of the Director, who serves ex officio
- Responsible for all aspects of the graduate programs in music

Collegial Review Committee
- Membership: Six tenured faculty, two elected annually to staggered three-year terms
- Meets at the call of the Director, who serves ex officio without a vote
- Considers applications for tenure, promotion, and reappointment
- Each search committee must include at least one member of the Collegial Review Committee
- Makes recommendations for revisions to the School of Music Collegial Review Document as necessary

Scholarship Committee
- Membership: Director of Bands, Director of Choral Activities, Representatives of Woodwind, Brass, Voice, and Other studios (4)
- Meets at the call of the chair or the Director, who serves ex officio
- Elects its own chair
- Reviews prior recipients of awards to determine eligibility for renewal
- Considers all scholarship recommendations received from faculty
Basic Musicianship Committee
- Membership: volunteer faculty teaching in music theory, aural skills, history, and literature
- Meets as necessary at the call of the chair or Director, who serves ex officio
- Coordinates the academic areas of the Music Core
- Forms subcommittees as necessary to review and select textbooks, supporting materials, and teaching strategies for specific courses

Applied Music Committee
- Membership: One representative from each performance area (brass, woodwind, voice, keyboard, percussion, and strings) selected by each group of studios (elects its own chair)
- Meets as necessary at the call of the chair or Director, who serves ex officio
- Monitors the evaluation of student performance in juries, exams, hearings, and recitals

Faculty with Supervisory Duties
In addition to the standing committees of the departments, some faculty have supervisory duties. These duties may or may not involve a reduction in teaching load. *Duties for which a load reduction is given are expected to involve a commitment of time considerably beyond what would be expected if done as “service to the university.” As a general guideline, these responsibilities may involve 3-4 hours of student contact, rehearsal, and/or office work per week per hour of release time given. Duties for which a teaching load reduction is given do not satisfy the expectation of voluntary “service” as a matter of good faculty citizenship in matters of tenure, promotion, or reappointment.*

Faculty Supervisors may bring concerns and proposals to the appropriate Program Coordinators, Area Representatives, the Director, or to the Executive Committee as necessary.

Liaisons: Friends of the Arts, Library, LCE, etc.

Maintenance: Percussion Equipment; Electronic Classroom and Teaching Carts; CAT

Performance: Accompanying for Student Recitals; Director of Bands; Director of Choral Activities; Scheduling of Student Recitals, etc.

Publications: Recruiting Materials; Fine Arts Calendar; Rondo Editor; Webmaster

Student organizations with Faculty Advisors: Music Educators National Conference; Kappa Kappa Psi; Phi Mu Alpha; Sigma Alpha Iota; Flute Society, etc.
Western Carolina University
School of Music

Facilities and Major Equipment

Buildings used by the School of Music

Coulter Building
- Teaching Studios/Offices
- Rehearsal Rooms
- Recital Hall
- Classrooms
- Piano Lab
- Technology Lab
- Student Lockers
- Practice Rooms (21)
- SOM Offices
- Band Library
- Choral Library
- Storage room

Belk Building
- Teaching Studios/Offices
- Commercial/Electronic Rehearsal Room
- Classroom (shared with all other departments/schools)

Center for Applied Technology (CAT)
- Recording Studio
- MIDI workrooms

John W. Bardo Fine and Performing Arts Center (BAC)
- Auditorium for major performances/festivals
- Studio Theatre to support major performances

Equipment

CAT Center – selected list of important equipment

- Solid State Logic C200 Mixing Console
- Sony DMX R100 Mixing Console
- Avid Pro Tools HDX systems
- TC Electronic System 6000
• Lexicon 300 Digital Reverb
• 5.1 Genelec Surround Monitoring
• 2.1 Focal Solo6 Be Stereo Monitoring
• Preamps by Focusrite, Great River, API, Millennia, and more
• Microphones by Neumann, Royer, AKG, Blue, Shure, and more
• Plugins by Waves, McDSP, and UAD, with Native Instruments, Vienna Symphonic Library, and EastWest virtual instruments.

School of Music Equipment

The instrument and equipment inventory of the School of Music is extensive and providing a complete list in this document would prove cumbersome. Inventoried lists (equipment/instruments that are “tagged”) are limited to purchases over $5000.

Some Selected Highlights

• 2 Steinway 9ft grand pianos in the Recital Hall (numerous other pianos of varying levels of quality)
• Extensive inventory of marching band instruments and equipment for a 500 member band (e.g. 32 Sousaphones, professional sound reinforcement equipment, uniforms, etc)
• Digital Piano Lab
• Large inventory of brass, woodwind and percussion instruments to support concert ensembles (e.g. oboes, English Horn, contrabassoon, multiple marimbas (2 five-octave and others) and sets of timpani, etc
• Music Technology Lab (computers, keyboards, software, etc)
• World music instrument sets (e.g. several different Gamelan sets)
• Equipment Truck (badly in need of replacement) and two semi-trailers

Software

There is a wide variety of music software used by the various components of the SOM. The C/E program uses Pro Tools, Final Cut, among many others. They have an extensive collection of sound libraries.

Standard software such as Finale, SmartMusic, is ubiquitous in the SOM.

All faculty are expected to use MS Office Suite as the standard for communication throughout the university. This is supplied to every faculty member and student.
School of Music
Support Personnel

Administrative Support Associate  Ms. Sheila Frizzell

Administrative Support Associate (half-time)  Ms. Whitney McCall

**Graduate Assistants (non-teaching)  Dillon Ingle
Ryan Cameron

**This semester (Spring 2015) will mark the end of the graduate program. We will no longer have any graduate assistants.

CAT Center Assistant  Mr. Joe Basile (temporary position supplied by Dean’s Office)
## Travel

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TECHNOLOGY

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It should be noted that 2011-12, the marching Band was given money from E/T accounts to use for travel

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Music Periodicals in Hunter Library
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<td>Acoustic guitar [electronic resource]</td>
<td>Guitar music -- Periodicals; &quot;Guitarists -- Periodicals&quot;; &quot;Guitar -- Periodicals&quot;; &quot;Electronic journals&quot;</td>
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<td>Music -- Instruction and study -- Periodicals</td>
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<td>American choral review [electronic resource]</td>
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<td>The American journal of music, and musical visitor [microform]</td>
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<td>Music -- Periodicals; &quot;Musique -- Périodiques&quot;; &quot;Musique -- Étude et enseignement -- Périodiques&quot;; &quot;Music fast (OCoLC)fst01030269&quot;; &quot;Music -- Instruction and study. fast (OCoLC)fst01030347&quot;; &quot;Music -- Instruction and study -- Periodicals&quot;; &quot;Periodicals. fast (OCoLC)fst01411641&quot;</td>
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<td>The American musical magazine [microform]</td>
<td>Church music -- To 1800 -- Periodicals</td>
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<td>The American organist [electronic resource]</td>
<td>Organ (Musical instrument) -- Periodicals; &quot;Musique -- Périodiques&quot;; &quot;Orgue -- Périodiques&quot;; &quot;Musique fast (OCoLC)fst01030269&quot;; &quot;Organ (Musical instrument) fast (OCoLC)fst01047572&quot;; &quot;Music -- Periodicals&quot;; &quot;Periodicals. fast (OCoLC)fst01411641&quot;</td>
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<td>The American recorder [electronic resource]</td>
<td>Music -- Periodicals; &quot;Musique -- Périodiques&quot;; &quot;Flute à bec -- Périodiques&quot;; &quot;Music fast (OCoLC)fst01030269&quot;; &quot;Recorder (Musical instrument) fast (OCoLC)fst01091586&quot;; &quot;Recorder (Musical instrument) -- Periodicals&quot;; &quot;Periodicals. fast (OCoLC)fst01411641&quot;</td>
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<td>Annual index to popular music record reviews</td>
<td>Sound recordings — Reviews — Indexes — Periodicals; “Popular music — Discography”</td>
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<td>Australian journal of music education [electronic resource]</td>
<td>School music — Instruction and study — Australia; “School music — Instruction and study. fast (OCoLC)fst01107642”; “School music — Instruction and study — Periodicals”; “Australia. fast (OCoLC)fst01204543”; “Periodicals. fast (OCoLC)fst01411641”</td>
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<td>Bluegrass music news [electronic resource] : official publication of the Kentucky Music Educators Association</td>
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<td>Boston musical gazette [microform]</td>
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<td>Boston musical visitor [microform.]</td>
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<td>Bouwsteenen [electronic resource] : ... jaarboek der Vereeniging voor Nederlandsche Muziekgeschiedenis</td>
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<td>The British musician and musical news [microform]</td>
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<td>The bulletin of historical research in music education [electronic resource]</td>
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<td>Critical studies in improvisation [electronic resource]</td>
<td>Improvisation (Music) -- Periodicals;&quot;Improvisation (Music) -- Social aspects -- Periodicals&quot;;&quot;Jazz -- Periodicals&quot;;&quot;Jazz -- Social aspects -- Periodicals&quot;;&quot;Electronic journals&quot;</td>
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<td>Dwight's journal of music, a paper of art and literature</td>
<td>Keyboard instrument music -- Periodicals;&quot;Instrumental music -- Periodicals&quot;;&quot;Instrumental music. fast (OCoLC)fst00974414&quot;;&quot;Keyboard instrument music. fast (OCoLC)fst00986987&quot;;&quot;Keyboard instruments. fast (OCoLC)fst00986996&quot;;&quot;Keyboard instruments -- Periodicals&quot;;&quot;Periodicals. fast (OCoLC)fst01411641&quot;</td>
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<td>Early music history [electronic resource]</td>
<td>National Early Music Association -- Periodicals;&quot;National Early Music Association. fast (OCoLC)fst00688668&quot;;&quot;Music -- 15th century -- History and criticism -- Periodicals&quot;;&quot;Music -- 16th century -- History and criticism -- Periodicals&quot;;&quot;Music -- 17th century -- History and criticism -- Periodicals&quot;;&quot;Early-music specialists -- Great Britain -- Periodicals&quot;;&quot;Early-music specialists. fast (OCoLC)fst00900675&quot;;&quot;Music fast (OCoLC)fst01030269&quot;;&quot;Music -- 500-1400 -- History and criticism -- Periodicals&quot;;&quot;Great Britain. fast (OCoLC)fst01204623&quot;;&quot;Criticism, interpretation, etc. fast (OCoLC)fst01411635&quot;;&quot;Periodicals. fast (OCoLC)fst01411641&quot;</td>
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<td>Early music performer [electronic resource] : a quarterly newsletter dedicated to questions of early music performance, then and now</td>
<td>Music fast (OCoLC)fst01030269;&quot;Music -- 18th century -- History and criticism -- Periodicals&quot;;&quot;Musikgeschichte (Fach) swd&quot;;&quot;Periodicals. fast (OCoLC)fst01411641&quot;;&quot;Zeitschrift. swd&quot;;&quot;Criticism, interpretation, etc. fast (OCoLC)fst01411635&quot;</td>
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<td>Electronic musician [print + electronic resource]</td>
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<td>Empirical musicology review [electronic resource]</td>
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<td>EQ [electronic resource]</td>
<td>Ethnomusicology industry -- Periodicals;&quot;Sound -- Recording and reproducing -- Periodicals&quot;</td>
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<td>Rap (Music) -- Periodicals; &quot;Hip-hop -- Periodicals&quot;</td>
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<td>Film score monthly [electronic resource]</td>
<td>Motion picture music -- Periodicals</td>
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<td>Fine arts journal [electronic resource] devoted to art, music and literature</td>
<td>Music -- Periodicals; &quot;Art -- Periodicals&quot;</td>
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<td>Il Flauto dolce [electronic resource] / Società italiana del flauto dolce</td>
<td>Recorder (Musical instrument) -- Periodicals; &quot;Recorder music -- Periodicals&quot;</td>
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<td>Folklore and folk music archivist</td>
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<td>Fontes artis musicae [electronic resource]</td>
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<td>Frankfurter Zeitschrift für Musikwissenschaft [electronic resource] FZMw</td>
<td>Musicology -- Periodicals</td>
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<td>The Galpin Society journal [electronic resource]</td>
<td>Gender identity in music -- Periodicals; &quot;Music -- Instruction and study -- Periodicals&quot;; &quot;Sex differences -- Periodicals&quot;</td>
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<td>Gender, education, music, and society [electronic resource]</td>
<td>Professeurs de musique -- Formation -- États-Unis -- Périodiques; &quot;School music -- Instruction and study -- United States -- Periodicals&quot;; &quot;Music teachers -- Training of -- United States -- Periodicals&quot;; &quot;Musique dans les écoles -- Étude et enseignement -- États-Unis -- Périodiques&quot;; &quot;Electronic journals&quot;</td>
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<td>General music today [electronic resource]</td>
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<td>The Horn call [electronic resource]: journal of the International Horn Society</td>
<td>Musique de cor. rasuqam; &quot;Horn (Musical instrument) -- Periodicals&quot;; &quot;Horn music -- Periodicals&quot;; &quot;Cor (Instrument de musique) rasuqam&quot;</td>
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<td>Intégral [electronic resource]: the journal of applied musical thought</td>
<td>Analyse musicale -- Périodiques; &quot;Musical analysis -- Periodicals&quot;; &quot;Music theory -- Periodicals&quot;; &quot;Théorie musicale -- Périodiques&quot;</td>
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<td>International journal of music education [electronic resource] / International Society for Music Education</td>
<td>School music -- Instruction and study -- Periodicals; &quot;Music -- Instruction and study -- Periodicals&quot;</td>
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<td>International review of the aesthetics and sociology of music [electronic resource]</td>
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<td>Music -- Bio-bibliography -- Periodicals; &quot;Music -- Societies, etc. -- Directories&quot;</td>
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<td>Journal of church music</td>
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<td>The Journal of country music [print + electronic resource]</td>
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<td>Journal of historical research in music education [electronic resource]</td>
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<td>Journal of interdisciplinary music studies [electronic resource] Disiplinlerarası Müzik Araştırmaları Dergisi</td>
<td>Music -- Periodicals; &quot;Sound -- Periodicals&quot;</td>
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<td>Journal of music and meaning [electronic resource] JMM</td>
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<td>Journal of music history pedagogy [electronic resource]</td>
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<td>Journal of music theory [electronic resource]</td>
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<td>The Journal of musicological research [electronic resource]</td>
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<td>Journal of popular music studies [electronic resource]</td>
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<td>Journal of renaissance and baroque music [electronic resource]</td>
<td>Music -- 16th century -- History and criticism -- Periodicals; &quot;Music -- 17th century -- History and criticism -- Periodicals&quot;; &quot;Music -- 18th century -- History and criticism -- Periodicals&quot;; &quot;Musik swd&quot;; &quot;Renaissance swd&quot;; &quot;Barock swd&quot;; &quot;Music fast (OCoLC)fst01030269&quot;; &quot;Criticism, interpretation, etc. fast (OCoLC)fst01411635&quot;; &quot;Periodicals. fast (OCoLC)fst01411641&quot;; &quot;Zeitschrift&quot;</td>
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<td>Journal of the Association for Music &amp; Imagery [electronic resource] : journal of the AMI</td>
<td>Music therapy -- Periodicals; &quot;Imagery (Psychology) -- Therapeutic use -- Periodicals&quot;; &quot;Visualization -- Therapeutic use -- Periodicals&quot;; &quot;Image mentale. rasuqam&quot;; &quot;Musicothérapie. rasuqam&quot;; &quot;Usage thérapeutique. rasuqam&quot;; &quot;Visualisation (Psychologie) rasuqam&quot;</td>
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<td>Journal of the International Folk Music Council [electronic resource]</td>
<td>Musique folklorique -- Histoire et critique -- Périodiques; &quot;Volksmusik. gtt&quot;; &quot;Folk music. fast (OCoLC)fst01030269&quot;; &quot;Music fast (OCoLC)fst01030269&quot;; &quot;Music -- Periodicals&quot;; &quot;Folk music -- Periodicals. fast (OCoLC)fst01411641&quot;</td>
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<td>Journal of the musical arts in Africa [electronic resource]</td>
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<td>Lied und populäre Kultur [electronic resource] : Jahrbuch des Deutschen Volksliedarchivs</td>
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<td>The Lyre [microform]</td>
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<td>Music in art [electronic resource] : international journal for music iconography</td>
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<td>The Musical companion -- or, Songster's magazine [microform]</td>
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Music Databases in Hunter Library
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<td>American Memory</td>
<td>Library of Congress</td>
<td>American Memory is a gateway to the Library of Congress's vast resources of digitized American historical materials which include manuscripts, prints, photographs, posters, maps, sound recordings, motion pictures, books, pamphlets, and sheet music.</td>
</tr>
<tr>
<td>Classical Music Library</td>
<td>Alexander Street Press</td>
<td>Classical Music Library is the world's largest multi-label database of Classical music recordings for listening and learning in libraries. Coverage of repertoire is increasing as new labels are added (currently over 32 labels).</td>
</tr>
<tr>
<td>Classical Scores Library</td>
<td>Alexander Street Press</td>
<td>Musical scores in digital format. Content can be searched or browsed by type, genre, composer, time period, instrument, and more. When available, audio is provided through links to Classical Music Library.</td>
</tr>
<tr>
<td>International Index to Music Periodicals Full Text</td>
<td>ProQuest</td>
<td>Musical scores in digital format. Content can be searched or browsed by type, genre, composer, time period, instrument, and more. When available, audio is provided through links to Classical Music Library.</td>
</tr>
<tr>
<td>IPA Source</td>
<td>IPAsource.com</td>
<td>Provides the largest resource for International Phonetic Alphabet (IPA) transcriptions and literal translations of opera arias and art song texts. Accurate word-for-word translations are available in PDF format. Only works published before 1923 are included.</td>
</tr>
<tr>
<td>SingersBabel</td>
<td>SingersBabel</td>
<td>SingersBabel offers a suite of tools to help you learn the meaning and pronunciation of texts found in oratorios, secular and sacred choral music, cantatas, art songs, and song cycles. Improve your diction when singing in German, French, English or Latin with IPA pronunciation guides and sound sets spoken by male and female native speakers.</td>
</tr>
<tr>
<td>Smithsonian Global Sound</td>
<td>Alexander Street Press</td>
<td>Smithsonian Global Sound for Libraries, produced in partnership with Smithsonian Folkways Recordings, includes the published recordings owned by the non-profit Smithsonian Folkways Recordings label and the archival audio collections of the legendary Folkways Records, Cook, Dyer-Bennet, Fast Folk, Monitor, Paredon and other labels, as well as music collected by recordists internationally.</td>
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Other Music Resources in Hunter Library
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<th>Other library specific resources for the Music Department</th>
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<tr>
<td>Librarian liaison to the Music Department whose duties include collection development for Music, information literacy classes for Music students, and outreach to faculty in the department</td>
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<tr>
<td>Customized class sessions on library resources for music classes are available to all faculty in the department</td>
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<tr>
<td>Individual research consultations with librarian available to all students and faculty in the department</td>
</tr>
<tr>
<td>Research guides created specifically for Music resources available on the Library’s website</td>
</tr>
<tr>
<td>Online chat and live research available to students and faculty. The service is available Monday-Friday &amp; Sunday (during work hours) from WCU librarians. Weekday nights and Saturdays are available from other librarians in NC through NCLive.</td>
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</tbody>
</table>
Dr. Andrew Adams

Curriculum Vitae

Associate Professor of Music
Western Carolina University, Cullowhee, NC

School of Music
469 Coulter Music Building
Cullowhee, NC 28723

(828) 227-3953, office
(828) 550-0404, cell
aadams@wcu.edu

Education

Doctor of Musical Arts
University of Colorado at Boulder
Piano Performance and Pedagogy 2005

Doctoral Study
University of Michigan at Ann Arbor
Accompanying and Chamber Music 1997-98

Master of Music
University of Illinois at Urbana-Champaign
Vocal Coaching and Accompanying 1990

Bachelor of Music
University of Missouri at Kansas City
Piano Performance and Pedagogy 1988

Teaching Experience

April 2007 to Present
Associate Professor
Western Carolina University
Tenured, Spring 2013

Courses Taught:
Writing about Music (Graduate), Applied Piano, Class Piano I-IV, Accompanying, Piano Pedagogy, Piano Literature

August 2006 to April 2007
Visiting Assistant Professor
Western Carolina University

Courses Taught:
Applied Piano, Class Piano I and II, Music Appreciation

August 2003 to May 2006
Lecturer
Iowa State University

Director of Collaborative Piano and Head Vocal Coach

Courses Taught:
Diction for Singers, Opera Studio (Co-director)
Significant University-wide Service at Western Carolina University

January 2014 to Present
Appointed Coordinator of campus-wide implementation of Activity Insight (Digital Measures) by Interim Provost Beth Tyson Lofquist. Work with all colleges and schools to customize the database for use in promotion and tenure processes and to collect data on school service and engagement.

2014-2015
College of Fine and Performing Arts Representative on the Quality Enhance Plan (QEP) Redesign Committee for SACSCOC Reaffirmation. I also serve on the rubric design subcommittee to assess QEP proposals from faculty and staff in the spring of 2015.

2014-2016
University Promotion and Tenure Committee

2012-2015
Faculty Senate
  Rules Committee (2014-2015)
  Faculty Affairs Council (2013-2014)
  Collegial Review Council (2012-2013)

Editorial Board of The Journal of Singing and Editor of Online Index

I was appointed to the Editorial Board of The Journal of Singing published by the National Association of Teachers of Singing in August 2008. In publication since 1944 and with subscribers around the world, the Journal is the most prestigious scholarly magazine in the field of classical singing, voice science, and vocal coaching. One of only seven members of the board, I review dozens of articles each year submitted by scholars from a broad range of voice-related specialties.

In 2010 I was named Editor of the Journal of Singing Online Index. As part of my duties, I wrote an abstract for every article published in each of the five yearly numbers. I posted over two hundred abstracts before stepping down from the position in February 2014.

Major Publications


This critical edition of Hanon’s piano studies corrects errors and omissions that have gone unaddressed since the nineteenth century. The book was prepared with Dr. Bradley Martin, Associate Professor of Music at Western Carolina University.

Dr. Andrew Adams

This edition is the first to be based on the composer’s manuscripts housed at the Bibliothèque National de France and corrects hundreds of errors and discrepancies found in earlier editions. The score was prepared with Dr. Travis Bennett, Associate Professor of Horn at Western Carolina University. In a review published in *The Horn Call* (Feb. 2013), Dr. Virginia Thompson of West Virginia University wrote, “this outstanding [edition]...resolves many questions—unanswered for ages—about inconsistencies in articulations.”

**Self-Published Book**

*Sergei Rachmaninoff: School of Musicianship and Technique* (Amazon.com, CreateSpace).

Based on an interview from 1924 with composer and pianist Sergei Rachmaninoff (1873-1943), this volume outlines the chord, arpeggio, and scale series that Rachmaninoff himself practiced and advocated. 500 copies sold since 2012.

**Articles in Piano Professional (United Kingdom)**

In 2013 I began a continuing series of articles on science and piano performance in *Piano Professional*, the official journal of the United Kingdom chapter of the European Piano Teachers’ Association. The column was begun at the request of noted British concert pianist Murray MacLachlin, Head of Keyboard at Chetham’s School of Music, Tutor at the Royal Northern College of Music in Manchester, Artistic Director of the Chetham’s International Summer School and Festival, and an internationally active soloist and recording artist. In an email from 2012 regarding my prior articles for *Piano Professional*, MacLachlin wrote, “It is wonderful to have submissions from a musician and writer of your stature.” The series explores historic and contemporary scientific research into piano performance for readers in England and in the twelve other countries in which the magazine is distributed.


Dr. Andrew Adams


A revised and expanded version with newly translated sources of my article originally published in The American Music Teacher in 2009 (see below).

Articles and Reviews in Refereed Journals


“Dorothy Taubman’s Teacher: The Life and Writings of Jacob Nicolai Helmann.” The American Music Teacher 62, no. 6 (June/July 2013): 30-34.


“Meditations and Overtones (Margaret Mills, piano) and American Journey (Roger McVey, piano).” [Compact disc reviews]. Journal of the International Alliance for Women in Music 17, no. 1 (Fall 2011): 32-34.


Dr. Andrew Adams


“Sure on this Shining Night: The Biography of a Song.” *Journal of Singing* 62, no. 3 (Jan./Feb. 2006): 259-266.


**Presentations at International Conferences (Accepted by Peer Review)**

“Forgotten Romantic: The Life and Works of Edmund Neupert (1842-1888).”


“Voicing the Silent Language of the Soul: The Life and Works of Clara Kathleen Rogers (1844-1931).”


The 41st International Horn Symposium. Western Illinois University, Macomb, Illinois. June 2-7, 2009. Dr. Travis Bennett, co-presenter.

**Presentations at National Conferences (Accepted by Peer Review)**

“To be shot out of a Machine”: Alice M. Diehl’s *In Human Shape* and the Railway and General Automatic Library.”


Dr. Andrew Adams
“Unfortunate Relations: Lydia Lindgren, Otto H. Kahn, and the Trials of a Swedish Nightingale.”


“The Man Behind The Virtuoso Pianist: Charles-Louis Hanon’s Life and Works.”


“Building Dynamic Diction Courses: The History and Pedagogy of Lyric Diction.”


        A three-hour class/workshop, one of only two at the conference, at the invitation of Dr. Donald Simonson, President of NATS.

“Clara Kathleen Rogers (1844-1931): Composer, Pedagogue, and Author.”


        With Dr. Christina Reitz, Western Carolina University, and Dr. Kristine Hurst-Wajszczuk, University of Alabama, Birmingham.

“Ornamentation in Bellini, Donizetti, and Rossini: Scholarship Meets Performance.”


        Dr. Kristine Hurst-Wajszczuk, University of Alabama, Birmingham, co-presenter.

Presentations for Regional Music Associations

“The Man Behind The Virtuoso Pianist: Charles-Louis Hanon’s Life and Works.”

"The Man Behind The Virtuoso Pianist: Charles-Louis Hanon’s Life and Works."


International and National Performances and Master Classes

2013

University of Memphis
Memphis, Tennessee
Recital with WCU horn professor Travis Bennett. August 2, 2013

Performance of Bruce Frazier’s Collage: Four Textures for Horn and Piano

Virginia Commonwealth University
Richmond, Virginia
Recital with WCU horn professor Travis Bennett. March 8, 2013
Première of Bruce Frazier’s Collage: Four Textures for Horn and Piano

2011

Auburn University
Auburn, Alabama
Recital with WCU horn professor Travis Bennett. Feb. 24, 2011.

Soloist with the Jefferson City Symphony
Jefferson City, Missouri
Feb. 5, 2011.

2010

University of Northern Iowa
Cedar Falls, Iowa

Agnes Scott College
Decatur, Georgia

University of Alabama
Birmingham, Alabama

University of Texas
Austin, Texas

NATS 51st National Conference. Salt Lake City, Utah
Pianist for world première of David Sisco’s song cycle Missed Connections; accompanist for singers in NATSAA Competition; and pianist for two master classes. July 2-6, 2010.

2009

University of Alabama
Birmingham, Alabama

University of Alabama
Birmingham, Alabama
Master class for voice students. Sept. 15, 2009

Dr. Andrew Adams
Soloist with the Jefferson City Symphony  Jefferson City, Missouri
Feb. 10, 2009

2008
University of Alabama  Birmingham, Alabama

University of Alabama  Birmingham, Alabama
Master class for voice students. March 19, 2008

2007
Sanibel Island Music Festival  Sanibel Island, Florida
Recital with Mezzo-soprano Mary Creswell. Recorded for broadcast on

Southeast Horn Workshop  Athens, Georgia

2005
Kaliningrad Philharmonic Orchestra  Kaliningrad, Russia
Chamber Concerts with Iowa State University Faculty and Members of the

2001
Vera Scammon International Voice Competition  Denver, Colorado

1999, 1998
Friedrich Schorr International Voice Competition  Adrian, Michigan

1996-2001
Utah Festival Opera Company  Logan, Utah
Numerous song and chamber recitals in conjunction with summer opera

Professional Affiliations

Music Teachers National Association
College Music Society
National Association of Teachers of Singing
North Carolina Music Teachers Association
American Tobias Matthay Association for Piano

Dr. Andrew Adams
Professional Curriculum Vita

Education

University of Kentucky (Lexington, KY)
Major Field: Oboe Performance
Minor Field: Music Theory
Theory Certificate, 2002

University of Northern Iowa (Cedar Falls, IA)
Major Field: Oboe Performance

University of Nebraska at Omaha
Major Field: Music Education

D.M.A. 2003
M.A. 2000
B.F.A. 1976

Teaching History

Western Carolina University: Associate Professor, Oboe/Theory (Cullowhee, NC) 2004 - present
Responsibilities include: Applied oboe at the undergraduate and graduate levels; Weekly studio classes in Oboe Performance, Literature, Pedagogy; Music Theory and Aural Skills.

Additional assignments have included: Western Carolina Woodwind Quintet; Small ensemble coach; Coordinator-Theory and Aural Skills; teach Music Appreciation; Class Piano I & II; Music for the Elementary Classroom Teacher; Supervise student teachers; serve on various committees as needed.

Asbury College: Adjunct Oboe Professor (Wilmore KY) 2000 - 2003
Responsibilities included: Private lessons, Reed making classes, Clinician for Band Festival.

Lexington Public Schools: oboe specialist, Tate’s Creek High School (Lexington KY.) 2002 - 2003
Adjudicator for Fayette County Solos and Ensemble Contest.

Taught K-12 vocal and instrumental music; Taught private lessons.

Special Awards/Honors

FYE advocate nominee 2013, & 2014
Faculty Scholarship Celebration The Instrumentalist; 67, no. 2 (2012) 2013
Finalist for College of Fine and Performing Arts Teaching Award; 2012
Nominated for College of Fine and Performing Arts Teaching Award; 2008
Member Phi Kappa Lambda Honorary Fraternity; 2008 – present
Honorary member, Kappa Kappa Psi Fraternity; 2008
Research/Scholarly Creative Activity


September, 2014 IRB proposal accepted for study on teaching rhythm.


Contributed to WCU’s accreditation report for the National Council for Accreditation of Teacher Education. This can be accessed online at: http://ceap.wcu.edu/accreditation2007visit/SARS.htm

Professional Performances

Numerous performances with Brevard Philharmonic, Asheville and Hendersonville Symphonies, Waterloo/Cedar Falls Symphony Orchestra, area chamber ensembles, as well as performances with Apollo Winds Woodwind Quintet and the Nashville Double Reed Ensemble. In addition, many invited performances outstate. A complete list is available upon request.

Workshops/Clinics/Master Classes/Reviewership

Adjudicator: Invited to adjudicate auditions for All District, Tuscolas HS, January 2013 & 2014.

Guest Clinician: Invited to adjudicate MTNA Woodwind Competition, Young Harris College, Young Harris Georgia, October 30 and 31, 2012. Externally Peer Reviewed


Adjudicator: Invited to adjudicate oboe auditions for All District, Tuscolas HS, January, 2012

Guest Clinician: Appalachian Classical Music Association, Honors Orchestra, Johnson City, TN. (March 11-12, 2011). Externally Peer Reviewed

Master Class: University of Northern Iowa Oboe Studio, Cedar Falls IA. (December 1, 2010). Externally Peer Reviewed

Adjudicator: Appalachian Classical Music Association, Sonata Festival, Johnson City TN. (November 18, 2010). External Peer Reviewed

Seminar Presentation: “Double Reed Adjustment”, North Carolina Music Educators Convention, Winston-Salem, NC. (November 9, 2010). Externally Peer Reviewed

Guest Clinician: Appalachian Classical Music Association, Honors Orchestra, Johnson City, TN. (March 5-6, 2010). Externally Peer Reviewed

Adjudicator: All District Auditions, Tuscolas High School, Waynesville, NC. (January 28, 2010).


Guest Clinician: Hendersonville Youth Symphony Orchestra, Hendersonville, NC.
(November 23, 2009).

**Master Class** – Provided master class for high school oboists during Wind Ensemble Tour (2-26-2009)

**Adjudicator:** Appalachian Classical Music Association, Sonata Festival, Johnson City TN  
(November 8, 2008). *Externally Peer Reviewed*

**Honor Band Clinician (Western Carolina University)**  

**Clinician:** Oboe Master Class, Asbury College Band Festival, Asbury College, Wilmore KY (November, 2002).

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**Curriculum/Course Development**

Designed a Syllabus and Course of Study for graduate course, MUS 641, *Music Theory Pedagogy. Fall, 2009.* Course Proposal accepted, March, 2009; Course taught for the first time, Spring 2011.

Compiled two notebooks containing generic syllabus and course materials for MUS 118 and MUS 218 for use by part time Theory teachers. Fall, 2009

Designed two Course Packets for MUS 118 and MUS 218 to better suit learning needs of WCU students. Fall, 2009

Coordinate and organize Theory Department Composers Recital for students selected from the four semester theory sequence; 2007 - 2011.

Mentor graduate students to teach Aural Skills, mentorship includes some observation and weekly meetings with graduate assistants; Fall 2007 – 2011.

Redesign of MUS 108 and 208, Aural Skills I and II to better suit musical needs of WCU students. Fall, 2006

Organize and set up Peer Tutor with the CatCenter for Theory and Aural Skills students. Fall 2006 - present

Coordinate, supply materials, and assist all faculty who teach the first two semester of the Aural Skills sequence, MUS 108 and MUS 208. Fall 2006 – present.


Designed course of study for Applied Oboe and Oboe Reed Making at WCU.

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**Special Preparation of Students: Honors/Awards**

Marah Stefanisko auditioned and awarded out of state tuition waiver to University of Georgia, Athens. In addition she was awarded a ½ tuition scholarship Spring 2014

Marah Stefanisko auditioned and won 1st chair, all district and placed 2nd in all state competition Spring, 2014

Eric Jackson auditioned and performed solo with the School of Music Wind Ensemble Spring, 2014

Eric Jackson, invited to perform with ‘Sacred Winds’ of Hazard Kentucky June, 2013 & 2014

Eric Jackson, concerto competition winner- performed in concert with Leanna Smith accompanied by the Cullowhee Civic Orchestra May 4, 2013


Erin Pugh, awarded ‘Outstanding Graduate Student 2011-12 school year Spring, 2012

Beth Vance (BSED, 2011); teacher at Southwood Elementary, North Carolina Fall, 2011

Maggie Jennings (graduate student) *The Relationship of Aural Skills Training and Choral Intonation Practice;* *Western Carolina University Graduate Research Symposium, First Place March 24, 2011*

Erin Pugh auditioned and performed solo with the School of Music Wind Ensemble Spring, 2011

Beth Vance, awarded the ‘Outstanding Prospective Teacher’ Award Spring, 2011
Alyssa Gilliken, freshman, presented *Music Theory: The Musical Elements that Give Life to Lyrics*; at NCUR, National Conference of Undergraduate Research. Spring, 2010

Erin Pugh accepted at the University of Kentucky to attend graduate school, scholarship offered Spring, 2009

Erin Pugh auditioned and performed solo with the School of Music Wind Ensemble Spring, 2009

**Service Learning**

organized oboe studio performance and demonstration at Fairview Elementary, Sylva NC. 4-3-13.

organized oboe studio performance and demonstration at Fairview Elementary, 4-27-2012

organized oboe studio performance and demonstration at Cullowhee Valley Elementary, April 20, 2012

organized oboe studio performance and demonstration at Cullowhee Valley Elementary, April 2011.

organized Double Reed Studios performance and demonstration of instruments at Cullowhee Valley Elementary, April 2010.

organized Double Reed Studios performance and demonstration of instruments at Cullowhee Valley Elementary, April 2010.

organized Double Reed Studios performance and demonstration of instruments for grades 2-4 at Smokey Mountain Elementary School, April 21, 2009.

performed with gamelan for Theatre in Education “Tales of Trickery” 1-22 and 1-23, 2009.

Performances for area elementary students


performed at FPAC with WCU Faculty Woodwind Quintet to introduce woodwind instruments to approximately 700 elementary students from Jackson County, September, 2008.

organized and directed a presentation of the double reeds featuring the oboe, oboe d’amore, English horn, bassoon and contrabassoon to elementary students at Cullowhee Valley Elementary School, and again at Heritage Christian School, Sylva, November, 2008.

oboe studio gave a presented informal concert to fourth graders at Smokey Mountain Elementary School, November, 2006.

double reed trio gave a concert/presentation at Claxton Elementary School, Asheville, April 28, 2006.

**Service**

Numerous committee assignments at all levels of the university along with many volunteer performances, service to students and numerous recruiting activities. A complete list is available upon request.

**Professional Growth**

Attended Atlanta Symphony Concerts with oboe studio November 23, 2013 and April 13, 2014.

Hosted reed making class at WCU taught by Dewayne Pigg, Professor from Middle Tennessee State University, Murfreesborough, Tennessee, 4-21-12.

Observed Aural Skills Class at Belmont University taught by Dr. Margie Yankovich, Nashville, Tennessee, 11-16-11.

Studied advanced performance techniques with Nancy Clauter, Associate Professor of Oboe, University of Kentucky, Lexington KY, 2009.
Studied reed making techniques with New York oboist, David Powell, (DMA Mannes College), 2007.
Participated in reed making by class by Yuki Harding hosted at Brevard College, 2006.
Participated in master classes with Martin Shuring, Associate Professor of Oboe, Arizona State University and Principal Oboe, Phoenix Symphony, 2001 and 2002.
Participated in masterclasses with Dr. Ashley Barret, University of North Carolina Greensboro, 2002.
Participated in a master class by Richard Woodhams, Professor of Oboe, Curtis Institute of Music and Principal Oboe, Philadelphia Orchestra, 1974.

**Oboe Teachers**

*Catherine Paulu (1972)*
(MM Eastman School of Music; professor of oboe, University of Wisconsin).

(MM Northwestern University; oboist for Mannheim Steamroller).

*Kermit Peters (1973 – 1974)*
(DMA Arizona State University; professor of oboe, University of Nebraska at Omaha).

(MM. University of Colorado, professor of oboe, University of Northern Iowa).

*Nancy Clauter (2000-2003)*
(MM. Arizona State University; professor of oboe, University of Kentucky).
Curriculum Vitae
Dr. Mary Kay Bauer
School of Music
Western Carolina University
Cullowhee, North Carolina 28723
828-227-3275
mkbauer@email.wcu.edu

Education:
University of Minnesota, Minneapolis
Doctorate of Musical Arts
Northwestern University, Evanston, Illinois
Masters of Music
Catholic University of America, Washington, D.C.
Bachelor of Music Degree
Somatic Voice Work – Three levels of certification for non-classical voice technique
Shenandoah University

International Study:
American Institute of Musical Study – Graz, Austria
Sessione Senese Per la MusicaE L’arte – Siena, Italy

Employment:
1984-87 Assistant Professor Music, University of South Dakota
Representative courses taught:
Applied Voice
Opera Workshop
Opera History
Opera Director for main stage productions

1987-1988 Graduate Assistant University of Minnesota
Taught 6 sections of Class Voice
Applied Voice

1988-present – Associate Professor of Music, Western Carolina University
Representative Courses taught:
Applied voice: Graduate and all levels of Undergraduate
Diction for Singers: English, Italian, German and French
Vocal Pedagogy
Opera Scenes
Baroque Ornamentation
Class Voice
Directing and producing the opera
Piano I and II

Associations:
National Association of Teachers of Singing
National Opera Association
Sigma Alpha Iota
Pi Kappa Lambda
Roles:
Marie – Daughter of the Regiment
St. Teresa I – Four Saints in Three Acts
Mrs. Grose – Turn of the Screw
Anne Truelove – The Rake’s Progress
Sr. Hubert – Nunsense
Mother – Amahl and the Night Visitors
(Asheville Lyric Opera)

Oratorios: (selected)
Bach St. John’s Passion
Poulenc Gloria
Vivaldi Gloria
Handel Messiah
Requiem – Brahms
Requiem – Mozart
Carmina Burana – Orff

Selected Conducting:
Annie Get your Gun
Into the Woods - HART
Student Prince - SART

Musical Theatre – Music Directing:
Fiddler on the Roof
Guys and Dolls
Some Enchanted Evening
Nunsense II, the Second Coming
Pirates of Penzance
110 in the Shade
1940’s Radio Hour
Cavalleria Rusticana
Funny Thing Happened on the Way to the Forum

Other selected Repertoire/Performances:
Les Nuits D’Ete - Berlioz.
Quatre Chansons de Jeunesse – Debussy
Cantata # 81 – J.S. Bach
Cantata #202 – J.S. Bach
Numerous solo recitals on campus and off
Numerous performances in the region

Awards and Grants:

2010 – Instructional Improvement Grant awarded
2010 – Technology Development Grand applied for, but denied.
2008 – Nomination to the College of Fine and Performing Arts Teaching Award
2005 – WCU Microgrant and Department of Music funding to attend the Somatic Voice Work Program
(Level 3) at Shenandoah University, Winchester, Virginia
2003 - I applied for and was granted $700.00 from the Visiting Scholar Committee. This money was used to bring Mr. Thomas Uchtmann to our campus for several visits. The focus of this grant is for Mr. Uchtmann and I to perform his song cycle in my faculty recital.
2003 - I applied for and was granted $300.00 from the Arts and Sciences Colloquy Fund. This money was also to provide funding for Mr. Uchtmann.
2002 - I applied for and was granted $150.00 from the Jackson County Arts Council to take Opera Workshop to Smoky Mountain High School. This performance will be improvisatory in nature. The money will be used to purchase props and sets and costumes.
2001 - Collaborative Education Experience Award: This award is sponsored by the Faculty Center for Excellence in Teaching and Learning and is awarded to collaboratively taught courses or projects. I co-authored this grant proposal with Dr. Martin Fischer. The money was used to fund materials for a jointly taught course in vocal pedagogy and voice acoustics.
1996 - WCU Microgrant: Private Piano Study
1991- WCU Microgrant: Singers Resource Service, Atlanta, Georgia. (Two day workshop/competition. I won that competition.)
1987 Bush Foundation Grant: Attendance at the American Institute of Musical Studies in Graz, Austria. I was a member of the Auditions Training Program
1987 South Dakota Arts Council Grant: Attendance at the American Institute of Musical Studies in Graz, Austria. I was a member of the Auditions Training Program
1985 Bush Foundation Grant: Attendance at the Sessione Senese per la Musica e L’arte in Sienna, Italy. I studied voice and art in Italy during the summer.
TRAVIS BENNETT, DMA

33 Forest Valley Road
Sylva, NC 28779
(828) 226-0900
tbennett@email.wcu.edu

CURRENT POSITIONS

2006-2015 Western Carolina University
Associate Professor of Horn
2006-2015 Smoky Mountain Brass Quintet
2006-2015 Asheville Symphony Orchestra
Fourth Horn / Substitute Principal
2006-2015 Asheville Lyric Opera
Principal Horn
2006-2015 Greenville Symphony Orchestra
Substitute / Extra Horn
2006-2015 Hendersonville Symphony Orchestra
Substitute Horn

EDUCATION

2000-2003 University of Alabama: Doctor of Musical Arts
University Graduate Council Fellowship (00-01)
4.0 GPA
1998-2000 University of Alabama: Master of Music (Performance)
4.0 GPA
1994-1998 Florida State University: Bachelor of Music (Performance)
Magna cum Laude
FSU School of Music Scholarship Award
Heathrow Festival of the Arts Scholarship Award
National Merit Scholarship Award
Florida Academic Scholarship Award

COLLEGE LEVEL TEACHING EXPERIENCE

2006-2015 Applied Studio Teaching, Western Carolina University
2006-2015 Conductor, Western Carolina University Horn Choir
2009-2015  Music Appreciation (MUS 101), Western Carolina University
2006-2015  Brass Methods, Western Carolina University, Guest Lecturer
2006-2015  Chamber Music Coaching (woodwind and brass quintet, horn trio and quartet)
2006-2009  Music Theory II, Western Carolina University
2006-2009  Aural Skills I, II, III, IV, Western Carolina University
2004-2006  Applied Studio Teaching, Mercer University (Macon, GA)
2004-2006  Mercer University Faculty Brass and Woodwind Quintets
2002-2003  Conductor, Alabama Horn Choir
2001-2003  Introduction to Listening (MUS 121), University of Alabama
2001-2002  Applied Studio Teaching, University of Alabama
2000  Teaching Brass Instruments, University of Alabama, Guest Lecturer

OTHER TEACHING POSITIONS

2003-2004  Horn Instructor for Brookwood High School and Middle School Bands, Brookwood, AL
1999-2004  Instructor of Horn and Music Theory / Appreciation for the Community Music School of the University of Alabama

CONDUCTING EXPERIENCE

2006-2015  Western Carolina University Horn Choir
3/8/09  High School Horn Choir at the Southeast Horn Workshop, Cullowhee, NC
2008-2011  Guest Conductor, Biltmore Baptist Church Orchestra, Asheville, NC
2000-2006  Orchestra Director, First Baptist Church, Tuscaloosa, AL
2002-2003  Alabama Horn Choir
2003  Guest Conductor, TransAtlantic Horn Quartet Summer Seminar

INVITED PRESENTATIONS / PERFORMANCES and GUEST TEACHING

April 2014  Guest recital and masterclass at the University of Alabama
3/7/14  Southeast Horn Workshop, Greensboro, NC. I was invited to lead a guided warm-up session, and to judge the High School Solo Competition.
9/17/13  Featured soloist with the Artist in Residence Orchestra at Western Carolina University (Strauss’ 1st Horn Concerto). This group combines the professional string players from the Asheville Symphony with WCU’s student wind and brass players.
8/2/13  International Horn Symposium, Memphis, TN. I performed Collage: Four Textures for Horn and Piano by Bruce Frazier on a Contributing Artists Recital.
June 2013  Smoky Mountain Brass Quintet tour of Germany and Czech Republic (5 concerts)
3/8/13  Southeast Horn Workshop, Richmond, VA. I performed the world premiere of Collage: Four Textures for Horn and Piano by Bruce Frazier on a Regional Artists Recital.

May 2012  Smoky Mountain Brass Quintet tour of Jamaica (4 concerts)
3/4/12  “Don’t Waste Your Time Practicing!” Presentation given at the Southeast Horn Workshop in Cookeville, TN.
3/3/12  Southeast Horn Workshop, Cookeville, TN. I performed Landscapes by Daniel Baldwin on a Regional Artists Recital.
1/24/12  Guest recital and masterclass at Florida State University
2007-2011  Annual clinic given to attendees of the All-District Honor Band, Cullowhee, NC
May 2011  Smoky Mountain Brass Quintet tour of Germany (4 concerts)
3/5/11  Southeast Horn Workshop, Boone, NC. I performed Cornucopia by Dunhill on a Regional Artists Recital.

2/24/11  Guest recital and masterclass at Auburn University
May 2010  Smoky Mountain Brass Quintet tour of China (8 concerts)
3/27/10  Southeast Horn Workshop, Hattiesburg, MS. I performed Prelude from Cello Suite No. 2 by J.S. Bach on a Regional Artists Recital.

Feb 2010  Guest artist and faculty member at Isla Verde Bronces, an international brass festival in Córdoba, Argentina. I taught individual and group lessons, and performed in solo and chamber ensemble settings.

2009-2010  Guest Faculty at Music Camp Classic in Johnson City, TN
11/21/09  Featured Soloist with the Western Carolina Civic Orchestra (I performed Mozart’s Concerto No. 2 and Mendelssohn’s Nocturne from MsND)

March 2009  Host, 2009 Southeast Horn Workshop, held March 6-8, Western Carolina University, Cullowhee, NC. This is the largest workshop of its kind, other than the International Horn Society Symposium. A new attendance record for the SEHW was set, with more than 300 attendees.
10/20/08  Brass sectional with the Hendersonville (NC) Symphony Youth Orchestra
2/17/08  “Forgotten Gems of the Horn Solo Repertoire.” I hosted this session at the Southeast Horn Workshop in Columbus, GA and performed Seaside Impressions by F. Strauss.

11/8/07  Group masterclass with the Smoky Mountain Brass Quintet coaching the student brass quintet at Emory & Henry College in Emory, VA.
6/8/07  Smoky Mountain Brass Quintet at Weill Recital Hall, Carnegie Hall, NY
3/10/07  Southeast Horn Workshop, Athens, GA. I performed Variations on a French Song by M. Bitsch on a Regional Artists Recital.

6/8/05  “Current Experiences on the Orchestral Audition Circuit.” Presentation given at the 37th International Horn Society Symposium, Tuscaloosa, Alabama.
January 2002  Guest Clinician with the Tuscaloosa County High School Band, Tuscaloosa, AL
August 2001  Guest Clinician with the Tuscaloosa County High School Band, Tuscaloosa, AL  
January 2001  Guest Clinician with the Grissom High School Band, Huntsville, AL  

PUBLICATIONS


*Fugata* by Astor Piazzolla, arranged for brass quintet and piano. Self published, 2013. The Smoky Mountain Brass Quintet will give the premiere of this arrangement on November 5, 2013.

*Overture to Don Chisciote alla Nozze di Gamace* by Salieri, arranged for 8 horns. Tallahassee, FL: RM Williams, 2013.


*Seven Variations on “America,”* arranged for brass quintet. Self published, 2011. This arrangement of a piano work by Beethoven was premiered on November 1, 2011 by the Smoky Mountain Brass Quintet.


“A Perfect Performance is a Hole-in-One.” *The Horn Call* XXXV, No. 1 (October 2004): 107. ( refereed)


“The Rise of the Horn Quartet as a Genre from the Symphonic Writing of the 18th and 19th Centuries.” (DMA lecture given at the University of Alabama, 17 November, 2003.)

PREVIOUS ORCHESTRAL POSITIONS

2011  Spartanburg Philharmonic Orchestra
      Substitute Horn
1999-2007  Macon Symphony Orchestra
Utility Horn
2004-2006 Columbus (GA) Symphony Orchestra
Assistant / Utility Horn
1998-2006 Tuscaloosa (AL) Symphony Orchestra
Utility Horn
Summer 2005 International Academy of Advanced Conducting, Macon, GA
Principal Horn
1998-2003 Johnson Symphony Orchestra of the University of Alabama
Co-Principal Horn
1998 Huntsville Symphony Orchestra, Huntsville, AL
Substitute Second Horn
1998 Albany Symphony Orchestra, Albany, GA
Fourth Horn
1995-97 Tallahassee Symphony Orchestra, Tallahassee, FL
Utility Horn

AWARDS / HONORS

2012 James Dooley Award for Excellence in Music Teaching, WCU.
   Nominations for this award come from students and colleagues, and the
   winner is chosen by an outside panel of evaluators.
2011-2013 Finalist for the College of Fine & Performing Arts Teaching Award
   Nominations for this award are by students and faculty.
2009 Nominated for the College of Fine & Performing Arts Teaching Award
   Nominations for this award are by students and faculty.
2008 Chancellor’s Meritorious Award for Engaged Teaching, WCU
   This award recognizes faculty who incorporate lessons in synthesis,
   inquiry and investigation, analysis and an understanding of real world
   social, civic, and ethical issues into their courses.
2008 Selected as a Faculty Fellow for the College of Fine and Performing Arts, WCU
   One Fellowship was awarded to a faculty member in each of the three
   departments within the College. Our assignment was to develop a plan for
   implementing the University’s Quality Enhancement Plan on a college­
   wide level.
2000 The Pi Kappa Lambda Wilbur Rowand Prize
   This annual award is voted on by the faculty, and is given to the one
   student in the University of Alabama School of Music who best exhibits
   both outstanding musical achievement and academic excellence.
1997 Pi Kappa Lambda National Music Honor Society
   Selection for this elite honorary music fraternity is based on
   academic as well as musical achievement.
1994 Walt Disney Dreamer and Doer Award
   After being nominated by their school principal, one high school student
   in each of Florida's school systems is submitted as a nomination to the
Disney contest. Winners are selected on the basis of their personification of the four "c's" - curiosity, confidence, courage and constancy.

1994 John Philip Sousa Award
This honor is given to one student in the high school band each year for outstanding musicianship and leadership.

1994 Lake Mary High School Music Hall of Fame
1994 Featured Soloist with the Lake Mary High School Symphonic Band

COMPETITIONS

2002 Fischoff National Chamber Music Competition
Semi-finalist, The UA Horn Quartet

2001 American Horn Competition
The largest competition open to horn players on the North American Continent, held biennially. Representatives from all over the world typically participate as competitors.
Finalist, University Division

2000 Paxman Young Horn Player Competition
In this international competition, one finalist from each of the four preliminary rounds (held in England, France, Germany, and the USA) competes in London for a custom-built horn.
2nd Place, USA Division, "Alternate, with Honorable Mention"

2000 University of Alabama Concerto/Aria Competition
This annual competition is open to all music students from all disciplines within the music school. As a winner, I was featured as a soloist on the March 20th concert of the Johnson Symphony Orchestra.
Winner

1999 American Horn Competition
Semi-finalist, University Division

1999 International Horn Society Orchestral Audition Competition
An international competition held annually in conjunction with the meeting of the International Horn Society.
Winner, Dorothy Frizelle Memorial Award, Low Horn Division

1999 National Federation of Music Clubs Student Auditions
A three-tiered audition/competition process that first selects a single winner in the brass category from each state, followed by a regional (Southeastern U.S.) competition that chooses one representative to be evaluated at the national level. From the regional winners, one national winner is selected.
1st Place, State Level, Alabama
1st Place, District Level, Southeast
1st Place, National Level, United States

1997 25th Annual Southeast Horn Workshop
Winner, Low Horn Mock Orchestral Audition
Finalist, Low Horn Solo Competition

PRIMARY TEACHERS

1998-2003   Charles Snead, University of Alabama
1995-1998   William Capps, Florida State University
1994-1996   Michelle Stebleton, Florida State University
1994        William Robinson, Formerly with Baylor University and Florida State University

Additional Study and Coaching with:
Michael Thompson, International Soloist
Richard Watkins, International Soloist
David Ohanian, formerly with the Canadian Brass
Terry Roberts, formerly with the Orchestra of Monte Carlo
Pat Joslyn, formerly with the Orlando Philharmonic
Carolyn Blice, Orlando Philharmonic

PROFESSIONAL MEMBERSHIPS

College Music Society
A consortium of college, conservatory, university and independent musicians and scholars interested in all disciplines of music. Its mission is to promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.

Pi Kappa Lambda
A national music honorary society that recognizes the highest levels of musical achievement and academic scholarship in colleges, universities, and other institutions of higher learning.

International Horn Society
An international organization dedicated to performance, teaching, composition, research, and the preservation and promotion of the Horn.

Phi Mu Alpha Sinfonia Fraternity
I was honored to be invited by the students in Western Carolina University’s Omicron Epsilon chapter to be inducted as an honorary member in Fall 2007.
Dr. Lyn Ellen Burkett  
51 Masterpiece Drive  
Cullowhee, NC 28711  
(828)575-3244  
lynellenburkett@gmail.com

Education
Ph.D. in Music Theory, 2001, Indiana University, Bloomington, IN  
Dissertation: “Tensile Involvement: Counterpoint and Compositional Pedagogy in the work of Seeger, Hindemith, and Krenek”  
Minor field studies in music history and harpsichord  
M.M. in Piano Performance, 1986, Ithaca College, Ithaca, NY  
B.A. in Music, 1984, University of Central Florida, Orlando, FL

Teaching Experience
2014-present
Assistant Professor of Music  
Western Carolina University  
Duties include teaching liberal arts and music theory courses.

2010-2014
Assistant Professor of Music  
University of North Carolina at Asheville  
Duties include
• designing, teaching, and coordinating a four-semester sequence of core music theory and aural skills courses for music majors in B.A. and B.S. degree programs  
• teaching class piano to music majors  
• helping to design curriculum for new B.F.A. degree in jazz and contemporary music studies  
• designing and teaching new courses in the Honors Program  
• designing and teaching new courses in the Women, Gender and Sexuality Studies Program  
• lecturing each semester in the campus-wide humanities program  
• advising students and participating on faculty committees

2001-2010
Lecturer in Music (continuing non-tenure-track position),  
Crane School of Music, State University of New York at Potsdam  
Duties included
• teaching all levels of music theory and aural skills classes in a four-semester sequence for undergraduate music majors in a large school of music (over 600 students)  
• teaching the first and third semesters of a three-semester music history sequence  
• teaching music theory courses for graduate students, including Analytical Techniques and 20th-Century Analysis  
• teaching an introductory course for first-year music students, Introduction to Literature and Theory, with a team of faculty  
• designing and teaching new music theory and music history electives for music history majors (Women and Popular Music and Analysis of Rock Music)  
• advising senior thesis projects  
• designing placement exam for incoming music majors
1997-2001
Visiting Lecturer
Indiana University School of Music
Duties included
• designing and teaching a music fundamentals class (approximately 60 students each fall semester, 30 students each spring semester) for ballet majors, audio technology majors, and non-music majors
• preparing and delivering lectures
• recruiting and scheduling guest artists from among IU faculty and graduate students for weekly Art of Live Performance course
• designing and teaching music electives for non-music majors on women and popular music and 20th-century avant-garde music
• designing and implementing correspondence course on music fundamentals through IU School of Continuing Studies
• teaching course for junior-level music majors on twentieth-century music theory and literature

1991-1994
Associate Instructor in Music Theory
Indiana University School of Music
Duties included
• assisting instructors in teaching 20th-century music theory and literature, sight singing, ear training, keyboard skills, and harmony and literature Monteverdi through early Beethoven
• grading assignments and exams
• evaluating students’ keyboard and sightsinging skills
• assisting in administering and grading entrance exams for incoming graduate students each semester
• coordinating the drop/add registration period for the school of music

Classes Taught
• Undergraduate music theory and aural skills, fundamentals through post-tonal harmony
• Analytical techniques (tonal analysis)
• Post-Tonal Analysis
• 20th-century counterpoint
• Analysis of Rock Music
• Music history, antiquity through baroque
• Music history, 20th century to the present
• Rock criticism
• Women and Popular Music
• Class piano
• Music theory for non-majors
• 20th-century music for non-music majors
• Music appreciation

Presentations
September 13, 2013 “Girls, Women, and Popular Music, 1950 to the Present,” part of guest residency at St. Lawrence University, Peterson-Kermani Recital Hall.
April 9, 2013 “Twenty-seven Years of Composer-Performer Collaboration,” presentation with Dr. Bryan Burkett for composition students at Christopher Newport University, Newport News, VA.


April 4, 2009 “Creating Teaching Opportunities Outside Academia,” presentation on teaching a music reading class to community and church choir singers in a rural northern NY community, at SUNY Plattsburgh Conference on Teaching and Learning.


February 27, 2003 “Theosophy, Numerology, Intuition, and Proportion in Ruth Crawford’s Diaphonic Suites,” presented at the Society for American Music annual meeting in Tempe, AZ.


March 2001 “Tensile Involvement: Consonance, Dissonance, and the Perfect Fourth in Hindemith’s Music and Theories” presented at the Indiana University Music Theory Colloquium Series

November 2, 2000 “Twelve-Tone Aggregates as Markers of Proportional Divisions in the Monophonic Music of Ruth Crawford” presented at Society for Music Theory national conference

February 26, 2000 “Twelve-Tone Aggregates as Markers of Proportional Divisions in the Monophonic Music of Ruth Crawford” presented at the eleventh IU Graduate Theory Association Biennial Symposium of Research in Music Theory

March 7, 1998 “Two-Voice Counterpoint in a Hindemith String Quartet Sketch from 1945-46,” presented at the tenth Indiana University Graduate Theory Association Biennial Symposium of Research in Music Theory, Bloomington, IN


Publications


2002 Learning Guide for Z111 Introduction to Music Theory; Correspondence course for non-music majors offered by the Indiana University School of Continuing Studies

Performances

November 19, 2013 Recital at High Point University with cellist J.W. Turner. Bryan Burkett, *Toccata, Song, and Meditation*; Beethoven, Sonata op. 102 no.1 in C major for cello and piano; Bryan Burkett, *Three Charites* for solo piano; Schumann, *Fantasy Pieces* for cello and piano, op. 73; In-Sil Yoo, *Memory*.

September 13, 2013 Recital, part of guest residency at St. Lawrence University, Peterson-Kermani Performance Hall, with cellist J.W. Turner. Bryan Burkett, *Toccata, Song, and Meditation*; Beethoven, Sonata op. 102 no.1 in C major for cello and piano; Bryan Burkett, *Three Charites* for solo piano; Schumann, *Fantasy Pieces* for cello and piano, op. 73; In-Sil Yoo, *Memory*.

April 9, 2013 Guest Recital, Christopher Newport University, Ferguson Center for the Arts: Music of Dr. Bryan Burkett. Performed *Seven Passing Thoughts* and *Six Varieties of Heather*, and *Greta Variations*.

October 12, 2012 Guest Recital, Indiana University of Pennsylvania, Gorrell Recital Hall: Music of Dr. Bryan Burkett. Performed *Seven Passing Thoughts* and *Six Varieties of Heather*, and *Greta Variations*.

October 9, 2012 “Twenty-Seven Years of Collaboration,” guest lecture recital in Peterson-Kermani Performance Hall with Dr. Bryan Burkett. Public lecture and recital with composition students on composer-performer collaboration. Selections from Bryan Burkett’s *Seven Passing Thoughts* and *Six Varieties of Heather*. Invited guests of St. Lawrence University, Canton, NY.


April 4, 2008 performance of Bryan Burkett’s *Phantasm 6-Z44* for solo harpsichord at CMS Superregional Conference, Gettysburg, PA

April 19, 2007 harpsichordist for Crane choral concert, J.S. Bach’s Motet I *Singet dem Herrn ein neues Lied*

March 9, 2007 premiere performance of Bryan Burkett’s *Phantasm 6-Z44* for solo harpsichord; Crane faculty recital

November 20, 2005 harpsichordist for Potsdam Community Choir’s performance of Handel’s *Messiah*

November 9, 2005 harpsichordist for Monteverdi’s *Combattimento di Tancredii e Clorinda*, with Crane String Orchestra and faculty soloists

January 31 and February 1, 2004 harpsichordist for The Orchestra of Northern New York’s baroque concert

March 29, 2003 harpsichordist in Crane School of Music performance of Haydn’s *Creation*

1984-present accompanist for faculty and student recitals and lessons

Awards

2013 University of North Carolina at Asheville, Inquiry ARC Teaching Scholar, received a grant to implement critical thinking pedagogy into an upper-division course on women and popular music taught during the fall 2013 semester.

2013 University of North Carolina at Asheville, Contemplative Pedagogy Grant, received funding to travel to the 5th annual conference of the Association for the Contemplative Mind in Higher Education. The grant was awarded in recognition of my use of contemplative pedagogy in music theory and aural skills classes.

2010 Joseph B. Kilmer Undergraduate Research Apprenticeship Award

For collaborative research with students Allison Andre and Johanna Folk on music in *Seventeen* magazine, 1944-1981
2005 Crane Scholarship and Professional Development Award
Received funding to travel to Montreal’s Jewish Public Library (www.jewishpubliclibrary.org) for two
days in June to gather information and materials on women in Yiddish theatre in North America in the
1920s and ’30s. This material has been incorporated into Women and Popular Music class.

2005 Director of Libraries, Supplemental Funding for Library Materials
Received funds (approximately $600) to purchase recorded anthologies of music by popular artists Billy
Joel, Elvis Presley, Jimi Hendrix, and The Beatles. These recordings have been used in my analysis of rock
music class, and may be used in any class on campus.

2005 Research and Sponsored Programs, Curriculum Development Grant
Received $1,000 to purchase recordings needed to teach course on analysis of rock music. These
recordings correspond to the musical examples in the text for this course. They are available to any
student or instructor on campus.

2001 Curriculum Development Grant, State University of New York at Potsdam
This award provided $1,000 to purchase library materials needed to teach a course on women in rock
and popular music.

2001 Research and Creative Endeavors Grant, State University of New York at Potsdam
This award provided funding for travel to the Library of Congress during summer 2002 for research on
the music of Ruth Crawford Seeger.

1999 Presser Music Research Award, Indiana University
This award provided travel and research expenses at University of California at Berkeley, University of
California at San Diego, Yale University, and the Library of Congress for dissertation research during
summer 1999.

Campus and Professional Service

2014 Reviewer, revision proposal for Musician’s Guide to Theory and Analysis, Jane Piper Clendinning
and Elizabeth West Marvin (W.W. Norton)

2012-2013 Served on planning committee for 2013 conference, “Creating a Mindful Campus:
Investigating Boundaries,” March 22-24
• worked with faculty, staff, and students from many different departments
• planned events to accommodate out-of-town conferees as well as visitors from campus and the
  Asheville community
• assisted in planning a mindful mid-day meal, where participants ate a simple lunch together in silence
• facilitated an afternoon session for students to speak on their experiences with contemplative
  pedagogy in classes on the UNCA campus

2012-2013 Served on planning committee for 2013 Queer Studies Conference at UNC Asheville, April
4-6, “Queering Spaces/Queering Borders”
• worked with faculty and students in UNCA’s Women, Gender and Sexuality Studies program
• served on sub-committees reading paper submissions, organizing paper sessions, and planning a
  “Welcome Home Performance Bazaar” which took place in downtown Asheville

2012 Member of University Librarian Search Committee, University of North Carolina at Asheville

2011-present Latin Honors Committee, University of North Carolina at Asheville

2010 Member of Search committee for full-time jazz position in the music department, University of
North Carolina at Asheville

2009-2010 Academic Programs and Curriculum Committee, SUNY Potsdam
Library Committee, Crane School of Music, SUNY Potsdam
2007 Worked with Professor Nelly Case in bringing Dr. Janet Schmalfeldt to Crane School of Music, October 2007. Dr. Schmalfeldt gave presentations on Mendelssohn and Debussy for Crane students and faculty.

2003-2007 Research and Creative Endeavors Committee
• reviewed applications to fund faculty projects.

2003-2004 Coordinator of Crane Academic Forum
arranged series of six presentations including panel discussions, scholarly papers, and professional development sessions involving faculty and students at the Crane School of Music and other schools in the region.

2002-2005 Member of Graduate Faculty, Crane School of Music
1996-1997 Member of School of Music Dean Search and Screen Committee, Indiana University
1993-1996 Bloomington Faculty Council, associate instructor representative
Member of Associate Instructor Affairs Committee
• took part in a group presentation at the Fifth National Conference on the Education and Employment of Graduate Teaching Assistants, held in Denver, Colorado; described and critiqued IU’s attempts to establish a College Pedagogy Certificate program to audience of administrators, students, and faculty from across the US

1993-1996 Graduate Student Organization representative, Indiana University
• helped to establish by-laws for this fledgling organization.

Community Service

2010-present Member, Grace Episcopal Church, Asheville, North Carolina
• facilitated adult Sunday school class
• serve as a substitute organist and pianist
• assisted with the church’s Monday night soup suppers
• serve in the church’s healing ministry
• serve as lector for Sunday morning services
• also volunteer weekly with the Backpacking Program, which provides bags of groceries each weekend for underprivileged and homeless children at Jones School in Asheville.

2011-2013 Board Member, Swannanoa Valley Transitional Housing Committee
• Assisted with fundraising and logistical issues for a house in Black Mountain, NC, that serves as a temporary home for women recently released from prison
• worked with the residents to help them get settled in to the house
• helped residents attaining educational goals
• wrote grant proposals to raise funds for the house

2008-2009 Initiated “50 Books for 50 Years” program
• conceived the 50 Books program as a way to celebrate the 50th anniversary of AAUW’s Educational Foundation
• started a program to update the collection of women’s history books for young readers at the Potsdam Public Library in conjunction with the Potsdam Public Library and the St. Lawrence County Branch of AAUW
• Worked closely with Sarah Sachs, children’s librarian at the Potsdam Public Library, to compile a list of fifty books for young readers on different aspects of women’s history
• assisted in organizing fundraising events, including a prose and poetry reading during women’s history month
• solicited donations to Friends of the Potsdam Library to go towards purchasing books
• helped to distribute the book list to all of the public libraries in the county, many of which do not have children’s librarians, and rely on lists of recommended books when building their collections

September-October 2008 and 2009
• Taught a six-week music reading class for adult choir singers at Potsdam United Methodist Church, Potsdam, NY. In 2008, approximately thirty individuals from throughout St. Lawrence County participated in the course, which met once a week for six weeks. The course was designed to meet the needs of adults currently singing in church and community choirs who wished to improve their music reading skills.

Professional Affiliations
Society for Music Theory
Member of Committee for the Status of Women, 1994-1997
• organized and participated in presentations at SMT conferences regarding women in music theory.
• compiled statistics from the Higher Education Arts Data Service survey of music schools and departments to show percentages of women active in academic music fields from the undergraduate level through tenured professors; presented data at 1995 conference in New York (joint conference with American Musicological Society and Society for Ethnomusicology)

Society for American Music
College Music Society
Educational Testing Service Readers for AP Music Theory Examination as of 8/2009
• evaluated AP music theory exams during the summers of 2011 and 2012

Indiana University Graduate Theory Association
President, 1998-1999
• assisted in planning and organizing the first music theory colloquium series at Indiana University.
• established an account for GTA at the Student Organization Accounts office, which has subsequently enabled IU’s graduate theory students to receive funding from outside the School of Music to bring in speakers and organize conferences
• obtained nearly $1,000 in funding from IU’s Commitment to Assist Student Initiatives to bring Benjamin Boretz to IU for a week of lectures, performances, and informal meetings with music Students
• organized and administered the Mock Styles Exam for doctoral students each semester

Employment
2010-present Assistant Professor of Music, UNC Asheville
2001-2010 Lecturer, Crane School of Music, State University of New York at Potsdam
2003-2009 Church musician, Potsdam United Methodist Church.
• worked with pastor and choir director to plan music for worship services
• played organ and piano for services and weddings
• accompanied the choir and men’s choir at services and rehearsals
1997-2001 Visiting Lecturer, Indiana University
1991-1992, 2000-2001 Accompanist, Department of Ballet, Indiana University, Bloomington, IN
• played for elective and majors ballet classes
• working with Patricia McBride, Leslie Peck, and Violette Verdy
1995-1996 Sales clerk, Classical Film and Music, Bloomington, IN
1991 Accompanist, Southern Academy of Ballet Arts, Tallahassee, FL
• played for ballet, pas de deux, and pointe classes.
1989-1991 Staff accompanist, The Florida State University Department of Dance, Tallahassee, FL
• Played for all levels of majors and non-majors modern dance, ballet, and tap classes
• Worked with Gwynne Ashton, Jack Clark, Lynda Davis, Anthony Morgan, and Richard Sias
• Performed in M.F.A. concerts for graduate dance majors

1988-1991 Free-lance musician, Tallahassee, FL
• Accompanied undergraduate and graduate students for required degree recitals at The Florida State University
• Performed new compositions on student composition recitals

1986-1988 Piano teacher, Inverness, FL
Dr. Bruce H. Frazier - Curriculum Vitae
Western Carolina University, 254 Coulter Building, Cullowhee, NC 28723
828-227-2400 (Office), 828-227-2733 (Studio), 828-227-7162 (FAX),
bfrazier@email.wcu.edu

Current Employment:

Western Carolina University, Cullowhee, North Carolina.
Carol Grotnes Belk Distinguished Professor, Commercial and Electronic Music,

Education:

Doctor of Musical Arts, University of Southern California, 1994. Choral Music
Master of Music, East Carolina University, 1972. Music Composition
Bachelor of Music, East Carolina University, 1970. Music Theory and Composition

Organizations:

AFM, Local 47 (American Federation of Musicians), since 1977
IATSE, Local 776 (Motion Picture and Sound Editors Guild), since 1991
BMI (Broadcast Music Inc, composers performance rights organization)
Sallycrab Music, BMI publishing company
ACDA (American Choral Directors Association, life member)
Pi Kappa Lambda, Eta chapter (honorary scholastic music fraternity)
CMS (College Music Society)
ATMI (Association for Technology in Music Instruction)
TI:ME (Technology Institute for Music Education)
Founding member, NC chapter, board member
MENC (Music Educator's National Conference)
Kappa Kappa Psi (music service fraternity, honorary member)
Phi Mu Alpha, Zeta Psi chapter (music service fraternity)

Awards and Recognitions:

Award of Excellence, Long Form Radio Production Category, from the Broadcast Education
Association (BEA), 2013, for “Tarzan of the Apes” (original composition).
King World Production Best of Show, Long Form Radio Production Category, from the Broadcast
Education Association (BEA), 2012, for “Dracula” (original composition)
Gabriel Award, 2011, for outstanding achievement in entertainment programs in radio, a program
produced for local release, Catholic Academy for Communication Arts Professionals, for “The
Campbell Playhouse - A Christmas Carol 1938” (original composition)
Award of Excellence, Long Form Radio Production Category, from the Broadcast Education
Association (BEA), 2010, for “The Campbell Playhouse - A Christmas Carol 1938”
Award of Excellence, Long Form Radio Production Category, from the Broadcast Education
Association (BEA), 2009, for “On the Home Front - Armed Forces Radio - 1944”
Award of Excellence, Long Form Radio Production Category, from the Broadcast Education
Association (BEA), 2008, for “The War of the Worlds,”
James B. Dooley Award for Excellence in Music Teaching, Western Carolina University, Music
Department, 2000, 2003, 2007
Graduate Mentoring Award, Western Carolina University, Research and Graduate Studies, 2002
Awards and Recognitions, continued:

North Carolina Communication Excellence Award, Audiovisuals, First Place, presented by the American Red Cross, 2001
Music Alumnus of the Year, East Carolina University, 2000
Golden Reel Award Nomination, 1996, music editor, JAG, "Smoked"
Emmy Award Recognition, 1995, contributing to music composition for a series, seaQuest DSV, "Daggers"
Emmy Award Nomination, 1992-93, sound editing for a series Quantum Leap, "Leap Between the States"
Emmy Award Nomination, 1991-92, sound editing for a series Quantum Leap, "Hurricane"
Emmy Award Recognition, 1987-88, contributions to sound mixing for a TV special, Dolly, "Down in New Orleans"

Recent Music Compositions and Creative Activities, 2010-2015

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014, Sept</td>
<td><em>Arts Alive</em> @ 125</td>
<td>A music gala sponsored by the Friends of the Arts. A staged variety show in the Bardo Arts Center with performance by the Catamount Singers and Electric Soul. Guest artists were Chancellor and Susan Belcher. Duties: Co-producer/Music director, arranger, conductor and piano.</td>
</tr>
<tr>
<td>2014, Apr</td>
<td><em>Echoes of the Cotton Club</em></td>
<td>The 6th staged collaborative radio show staged radio broadcast involving faculty and students from the colleges of Fine and Performing Arts, Arts and Sciences and the Honors College. It was music and dance variety show based on the music of Duke Ellington and performed in the Bardo Arts Center by the Catamount Singers and Electric Soul. Guest artist was Mercedes Ellington, granddaughter of Duke Ellington and president of the Ellington Foundation, NY. Duties: Producer/Music director, arranger and piano/conductor.</td>
</tr>
<tr>
<td>2013, Apr</td>
<td><em>Three Choral Settings on Texts of Emily Dickenson</em></td>
<td>A composition for SATB Choir with piano accompaniment commissioned by Tidewater Community College Chorus, Norfolk, VA, David Warren, director. The texts include &quot;A Solitude of Space&quot; and &quot;Bloom is Result.&quot; The work premiered April 24, 2013.</td>
</tr>
<tr>
<td>2013, Mar</td>
<td><em>Collage: Four textures for Horn and Piano</em></td>
<td>Funded by the Reiman grant from the International Horn Conference, this is an original musical composition premiered by Travis Bennett and Andrew Adams at the Southeastern Horn Workshop, Richmond, VA. Subsequent performances include the International Horn Conference in Memphis, August 2, 2013 (grant performance), an on the WCU campus. The music is accompanied by a multimedia slide presentation of images I produced using works by collage artists Hanna Höch, Romare Bearden, Louise Nevelson and Henri Matisse.</td>
</tr>
<tr>
<td>2013, Feb</td>
<td><em>Tarzan of the Apes</em></td>
<td>Music underscore (18 cues) for staged radio drama. This was the 5th collaborative, staged radio broadcast involving faculty and students from the colleges of Fine and Performing Arts, Arts and Sciences and the Honors College. I served as music director, conductor and composer for the production that was presented in the John W. Bardo Fine and Performing Arts Center.</td>
</tr>
</tbody>
</table>
Music Compositions and Creative Activities, 2-10-2015 (cont'd)

2012, Nov  Once in a Lifetime  Original underscore (3 pieces for piano), depression era recordings, oversaw sound FX play produced by Claire Eye School of Stage and Screen. Recorded and edited piano and sound FX for Silent Movie

2012, Oct.  Blue Ridge Suite  A four-movement work for solo trumpet with brass quintet for Brad Ulrich and the Huddlebug Brass Quintet (resident quintet at IUP). It is a multimedia work accompanied with slides of original photos of mountain locations in western North Carolina. The piece was premiered on tour in St. Petersburg, Russia, with subsequent performances in Moscow. An arrangement of the work for trumpet and piano was performed on campus with Andrew Adams. A version for trumpet and organ was performed by Vance Reese at Christ Church, Arden, NC.

2012, Sept  Dada Festival  Music director for festival and events sponsored by the College of Fine and Performing Arts including a performance by the Artist-in-residence Orchestra, Bruce Frazier, conductor. Selections featured in the program included Scaramouche by Darius Milhaud, Ian Jeffress, saxophone soloist, Two Gymnopédie by Eric Satie, orchestrated by Claude Debussy, the ballet, Parade, music by Eric Satie and Pacific 231, a symphonic poem by Arthur Honegger.


2012  Dracula!  Aired on Clear Channel radio Oct 31, 9 PM. Promo aired on UNC-TV, Oct 31 2012, 7:30 PM. This was the 4th collaborative, staged radio broadcast involving faculty and students from the colleges of Fine and Performing Arts, Arts and Sciences and the Honors College. I served as music director and conductor for the production that was presented in the John W. Bardo Fine and Performing Arts Center on January 24, 2012. The performance was the culmination of year long planning, composition, arranging and rehearsals involving a cast of 90 actors, singers and instrumentalists and other contributors to the event. An audience of more than 800 attended the live concert that was broadcast simultaneously on the Internet. It is planned for re-broadcast on Clear Channel Broadcasting radio stations in Asheville and Waynesville area fall 2012. About $8000 was raised for WCU student scholarships. The rehearsals and performance were videotaped by a crew from UNC-TV to be featured in an upcoming episode of Carolina Now hosted by Shannon Vickery. The show was presented in two parts. The opening section, Music from the Realm of Darkness, featured my orchestrations of the J. S. Bach Toccata in D minor and "Music of the Night" from Phantom of the Opera sung by WCU faculty member Dan Cherry. The orchestral masterworks presented were Modest Mussorgsky's Night on Bald Mountain and Camille Saint Saëns' Danse Macabre with accompanying ballet by WCU choreographer Karyn Tomczak. The remainder of the program was the dramatic reading of Don Connelly's original radio play script based on Bram Stoker's 1897 novel Dracula. I composed and orchestrated 26 musical cues that underscored the drama of the play.
### Music Compositions and Creative Activities, 2010-2015 (cont'd)

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>Musical underscore, O Max Gardner Award, UNC-TV (annual, spring)</td>
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<tr>
<td></td>
<td>This 8-minute musical underscore was composed to accompany a documentary film of</td>
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<tr>
<td></td>
<td>the O Max Gardner Award recipient honoring the outstanding work of a teacher in</td>
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<td></td>
<td>the UNC system. The video was presented at the meeting of the UNC Board of</td>
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<tr>
<td></td>
<td>Governors. Subsequently the piece was broadcast during a segment of &quot;Carolina</td>
</tr>
<tr>
<td></td>
<td>Now&quot; on UNC-TV, a PBS affiliate. The composition, arranging, performance,</td>
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<tr>
<td></td>
<td>recording and synchronization of the project was accomplished with the assistance</td>
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<tr>
<td></td>
<td>of WCU undergraduate and graduate students. The presentation of the 2011</td>
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<tr>
<td></td>
<td>award is scheduled for April.</td>
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<tr>
<td>2011</td>
<td>Five cues with variations written and pre-recorded for <em>Sweet and Low</em>, a</td>
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<tr>
<td></td>
<td>dramatic production that chronicles the life of student Joseph Cobrta, a young</td>
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<tr>
<td></td>
<td>man with type 1 diabetes. The one-man show presented in the Fine and Performing</td>
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<tr>
<td></td>
<td>Arts theater on the WCU campus was sponsored by the Juvenile Diabetes Research</td>
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<td></td>
<td>Foundation International</td>
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<tr>
<td>2010</td>
<td>&quot;A Christmas Carol,&quot; a recreation of a 1938 broadcast by the Campbell's Soup</td>
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<tr>
<td></td>
<td>Playhouse directed by Orson Welles, was presented on December 9, 2010 in the</td>
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<td></td>
<td>WCU FPAC Theater. The work aired on Clear Channel radio at 5:00 PM, December</td>
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<tr>
<td></td>
<td>24, 2010. I was the music director, composer and arranger for the production</td>
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<tr>
<td></td>
<td>which included 38 musical cues scored for chamber orchestra and small chorus.</td>
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<tr>
<td></td>
<td>The production won an award of excellence from the Broadcast Education</td>
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<td></td>
<td>Association to be presented at its annual convention in Las Vegas, April, 2011</td>
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<tr>
<td>2011</td>
<td>Scored for trumpet, flugelhorn and piano, <em>Excursion</em> is a three-movement work</td>
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<tr>
<td></td>
<td>composed for Brad Ulrich and friends for a performance at a festival in Russia</td>
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<tr>
<td></td>
<td>featuring romantic music for trumpet. The title of the work infers digression</td>
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<tr>
<td></td>
<td>--the presentation and deviation of simple motives treated first in fanfare,</td>
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<td></td>
<td>then in quiet reflection for flugelhorn and piano, and finally in lyrical</td>
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<tr>
<td></td>
<td>interplay among the instruments. The piece premiered fall, 2010 in St. Petersburg</td>
</tr>
<tr>
<td></td>
<td>with a subsequent performance at the Moscow Conservatory. A performance at WCU</td>
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<tr>
<td></td>
<td>by Brad Ulrich, Larry Black and Andrew Adams was held in April, 2011. I</td>
</tr>
<tr>
<td></td>
<td>orchestrated the 2nd movement of the piece for wind ensemble and flugelhorn in</td>
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<tr>
<td></td>
<td>the summer of 2011. The arrangement was subsequently play in the same Russian</td>
</tr>
<tr>
<td></td>
<td>venues in October of 2011.</td>
</tr>
<tr>
<td>2010</td>
<td>Working with student composers, performers and recording engineers, I produced</td>
</tr>
<tr>
<td></td>
<td>eight minutes of music underscore to an awards program for UNC-TV. The music</td>
</tr>
<tr>
<td></td>
<td>was presented to the UNC Board of Governors and later Broadcast on UNC-TV, Chapel</td>
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<tr>
<td></td>
<td>Hill, NC. This is an annual event presented in November.</td>
</tr>
</tbody>
</table>
Music Compositions and Creative Activities, 2010-2015 (cont'd)

2010  
Orchestra  
Incidental Music for a Romantic Comedy  
Music for a Romantic Comedy

Music for a Romantic Comedy was originally composed and recorded in 2009 for Western's production of John Cariani's play "Almost, Maine." The play was directed on campus by Peter Savage, in the department of Stage and Screen, who asked me to compose the music to accompany the performances. In the spring of 2010, I organized and re-orchestrated some of the original music into two new versions—a Suite for woodwind trio and an Overture for orchestra. The seven movements of the Suite are drawn from the main musical themes that accompany the shifting moods of the play. I rescored the music for oboe, clarinet and bassoon and dedicated it to Terri Armfield, Shannon Thompson and Will Peebles, who played on the original recordings. The pieces were performed in a concert of contemporary music on February 18, 2010. The orchestra version, which includes 6 of the cues, was performed by the WCU Artist-In-Residence Orchestra on February 21.

Creative Activities:


  I served as music director and orchestra conductor for the Artist-in-Residence Orchestra, an ensemble pairing Western's student musicians with professionals in the area, in concerts in the Fine and Performing Arts Center on campus. Strings and harp are contracted from the pool of musicians from the Asheville Symphony with faculty and students on winds and percussion. Repertory for the programs include:
  - Britten, Op.34 Young Persons Guide to the Orchestra
  - Copland, Aaron, ballet music, *Billy the Kid Suite*
  - Copland, Aaron, film music, *Red Pony Suite* (with video presentation)
  - Harris, Roy, *Third symphony*
  - Hanson, Howard, *Song of Democracy* for chorus and orchestra.
  - Honegger, Arthur, *Pacific 231*
  - Haydn, Franz Joseph, Concerto in Eb for Trumpet and Orchestra, Brad Ulrich, soloist
  - Liszt, Franz, *Rhapsody* for piano and Orchestra, Brad Martin, piano soloist
  - Milhaud, Darius, *Scaramouche* (Alto Sax and Orchestra), Ian Jeffress, alto saxophone soloist
  - Mussorgsky, Modest, *Night on Bald Mountain*
  - Prokofiev, Sergei, Symphony No. 1 (*Classical*)
  - Rimsky-Korsakov, Nickolai, *Russian Easter Overture*
  - Saint Saëns, Camille, *Danse Macabre*, Jason Posnock (ASO) violin soloist
  - Satie, Erik, *Parade* (for orchestra with dance and costumes)
  - Satie (orch. Debussy), *Gymnopedie 1 and 3* (orchestra)
  - Schubert, Franz, Symphony No. 8 (*Unfinished*)
  - Wagner, Richard, *Siegfried Idyll*
  - Walton, Willima, *Suite from Henry V*
  - Williams, John, Main title to the movie *The Terminal* for clarinet and orchestra, Shannon Thompson, soloist (with video presentation)
Creative Art Projects (visual arts):

* Annual Mollie Fearing Memorial Art Show, Roanoke Island Festival Park Gallery, Manteo, NC, 1 exhibit entry (May, 2010-2014)
* Here, There and Beyond, Glenn Eure's Ghost Fleet Gallery, Nags Head, NC, 1 exhibit entry (May, 2011)
* Animals in Art for the SPCA, Seaside Art Gallery, Nags Head, NC, 3 entries (February, 2011)
* 33rd Annual Frank Stick Art Show. (Dare County Arts Council), Nags Head, NC, 1 exhibit entry (March 2011)
* The Art of the Collagraph, Glenn Eure's Ghost Fleet Gallery, Nags Head, NC, small group show, 44 exhibit entries (August, 2010)
* A Sense of Place Art Show. Glenn Eure's Ghost Fleet Gallery, Nags Head, NC, 1 exhibit entry (May, 2010)
* 32nd Annual Frank Stick Art Show. (Dare County Arts Council), Nags Head, NC, 1 exhibit entry (March 2010)
* A Sense of Place Art Show. Glenn Eure's Ghost Fleet Gallery, Nags Head, NC, participation in group art show, 1 exhibit entry (May, 2010)

Publications:

• Recording on a Budget. Summer and Fall, 2009
  I served as technical editor of a textbook for Oxford University Press. The book, authored by Brent Edstrom was released Fall, 2010.

• Musicianship in the Digital Age, 2005
  I served as the technical editor for Musicianship in the Digital Age, a music technology text book published by Thompson Course Technology, ISBN: 1592009832. The author, Brent Edstrom, was previously a member of Western's music faculty. The work involved proof reading the technical data presented in the text and testing the computer codes and software tutorials included.

  I composed forty musical examples for a digital radio production textbook authored by WCU colleague Donald Connelly. The examples provide royalty-free instrumental music in a variety of musical styles that can be used as underscore for radio commercials. McGraw-Hill published the book in 2005. ISBN: 0073100072.

• TI:ME website, 2006
  I was selected to write the lead article for the June, 2006 online newsletter of TI:ME (Technology Institute for Music Educators), an organization that supports music technology in public schools. The article, Promoting the Musical Ensemble: An Encounter with Technology, was posted on the organization website: http://www.ti-me.org/

Juried Presentations at Professional Conferences:

* IAJE (International Association of Jazz Educators), international conference.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>January, 2006</td>
<td>New York City</td>
<td>Two hands-on workshops:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Multimedia Development: Creating a Promotional Video Using ‘iMovie’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Audio in Media: Digital Video Basics for Motion Picture Composers</td>
</tr>
<tr>
<td>January, 2004</td>
<td>Toronto, Canada</td>
<td>*Catching the Hits: Computer Resources for Film Composers</td>
</tr>
</tbody>
</table>

- ATMI/CMS (Association for Technology in Music Instruction/College Music Society), international conference.

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 21, 2011</td>
<td>Richmond, VA</td>
<td>*Catching the Hits: The Basics of Film Scoring Using Apple’s Logic Pro Music Production Software</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tools for synchronizing music and audio with motion picture were featured in this hands-on session for film composers.</td>
</tr>
<tr>
<td>October 21, 2009</td>
<td>Portland, OR</td>
<td>Preconference presentation (juried) on the topic of digital audio as a part of a series of presentations on technology solutions for the budget conscience. In <em>An Introduction to Audacity</em>, I discussed the main features of this free, cross-platform digital audio editing software package.</td>
</tr>
<tr>
<td>November 16, 2007</td>
<td>Salt Lake City, Utah</td>
<td><em>Digital Video Basics for Musicians: Exploring Final Cut Pro</em></td>
</tr>
<tr>
<td>September 15, 2006</td>
<td>San Antonio, Texas</td>
<td><em>Multimedia Development: Promoting Your Ensemble</em></td>
</tr>
<tr>
<td>November 3, 2005</td>
<td>Québec City, Québec, Canada</td>
<td><em>Audio in Media: Digital Video Basics for Motion Picture Composers, assisted by graduate students Rob Johnson, Dan Gonko</em></td>
</tr>
<tr>
<td>November 5, 2004</td>
<td>San Francisco, California</td>
<td><em>Audio Recording and Editing for Digital Video</em></td>
</tr>
<tr>
<td>October, 2004</td>
<td>Miami, Fla.</td>
<td><em>Getting Started with Digital Video</em></td>
</tr>
</tbody>
</table>

- TI:ME (Technology Institute for Music Educators), state conference.

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>February, 2004</td>
<td>San Antonio, Texas</td>
<td><em>Catching the Hits! Computer Resources for Film Composers.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>This was a joint convention with the Texas Music Educators Association (TMEA)</td>
</tr>
</tbody>
</table>
• BEA/NAB (Broadcast Educators Association/National Association of Broadcasters), national conference

April 17, 2004 Las Vegas, Nevada Designing, Constructing and Operating a Benchmark Professional Audio and Video Production Facility within an Interdisciplinary University Environment, jointly with WCU professors Don Connelly and Padraig Acheson. The studios in the Center for Applied Technology were the focus of the presentation.

* NCMEA (North Carolina Music Education Association), state conference.

<table>
<thead>
<tr>
<th>DATE</th>
<th>LOCATION</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 15, 2014 Winston Salem, NC</td>
<td>Beyond Simple Entry, tips and Techniques for Educators using Finale Music Notation Software</td>
<td></td>
</tr>
<tr>
<td>November 11, 2007 Benton Convention Center, Winston Salem, NC</td>
<td>Multimedia for Music Educators: DVD creation, presented jointly with WCU professor Bob Houghton.</td>
<td></td>
</tr>
<tr>
<td>November 15, 2005 Winston Salem, NC</td>
<td>Multimedia Development: Promoting Your Ensemble, jointly with WCU professors Martin Fischer and Bob Houghton.</td>
<td></td>
</tr>
<tr>
<td>November 15, 2004 Winston Salem, NC</td>
<td>Computer Resources for the Music Classroom, jointly with WCU professors Martin Fischer and Bob Houghton</td>
<td></td>
</tr>
<tr>
<td>November 2003 Winston Salem, NC</td>
<td>Music Technology in the Classroom, the focus was developing resources for class activities using a variety of software applications.</td>
<td></td>
</tr>
<tr>
<td>November 2002 Winston Salem, NC</td>
<td>Getting Started with Multimedia, jointly with WCU professors Martin Fischer and Bob Houghton</td>
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</tr>
<tr>
<td>November 2001 Winston Salem, NC</td>
<td>Music Technology: Creating Listening Guides with Your Computer</td>
<td></td>
</tr>
<tr>
<td>November 2000 Winston Salem, NC</td>
<td>Equipping a Cross-platform Music Technology Laboratory, jointly with Brent Edstrom</td>
<td></td>
</tr>
</tbody>
</table>

Previous Employment:

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>DATE</th>
<th>DUTIES</th>
<th>CLIENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scooby-Doo on Zombie Island</td>
<td>1998</td>
<td>Music editor</td>
<td>Hanna-Barbera Productions</td>
</tr>
<tr>
<td>Girlfriends</td>
<td>1997</td>
<td>Music editor, synthesist,</td>
<td>Velton Ray Bunch, composer</td>
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<tr>
<td></td>
<td></td>
<td>co-composer</td>
<td>Deborah Pratt Productions</td>
</tr>
<tr>
<td>Warriors of Virtue</td>
<td>1997</td>
<td>Electronic orchestrations</td>
<td>MGM/UA</td>
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<tr>
<td></td>
<td></td>
<td>(pre-production)</td>
<td>Don Davis, composer</td>
</tr>
<tr>
<td>The Obit Man</td>
<td>1997</td>
<td>Music editor</td>
<td>Rick Rosenthal, director</td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>Role</td>
<td>Composer(s)</td>
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<tr>
<td>------------------------</td>
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<td>-------------------------------------------------</td>
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<tr>
<td>Bound</td>
<td>1996</td>
<td>Synthesist</td>
<td>Velton Ray Bunch</td>
</tr>
<tr>
<td>Goofy Movie</td>
<td>1995</td>
<td>Electronic orchestrations (pre-production)</td>
<td>Don Davis, composer</td>
</tr>
<tr>
<td>Sudden Death</td>
<td>1995</td>
<td>Electronic orchestrations (pre-production)</td>
<td>John Debney, composer</td>
</tr>
<tr>
<td>Cutthroat Island</td>
<td>1995</td>
<td>Electronic orchestrations (pre-production)</td>
<td>John Debney, composer</td>
</tr>
<tr>
<td>Ultimate Warrior</td>
<td>1995</td>
<td>Synthesist, session engineer</td>
<td>Velton Ray Bunch</td>
</tr>
<tr>
<td>Working Stiffs</td>
<td>1994</td>
<td>Music editor</td>
<td>Unknown</td>
</tr>
<tr>
<td>American Me</td>
<td>1993</td>
<td>Conductor, music consultant</td>
<td>Edward James Olmos</td>
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<td></td>
<td>Claude Gaudette, composer</td>
</tr>
<tr>
<td><strong>Television Series</strong>:</td>
<td></td>
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<tr>
<td>JAG (61 episodes)</td>
<td>1995-98</td>
<td>Music editor, conductor, co-composer</td>
<td>Steve Bramson, composer</td>
</tr>
<tr>
<td>America's Most Dangerous</td>
<td>1996</td>
<td>Music editor</td>
<td>Velton Ray Bunch, composer</td>
</tr>
<tr>
<td>Amazing Grace (7 episodes)</td>
<td>1995</td>
<td>Music editor</td>
<td>Mark Leggett, composer</td>
</tr>
<tr>
<td>Beast (mini series)</td>
<td>1995</td>
<td>Synthesist, session engineer</td>
<td>Velton Ray Bunch, composer</td>
</tr>
<tr>
<td>Wright Verdicts (7 episodes)</td>
<td>1994-95</td>
<td>Music editor</td>
<td>Universal/NBC</td>
</tr>
<tr>
<td>seaQuest DSV (11 episodes)</td>
<td>1994-95</td>
<td>Synthesist</td>
<td>Mike Post, composer</td>
</tr>
<tr>
<td>Walker Texas Ranger</td>
<td>1993-95</td>
<td>Synthesist, session engineer, conductor</td>
<td>Velton Ray Bunch, composer</td>
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<td>CBS</td>
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<td>Velton Ray Bunch, composer</td>
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<td>Universal/NBC</td>
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<td>Mike Post, composer</td>
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<td></td>
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<td></td>
<td>Mike Post, composer</td>
</tr>
<tr>
<td>Roughnecks</td>
<td>1994</td>
<td>Session music mixer</td>
<td>Roger Neil, composer</td>
</tr>
<tr>
<td>Renegade</td>
<td>1994</td>
<td>Co-composer, consultant</td>
<td>Roger Neil, composer</td>
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<td>Stephen Bochco Prods.</td>
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<td>Warner Brothers</td>
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<td>Universal/NBC</td>
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<td>Mike Post, composer</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Mike Post, composer</td>
</tr>
<tr>
<td>The Byrds of Paradise (13 episodes)</td>
<td>1993-94</td>
<td>Synthesist, engineer, co-composer</td>
<td>Velton Ray Bunch, composer</td>
</tr>
<tr>
<td>Adventures of Brisco County, Jr. Law and Order</td>
<td>1993-94</td>
<td>Conductor, synthesist, engineer</td>
<td>Velton Ray Bunch, composer</td>
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<td>Universal/NBC</td>
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<td>Mike Post, composer</td>
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<td>Velton Ray Bunch, composer</td>
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<td>Velton Ray Bunch, Music</td>
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<tr>
<td>L. A. Law</td>
<td>1993-94</td>
<td>Synthesist, engineer</td>
<td>Velton Ray Bunch, composer</td>
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<td>Universal/NBC</td>
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<td>Mike Post, composer</td>
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<td>Velton Ray Bunch, composer</td>
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<td>ABC</td>
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<td></td>
<td>Velton Ray Bunch, Music</td>
</tr>
<tr>
<td>Quantum Leap (66 episodes)</td>
<td>1990-93</td>
<td>Conductor, music editor, synthesist, co-composer</td>
<td>Velton Ray Bunch, composer</td>
</tr>
<tr>
<td>Dolly (26 episodes)</td>
<td>1987-88</td>
<td>Music coordinator, conductor, co-arranger, supervisor music prep</td>
<td>Velton Ray Bunch, composer</td>
</tr>
<tr>
<td>Dirty Little Secret</td>
<td>1998</td>
<td>Music editor</td>
<td>Showtime</td>
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<tr>
<td>Gold Coast</td>
<td>1997</td>
<td>Music editor</td>
<td>Mark Leggett, composer</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Showtime</td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
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<tr>
<td>The Osiris Chronicles</td>
<td>1996</td>
<td>Music editor</td>
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<tr>
<td>Crowfoot</td>
<td>1995</td>
<td>Conductor</td>
<td></td>
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<tr>
<td>Lake of the Woods</td>
<td>1995</td>
<td>Synthesist, session engineer</td>
<td></td>
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<tr>
<td>The Rockford Files</td>
<td>1995</td>
<td>Music supervisor, choral arranger</td>
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<tr>
<td>Cagney &amp; Lacey</td>
<td>1995</td>
<td>Synthesist, session engineer</td>
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<tr>
<td>Sleep Baby Sleep</td>
<td>1995</td>
<td>Synthesist, session engineer</td>
<td></td>
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<tr>
<td>Between Mother and Daughter</td>
<td>1995</td>
<td>Synthesist, session engineer</td>
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<tr>
<td>A Seduction in Travis County</td>
<td>1991</td>
<td>Music editor</td>
<td></td>
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<tr>
<td>An Edith Ann Christmas</td>
<td>1996</td>
<td>Conductor</td>
<td></td>
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<tr>
<td>Legend of the Beverly Hillbillies</td>
<td>1991</td>
<td>Music editor</td>
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<tr>
<td>National Literacy Honors Campaign</td>
<td>1990</td>
<td>Conductor</td>
<td></td>
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<tr>
<td>Mac Davis (Christmas specials)</td>
<td>1981-83</td>
<td>Music coordinator, conductor, supervisor music preparation</td>
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<tr>
<td>Everybody Say Amen</td>
<td>1982</td>
<td>Music coordinator, conductor, supervisor music preparation</td>
<td></td>
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<tr>
<td>Christmas Eve at First Presbyterian Church</td>
<td>1982</td>
<td>Music Director</td>
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<tr>
<td>Loretta Lynn Live</td>
<td>1980</td>
<td>Music Director</td>
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<tr>
<td>Loretta Lynn Special</td>
<td>1978</td>
<td>Music Director</td>
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<td>HITZ</td>
<td>1997</td>
<td>Music editor</td>
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<tr>
<td>Three</td>
<td>1997</td>
<td>Music editor</td>
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<td>Prowler</td>
<td>1995</td>
<td>Music editor</td>
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<tr>
<td>The Pastor's Wife</td>
<td>1995</td>
<td>Music editor, choral arranger</td>
<td></td>
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<tr>
<td>Jake Lassiter</td>
<td>1994</td>
<td>Music editor</td>
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<tr>
<td>Loretta Lynn</td>
<td>1977-91</td>
<td>Music Director, conductor, arranger</td>
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<tr>
<td>Mac Davis</td>
<td>1986-87</td>
<td>Conductor</td>
<td></td>
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<tr>
<td>Ronnie Milsap</td>
<td>1985</td>
<td>Conductor</td>
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</tr>
</tbody>
</table>

**Television Specials:**
- Conductor: NBC, Stephen Cohn, composer, CBS, Velton Ray Bunch, composer
- Conductor: PBS/NBC
- Music coordinator, conductor, supervisor music preparation: NBC, Ken Ehrlick Productions, Velton Ray Bunch, composer
- Music coordinator, conductor, supervisor music preparation: HBO, Ken Ehrlick Productions, Velton Ray Bunch, composer
- Music Director: HBO, ITV, Canada

**Television Pilots:**
- Music editor: MTV/Paramount, MTV/Paramount, Warner TV/Bakula Prods.

**Live Productions:**
- Music Director, conductor, arranger: David E. Kelly Prod. Stephen J. Cannell
- Conductor: David E. Kelly Prod. Stephen J. Cannell
MARIO A. GAETANO, JR.

PERSONAL DATA - Birth date: Born October 28, 1955 (Troy, New York)

EDUCATION
 DMA 1986 University of Memphis, Memphis, Tenn., Percussion Performance Concentration
Dissertation: An Analysis of Two Compositions for Solo Marimba, University of Memphis
Press, University Microfilms, 1986
 MM 1978 East Carolina University, Greenville, NC; Percussion Performance Concentration
 BM 1977 Crane School of Music, State University College, Potsdam, NY, magna cum laude
Music Education Concentration; Crane Performers Certificate

TEACHING EXPERIENCE
 1979 - present Western Carolina University, Cullowhee, NC;
  Current Rank: Full Professor of Music; Tenured 1986; teaching responsibilities over the past
 36 years have included applied percussion, percussion ensemble, percussion methods, jazz
ensemble, music appreciation, and History of Music Theory (graduate level)
 1978 - '79 - High School Orchestra Director and Elementary Music, Ballston Spa Central, N.Y.

AWARDS
 2011 Distinguished Alumnus, SUNY, Crane School of Music, Potsdam, NY
  WCU Faculty Research Grant, WCU, 2010
  WCU University Scholar Award, 2008
  James Dooley Excellence in Music Teaching Award, WCU, 2005
  18 ASCAP Standard Awards – awarded each year from 1998 - 2015
  First Place: NC Federation of Music Clubs Composer’s Competition, 2003 and 2007
  Julia E. Crane Centennial Award, 1987
  Young Artist Award, East Carolina University, 1978
  Crane Merit Award and Crane Performers’s Certificate, 1977

RECORDINGS
 Mario Gaetano: Original Compositions for Percussion, CD, 2010
 Ju Percussion Ensemble, Taiwan, 15th Anniversary CD, recorded arrangement of “Spain,” 2002
 Ju Percussion Ensemble, Taiwan, pedagogical video and CD-ROM, 2004
 Live from Cullowhee, CD, Denon Records, Cullowhee Music Festival Orchestra, 1988
 Lenior-Rhyne Percussion Ensemble, CD, C. Alan Music, 1999, numerous selections

PUBLICATIONS
compositions performed extensively throughout U.S., Europe, Mid-East, and Far-East:
 Sonata in D minor, K. 34, by Scarlatti, transcribed for marimba, Per-Mus, 2014
 Sonata in A minor, K. 36, by Scarlatti, transcribed for marimba, Per-Mus, 2014
 Sonata in G Major, K. 2, by Scarlatti, transcribed for marimba, MPI Productions, 2014
 Sonata in E minor, K. 98, by Scarlatti, transcribed for marimba, MPI Productions, 2014
 Echo Canyon for percussion ensemble, C. Alan Publications, 2011
 Memories of Santa Fe for percussion ensemble, C. Alan Publications, 2011
 Shanghai for percussion ensemble, C. Alan Publications, 2011
 Recession Pieces for alto saxophone and percussion, Reed Music, LTD, Australia, 2011
 Fiesta Del Rio for percussion ensemble, C. Alan Publications, 2008
 Londonderry Air, for marimba quintet, C. Alan Publications, 2008
 Taco Suave for percussion ensemble, C. Alan Publications, 2007
Medley of Hymns, ensemble version, Per-Mus Publications, 2007
Deep River arranged for solo marimba, Per-Mus Publications, 2007
Little David Play on Yo Harp, arranged for solo marimba, Per-Mus Publications, 2007
Swing Low, Sweet Chariot, arranged for solo marimba, Per-Mus Publications, 2007
Scenes from Earth, for percussion ensemble, C. Alan Publications, 2004
Three Inventions for Flute and Percussion, C. Alan Publications, 2002
Panis Angelicus, for marimba and piano, Per-Mus Publications, Columbus, OH 2001
Mosaic, Op 30, for percussion ensemble, C. Alan Publications, 2000
State of the Art, for amplified clarinet and percussion, C. Alan Publications, 2000
Three solos for Unaccompanied Snare Drum, Studio 4 Music, CA, 1999
Circles for solo marimba and two percussionists, Innovative Percussion, Nashville, 1998
Overture for Percussion, C. Alan Publications, Greensboro, NC, 1997
Junk Funk, C. Alan Publications, Greensboro, NC, 1997
Two Designs for percussion ensemble, C. Alan Publications, Greensboro, NC, 1996
Ave Maria for marimba and piano, Per-Mus Publications, Inc., Columbus, OH, 1996
Greensleeves for marimba and piano, Per-Mus Publications, Inc., Columbus, OH, 1996
Four Studies for percussion, C. Alan Publications, Greensboro, NC, 1995
Suite No. 1 in G Major, J.S. Bach, transcribed for solo marimba, Pioneer Music, 1995
Undercurrents, for percussion ensemble, Innovative Music, Nashville, TN, 1995
A Medley of Hymns, for marimba and piano, Per-Mus Publications, Inc., Columbus, OH, 1995
The Weather of Six Mornings for soprano, flute, and perc quartet, Pioneer Music, Burke, VA, 1994
Fugue in G, J.S. Bach, arr. for mallet ensemble, Pioneer Music, Burke, VA, 1993
Canon in D, J. Pachelbel, Per-Mus Publications, Inc., Columbus, OH, 1992
Action/Reaction, for percussion sextet, Pioneer Music, Burke, VA, 1991
Two Movements for Marimba, Pioneer Music, Burke, VA, 1991
Fantasy of El Salvador, solo marimba, Pioneer Music, Burke, VA, 1991
Jesu, Joy of Man's Desiring, J.S. Bach, arr. for mallet ensemble, Per-Mus Publications, 1990
Multiple Episode No. 1, solo percussion, Studio 4 Productions, Inc., Northridge, CA, 1985
Multiple Episode No. 2, solo percussion, Studio 4 Productions, Inc., Northridge, CA 1994
Multiple Episode No. 3, solo percussion, Studio 4 Productions, Inc., Northridge, CA 1994
Prelude No. 1, solo marimba, Music For Percussion, Inc., Ft. Lauderdale, FL, 1984
Song of the Libra, solo vibraphone, Music For Percussion, Inc., Ft. Lauderdale, FL, 1984

ARTICLES

Protecting Your Investment: Percussion Maintenance, Part II, N.C. Music Educator, Winter '07
Protecting Your Investment: Percussion Maintenance, Part I, N.C. Music Educator, Spring '06
"PAS Composition Contest Winners," Percussive Notes, October 2006
"PAS Composition Contest Winners," Percussive Notes, October 2005
"Preparing for the University Music Audition," N.C. Music Educator - Winter 2005
"PAS Composition Contest Winners," Percussive Notes, October 2004
"Percussion in North Carolina: The Art of Practice," N.C. Music Educator, Spring '04
"How Important is it to be a Total Percussionist?" N.C. Music Educator, Spring '03
"The Art of Practice," Percussive Notes, August 2001
"PAS Composition Contest Winners," Percussive Notes, December 2001
"Don't Sweat the Small Stuff - Playing Accessory Percussion Instruments," Parts 1-4 N.C. Music Educator, four issues respectively from 2000 - 2002
"PAS Composition Contest Winners," Percussive Notes, December 2000
"PAS Composition Contest Winners," Percussive Notes, December 1999
(reprinted in BANDWORLD, Vol. 10, No. 2, November 1994)
"Snare Drum Tuning and Maintenance," N.C. Music Educator, Vol. 43, No. 4, 1994
"The Performance Problems in Alfred Fissinger's Suite for Marimba, Percussive Notes, Vol. 28, No. 4


**SELECTED SERVICE ACTIVITIES**

**Principal Percussionist**, Asheville Symphony Orchestra, 1979 – present.

**President**, North Carolina Chapter of Percussive Arts Society, 1994 - 1999

**Member**, PAS International Composition Contest Committee, appointed 1998 – 2011

**Member**, Vic Firth Educational Team of Consultants, 2012 – present

**Member**, Innovative Percussion Educational Team of Artists/Clinicians, 1999 – present

**Associate Editor**, *North Carolina Music Educator* (MENC journal), percussion column, 1999-2010


Editor, *North Carolina Percussionist*, newsletter of the North Carolina Percussive Arts Society 1992-4; member of Board of Directors; Secretary-Treasurer 1982-84


**Clinician** for the *Yamaha Corporation of America*, 1987-1993

Editor, *Rondo*, WCU School of Music Alumni Newsletter, 1984 - 2014

**Founder and Host of WCU Annual Jazz Clinic** 1980-1996

**SELECTED SOLO PERFORMANCES / PRESENTATIONS**

Solo Marimbist, Western NC Composers Forum, Asheville, NC June 25, 2012

Distinguished Alumni Recital, clinic and masterclass, SUNY Potsdam, October 18, 2011


Guest soloist and chamber musician - Appalachian State University, Sept. 12, 2004

Soloist - International ClarinetFest, Salt Lake City, Utah, July 11, 2003

Guest Artist/Clarinet - Brevard College, NC, April 8, 2003

Solo Recital - UNC-Pembroke, Nov. 6, 2002

Solo Recital, Macon County Arts Council, May 16, 1999

Solo Recital, “Sunday Evening in Webster” Series, Webster, NC August 1, 1999


Solo Recital, UNC- Asheville, September 1996

Soloist, Southeast Composers League Conference, March, 1993

Solo Marimbist, St. Petersburg High School, St. Petersburg, FL, May 12, 1992

Solo Recital, Southeastern Oklahoma State University, November 8, 1992

Solo Recital, Gardner-Webb College, Boiling Springs, N.C., October 1988

Solo Recital, Limestone College, Gaffney, S.C., October 20, 1988

Solo Recital, Cumberland College, Kentucky State *Day of Percussion*, April 1988

Solo Recital, Mars Hill College, Mars Hill, N.C., September 23, 1987

Solo Recital, Brevard College, Brevard, N.C. September 22, 1987

Solo Recital, State University College, Potsdam, N.Y., April 1987
Guest Soloist, Lindenwood Christian Church, Memphis, TN, 1987
Soloist, Asheville Symphony Orchestra (Mayuzumi: Concertino), April, 1985
Solo Recital, Music Teachers National Association Convention, Louisville, KY, 1984
Solo Recital, Finalist, Young Artist Competition sponsored by the National Association of Composers, Schoenberg Institute, Los Angeles, CA, 1984
Solo Recital, Pack Memorial Library, Asheville, NC, October 30, 1983
Solo Recital, Brevard College, Brevard, NC, October, 1983
Solo Recital, Asheville Music Club, Asheville, NC, 1981
Soloist, Cullowhee Music Festival Orchestra, Cullowhee, N.C., 1981
Soloist, International Ludwig Symposium, Greenville, N.C., 1978
WORK EXPERIENCE

Senior Audio Engineer, Aspen Music Festival & School; Aspen, CO — 2014 (Summer)
As a Senior Audio Engineer, I was responsible for engineering recordings in both stereo and surround sound for radio broadcast. Other duties included configuring Pro Tools systems and recording setups in multiple spaces, running off-site recordings, and running FOH for interviews and masterclasses.

Recording/Maintenance Engineer, Western Carolina University; Cullowhee, NC — 2013-Present
I run the Center for Applied Technology (CAT) Recording & Television Studios at WCU. Additional responsibilities include running all major recording sessions for faculty/student ensembles, recording live performances, curriculum development, and managing all hardware/software integration and upkeep.

Director of Recording Studies, Elizabeth City State University; Elizabeth City, NC — 2011-2013
I ran the music technology and recording arts program at ECSU. Additional responsibilities included upkeep of the recording studio, recording all live performances, mixing/mastering a bi-weekly radio show, and producing promotional CDs/DVDs for the Music Department.

Freelance Mixing/Mastering Engineer — 2008-Present
I have mixed and mastered over 300 songs in a wide range of styles including rock, jazz, classical, folk, bluegrass, and R&B. Several projects I completed are commercially available on iTunes and CD Baby.

Assistant Professor of Music, Western Carolina University; Cullowhee, NC — 2007-Present
I taught music technology and recording arts in the Commercial and Electronic Music Program at WCU. Additional responsibilities included day-to-day maintenance of both the recording studio and a 17-station music production computer lab, assisting faculty with various technical needs, and engineering recording sessions for faculty and student ensembles.

EDUCATION

Western Carolina University, Cullowhee, NC — Master of Music (Commercial and Electronic Music), 2007
Central Michigan University, Mt. Pleasant, MI — Bachelor of Music Theory/Composition, 2005
Central Michigan University, Mt. Pleasant, MI — Bachelor of Music Education, 2005

TECHNICAL SKILLS

Software
- Pro Tools 11 (HDX and Native)
- Logic Studio X
- Wavelah 8.5
- Digital Performer 8
- Spectrasonics Instruments
- UAD Plugins (Omi)
- Waves Mercury Bundle (Gold Certified)
- McdSP Everything Pack V5
- NI Komplete 8
- Adobe Creative Cloud
- Final Cut Pro X
- Finale 2014 / Sibelius 7

Hardware
- SSL C200 Digital Console
- API Vision Console
- Sony DMX R100 Console
- Digidesign Control24
- Yamaha Consoles
- Mackie Consoles
- TC Electronics System 6000
- Lexicon 300L
- Tascam DV-RA1000HD
- 500 Series preamps/processors
- Eventide hardware
- Manley hardware

OTHER SKILLS
- Video editing and Photography
- 5.1 surround mix experience for both music and film
- Actively perform in a number of jazz combos and blues/rock bands on drum set.
- Transcribing and arranging
Daniel Gonko
PO Box 311
Cullowhee, NC 28723
Tel: 828 226-2760
Email: dan.gonko@gmail.com

EDUCATION

Master of Music, Applied Commercial and Electronic Music, Western Carolina University, Cullowhee, NC
May, 2007

Bachelor of Music, Theory/Composition, Central Michigan University, Mt. Pleasant, MI
May 2005

Bachelor of Music Education, Central Michigan University, Mt. Pleasant, MI
May 2005

TEACHING & WORK EXPERIENCE

Senior Recording Engineer, Aspen Music Festival & School, Aspen, CO 2014 (Summer)
• Engineer and record festival performances for symphonic orchestras, chamber ensembles, choral groups, and soloists in both stereo and surround sound
• Engineer live broadcasts to public radio affiliates
• Edit recordings for Radio Broadcast and Archival purposes
• Install and integrate recording control rooms in multiple performance venues

Recording Engineer, Western Carolina University, Cullowhee, NC 2013 - Present
• Instructor of MUS 479 - Digital Audio Recording and Editing
• Instructor of MUS 480/680 - Independent Study
• Instructor of MUS 483 - Practicum in Commercial and Electronic Music
• Instructor of MUS 593 - Topics in Recording Arts (Graduate Level)
• Engineer recordings and supervise student activities in the Center for Applied Technology recording studio
• Maintain the Center for Applied Technology recording and television studios

Director of Recording Studies, Elizabeth City State University, Elizabeth City, NC 2011 - 2012
• Instructor of MUS 215 - Introduction to the Recording Studio
• Instructor of MUS 225 - Music Technology
• Instructor of MUS 321 - Music Multimedia Applications
• Instructor of MUS 354 - Audio Engineering I
• Instructor of MUS 355 - Audio Engineering II/Lab
• Instructor of MUS 454 - Studio Production Techniques
• Instructor of MUS 460 - Digital Audio Technology
• Instructor of GE 135 - Introduction to Music Literature
• Engineer recordings and supervise student activities in the Viking Recording Studios
• Maintain the Viking Recording Studios, including equipment calibration/repair, hardware/software installation
• Engineer and mix all live concert recordings for the Music Department (20-30 performances per semester)
• Master a bi-weekly radio program featuring student and faculty performances for WRVS Campus Radio
• Produce promotional materials (CDs, DVDs) for the Music Department
• Chair of Website Development/Technology committee

Freelance Mixing/Mastering Engineer 2008 - Present
• Mixing/Mastering engineer for over 250 songs by artists both local and international
• Featured on 15 albums for purchase on iTunes and CD Baby
Assistant Professor, Western Carolina University, Cullowhee, NC 2007 - 2011
- Instructor of MUS 181 - Introduction to Music Technology
- Instructor of MUS 182 - Computer Applications in Music
- Instructor of MUS 317/417 - Applied MIDI/Synthesis
- Instructor of MUS 375 - Technology Ensemble
- Instructor of MUS 379 - Introduction to Recording Arts
- Instructor of MUS 479 - Digital Audio Recording and Editing
- Instructor of MUS 480/680 - Independent Study
- Instructor of MUS 483 - Practicum in Commercial and Electronic Music
- Instructor of MUS 483 - Practicum in Commercial and Electronic Music+
- Engineer recordings and supervise student activities in the Center for Applied Technology recording studio
- Maintaining and overseeing a 17-station Apple computer MIDI lab
- Maintaining 4 teaching carts comprised of computers, CD/DVD Players, and VCRs
- Assist with maintenance and day-to-day operations in the Center for Applied Technology studios
- Assist music faculty with day-to-day technology operations

Adjunct Faculty, Western Carolina University, Cullowhee, NC 2007
- Instructor of MUS 483 - Practicum in Commercial and Electronic Music

Intern, SONY Electronics 2007, 2008
- Interned with SONY at the National Association of Broadcasters (NAB) convention in Las Vegas
- Presented professional audio equipment to industry clients

Graduate Teaching Assistant, Western Carolina University, Cullowhee, NC 2005 - 2007
- Teaching Assistant for MUS 304 - Jazz Appreciation
- Teaching Assistant for MUS 379 - Intro to Recording Arts
- Teaching Assistant for MUS 383 - Audio in Media
- Teaching Assistant for MUS 479 - Digital Audio Recording and Editing
- Maintained and oversaw a 17-station Apple computer MIDI lab
- Mentor and tutor for music technology students
- Engineered recordings and supervised student activities in the Center for Applied Technology recording studio
- Oversaw setup and delivery of presentations in 5.1 surround sound
- Technical assistant and digital picture editor for a live multimedia presentation of the collaborative works of Bernard Herrmann and Alfred Hitchcock
- Digital picture and audio editor for a documentary of the WCU marching band
- Served on a committee that planned the production of a marching fundamentals instructional DVD

Composer/Arranger/Drum Line Instructor, Stevenson High School, Sterling Heights, MI 2000 - 2007
- Composed original music for Stevenson High School marching band
- Arranged music for Stevenson High School marching band
- Instructed the drum line and sideline ensemble

- Arranged parts for the sideline ensemble for competitive shows
- Composed original music for the winter drum line for competitive shows
- Instructed the sideline ensemble and winter drum line

Summer Camp Organizer/Clinician, Macomb Community College, Macomb Twp., MI 2005 - 2006
- Oversaw and organized summer marching percussion camps for middle school students

Recording Engineer, Central Michigan University, Mt. Pleasant, MI 2004 - 2005
- Oversaw and executed the recording, editing, and mixing of faculty and student recitals
JURIED PRESENTATIONS AT PROFESSIONAL CONFERENCES

ATMI/CMS (Association for Technology in Music Instruction/College Music Society), national/international conferences

<table>
<thead>
<tr>
<th>Location/Date</th>
<th>Topic</th>
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<tr>
<td>Los Angeles, California October, 2014</td>
<td>Maintenance Considerations in Higher Education Facilities</td>
</tr>
<tr>
<td>Atlanta, Georgia September, 2008</td>
<td>Beyond Normalization: Recording Basics for Music Educators</td>
</tr>
<tr>
<td>Salt Lake City, Utah November, 2007</td>
<td>Creating Your Digital Portfolio</td>
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<tr>
<td>San Antonio, Texas September, 2006</td>
<td>DVD Authoring for Interactive Learning*</td>
</tr>
<tr>
<td>Quebec City, Quebec, Canada November, 2005</td>
<td>Audio in Media: Digital Video Basics for Motion Picture Composers</td>
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*Awarded “Best Student Presentation”

AUDIO ENGINEERING AND MASTERING (SELECTED WORKS)

<table>
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<tr>
<th>Artist/Album</th>
<th>Comments</th>
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<tr>
<td>WNC Musical Theater Music Is</td>
<td>I was asked to engineer, mix, and master a full-length Harold Arlen musical from the 1970s that has never been recorded. We spent 4 4 sessions recording the orchestra and another 4 recording vocals.</td>
</tr>
<tr>
<td>Kim Buehler Pieces of Me</td>
<td>I mastered an album of jazz vocal covers by Kim Buehler, a vocalist from northern Ohio.</td>
</tr>
<tr>
<td>Jason Nash is Married Comedy Central Film</td>
<td>I was sub-contracted by Dustin Painter, composer, to mix and master his score for the Comedy Central original film Jason Nash is Married. The film premiered during the summer of 2014 in the Top 10 lists of both iTunes and Amazon Prime.</td>
</tr>
<tr>
<td>Sophos Security Various Spots</td>
<td>I was sub-contracted by Joseph Basile, composer, to mix and master several commercial spots for the data security company Sophos. To date, I have mixed/mastered 13 spots for Joseph and Sophos that can be viewed on the Sophos website and are “aired” online.</td>
</tr>
<tr>
<td>WNC Orchestral Scholarship Recording Gershwin/Arlen Lost Broadway</td>
<td>I was asked to engineer, mix, and master a creative research project for a WCU professor. He discovered 2 “forgotten” musicals by George Gershwin and Harold Arlen and reconstructed pieces from each. I constructed a mobile rig and recorded 4 pieces on location in WCU’s Fine and Performing Arts Center.</td>
</tr>
<tr>
<td>Libor Smoldas Quartet &amp; Bobby Watson Intuition</td>
<td>Libor Smoldas contacted me to mix his quartet’s album featuring Bobby Watson, of Art Blakey’s “Jazz Messengers.” The album features original music and is released on the New Port Line label.</td>
</tr>
</tbody>
</table>
Libor Smoldas and his quartet from the Czech Republic were featured artists at a jazz festival in NC. They spent 2 days during the festival in the recording studio where I recorded and mixed this album for them.

Chris Cooper is a talented guitarist who I had the pleasure of playing with on this recording. My students engineered (under my supervision) and I mixed/mastered.

Darling Imperial is a Detroit rock band. I mastered their latest E.P. which was released in November 2010 and is available for purchase on iTunes.

Fireside Collective is a project of mine involving my co-worker John Wells and a singer based in San Francisco. This self-titled album is comprised of 12 songs that I engineered, mixed, and mastered.

The debut album by this Austin-based band was sent to me for mastering. It is currently available for sale on iTunes.

SW3 is a faculty trio that I play drums with. We tracked 26 jazz standards and original pieces. I mixed and mastered these songs that were engineered by my students in a comprehensive class project.

This local funk band from western NC hired me to be in charge of a 3-song demo album. I produced, engineered, mixed, and mastered this project.

Spoonful James is a blues-rock band based out of Alabama. I provided mastering services for this album which is available on iTunes.

VJP is an Asheville-based jazz/funk fusion band. I engineered, mixed, and mastered Paragon, their second album, which can be purchased on iTunes.

Darling Imperial's first E.P. was recorded and mixed in Detroit, then sent to me for mastering. It is available on iTunes.

I engineered 6 of the 12 songs on this 2008 release by Free Planet Radio, an Asheville-based band. It is available on iTunes.

Push is a percussion/synth quartet from Chicago. They travelled to North Carolina to record this 8-song album that I engineered and mixed in both stereo and 5.1 surround. The stereo version is available on CD Baby and iTunes.

I was the assistant engineer for this album comprised of local North Carolina musicians. This recording was made as a fundraiser for the Jackson County Library in western North Carolina.
# MUSIC COMPOSITIONS & ARRANGEMENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beauty Queen</td>
<td>I was contacted by a filmmaker from Detroit to compose the score for this 30-minute film, as well as write and record a pop song for the end credits. It has won several awards on the national independent film circuit.</td>
</tr>
<tr>
<td>Wedding Music</td>
<td>I married my wife on January 7, 2012. I composed all of the music for our ceremony (totaling 40 minutes), including processional/recessional and seating pieces.</td>
</tr>
<tr>
<td>Forget Me</td>
<td>BT is a great electronic musician who produces a wide variety of boundary-pushing music. I arranged his rock/pop electronica song “Forget Me” for our Spring Concert.</td>
</tr>
<tr>
<td>Africa</td>
<td>The Spring Concert for the Technology Ensemble had a decidedly 80s tone. We performed an arrangement of Toto’s “Africa” that featured a vocalist from WCU’s Musical Theater program.</td>
</tr>
<tr>
<td>Fortress Around Your Heart</td>
<td>Following the 80s tone for the Spring Concert, I arranged “Fortress Around Your Heart” by Sting. This arrangement allowed for some soloists to be featured.</td>
</tr>
<tr>
<td>Weird Fishes/Arpeggi</td>
<td>Members of the Technology Ensemble are big Radiohead fans. I allowed them to choose one song for our Fall 2010 concert that would lend itself to our unique instrumentation.</td>
</tr>
<tr>
<td>15 Step</td>
<td>The SW3 Jazz Trio is constantly looking to expand its repertoire. I took this Radiohead song and arranged it for my jazz trio.</td>
</tr>
<tr>
<td>Under the Night Sky</td>
<td>I was commissioned by Ty Forquer, a friend from Central Michigan, to compose a piece for vibraphone with CD accompaniment for his doctoral lecture recital at Michigan State University</td>
</tr>
<tr>
<td>Overture 1928</td>
<td>This Dream Theater song provided a perfect concert opener for the WCU Technology Ensemble. Intense drums, shifting meters and keys, and technical melodies made this a challenge for the group.</td>
</tr>
<tr>
<td>Peaches en Regalia</td>
<td>I arranged this Frank Zappa chart for the WCU Technology Ensemble to perform on their Spring concert.</td>
</tr>
<tr>
<td>Filaments and Firmaments</td>
<td>I was asked to compose a piece for saxophone with electronic support by Ian Jeffress, saxophone professor at WCU. This was premiered in Athens, GA at the 2010 North American Saxophone Alliance convention.</td>
</tr>
<tr>
<td>Awaken</td>
<td>I composed this jazz chart for the SW3 Jazz Trio. This was first performed with a guest keyboardist during the opening night concert for Western Carolina University’s Jazz Weekend Festival.</td>
</tr>
<tr>
<td>Song for a Friend</td>
<td>I composed this jazz chart for the SW3 Jazz Trio, for which I play drums. This piece was premiered on our concert in February, 2010.</td>
</tr>
</tbody>
</table>
I arranged this Pat Metheny song for the Technology Ensemble. The complex mixed meters provided a unique learning opportunity for the group.

I was asked by Stevenson High School in Sterling Heights, MI to compose a drum feature for their upcoming 2009 marching show. Their show was based on the musical “Les Miserables.”

I arranged this popular Radiohead song for the WCU Technology Ensemble to perform. It offers a number of unique musical and technical issues to overcome for proper performance.

This Christian McBride song is the perfect blend of funk, rock, and solos. I arranged this song for the WCU Technology Ensemble for their Spring concert.

I allowed the Technology Ensemble to choose a song they wanted to perform on their Spring concert and they chose *Time To Dance* by “Panic! at the Disco.” This arrangement requires a vocalist.

I arranged this Dave Matthews Band song for the WCU Technology Ensemble in preparation for their first concert.

I wrote an arrangement of this Pat Metheny composition for the WCU Technology Ensemble. This unique ensemble is comprised of all electronic instruments.

This jazz standard was arranged for the Asheville Choral Society for their Spring Pops Concert in 2008.

I was asked to arrange this popular song from the musical “Wicked” for the Asheville Choral Society.

I composed an arrangement of this Rodgers and Hammerstein song for the Asheville Choral Society.

This jazz standard was arranged for the Asheville Choral Society for their Spring Pops Concert in 2008.

I arranged this song from the musical “The Pajama Game” for the Asheville Choral Society’s Spring Pops Concert in 2008.

I was asked to arrange a series of songs from the musical “Thoroughly Modern Millie” for the Asheville Choral Society.

This Sammy Cahn song from the early 1940s was arranged for the Asheville Choral Society’s Spring Pops Concert in May 2008.

The Asheville Choral Society asked me to arrange this Cole Porter song from the musical “Kiss Me Kate.” It was performed on their Spring Pops Concert in May 2008.
Winter
Orchestral Arrangement
November, 2007

Aberration
Original Score
June, 2007

Meet the Beatles
Drum Line Arrangement
June, 2007

O. Max Gardner Award
Underscore
May, 2007

Selections from "The Music Man"
Small Ensemble Arrangement
April, 2007

Pray for Rain
Instrumental Accompaniment
March, 2007

Chasing Shadows
Pop/Rock Song
December, 2006

Sunflowers
Instrumental Accompaniment
October, 2006

What It Is
Jazz Band
September, 2006

Hollywood Blockbusters
Drum Line Arrangement
June, 2006

O. Max Gardner Award
Underscore
April, 2006

Litter
Radio Spot
February, 2006

Emotion
Winter Drum Line Score
October, 2005

This piece, composed by Z. Randall Stroope, was performed by the Asheville Choral Society in their winter concert. I was asked to arrange the original piano part for full orchestra.

An original score for the short film "Aberration," which has won awards at several short film festivals. The music was electronically realized using GigaStudio 3 and Pro Tools.

This arrangement for drum line accompanies a full marching band production of popular Beatles songs. It includes "Sgt. Pepper's Lonely Hearts Club Band," "Magical Mystery Tour," "Hey Jude," and "Something."

This 8-minute music underscore was composed to accompany a video presentation documenting the 2007 O. Max Gardner Award recipient presented at the meeting of the UNC Board of Governors.

This arrangement was commissioned by the Asheville Choral Society to expand an existing piano part for a small instrumental ensemble.

I collaborated with guitarist John Wells on the song "Pray for Rain." After engineering the recording sessions for live instruments, I composed additional orchestral parts which were electronically realized in GigaStudio 3 and Pro Tools.

I wrote "Chasing Shadows" for the end credits of a short film that was never finished. It is a pop/rock song that uses two guitars, bass, drums, and vocals.

This was a collaborative project with guitarist John Wells. I assisted with the initial arrangement and composed additional orchestral parts which were electronically realized in GigaStudio 3.

This piece for jazz band was composed for my graduate recital. It is a funk piece that utilizes a full jazz ensemble and features each section of the band.

This drum line arrangement accompanies a marching band show featuring music from Indiana Jones, The Phantom of the Opera, and Peter Jackson's King Kong.

This 8-minute music underscore was composed to accompany a video presentation documenting the 2006 O. Max Gardner Award recipient presented at the meeting of the UNC Board of Governors. The piece was subsequently broadcast during a segment of "Carolina Now" on UNC-TV, a PBS affiliate.

This was a collaborative project with Western Carolina University’s Communication Department. My colleague Robert C. Johnson and I set a recorded script to music. The ad was aired on Power 90.5 in Cullowhee, NC as a Public Service Announcement for an anti-litter campaign.

This three-movement piece was composed for Mt. Pleasant High school’s competitive winter drum line.
Two Movements for Saxophone
Saxophone w/ piano accompaniment
July, 2005

This piece was commissioned by Michael Teager, a graduate student at Michigan State University. It features two contrasting styles and requires both alto and soprano saxophone.

Jekyll and Hyde
Drum Line Arrangement
June, 2005

This drum line and mallet percussion arrangement accompanies a marching band show featuring music from the Broadway musical *Jekyll and Hyde*.

Hair
Drum Line Arrangement
June, 2005

This drum line and mallet percussion arrangement accompanies a competitive marching band show based on the musical *Hair*.

Lapse of Time
Solo Timpani
April, 2005

This piece was commissioned by my friend and colleague Daniel MacDonald. It is currently published by C. Alan Publications.

Little Worlds
Percussion Ensemble Arrangement
March, 2005

This percussion ensemble arrangement is based on the two-part Bela Fleck piece of the same name.

Nuit de Neige
Alto Flute w/ piano accompaniment
March, 2005

I composed this piece as a gift for Jennifer Lindquist. It is written in an early 20th century French style.

Pots and Pans
Electronic Medium
February, 2005

This piece was composed for a sampled set of sounds from a kitchen including running water, slamming cupboards, and a coffee grinder. The piece calls for a set of basic sounds which are manipulated and sequenced according to the written score.

The Way of the Warrior
Horn w/ piano accompaniment
February, 2005

I wrote “The Way of the Warrior” for Emily Lamoreaux, a horn student at Central Michigan University. It is composed of seven vignettes, each one representing one of the seven samurai codes.

The Hollow
Wind Ensemble
January, 2005

“The Hollow” is a piece for full wind ensemble that is based on Washington Irving’s *The Legend of Sleepy Hollow*. It was premiered in April, 2005 by Central Michigan University’s wind ensemble under the direction of John Williamson.

Arctic
Electronic Medium
December, 2004

“Arctic” calls for a trio of performers reading a score that consists of a drawn picture. The first two performers may use any instrument and the third uses a laptop with Ableton Live to manipulate the piece in real time.

Shades of Right and Wrong
Jazz Combo Chart
November, 2004

This is an original piece I composed for my jazz quintet at Central Michigan University. It is written for tenor saxophone, piano, guitar, bass, and drums.

Attack!
Winter Drum Line Score
October, 2004

This three-movement piece was composed for Mt. Pleasant High school’s competitive winter drum line.

Winter Enchantment
SATB Choir w/ piano accompaniment
September, 2004

The text for “Winter Enchantment” came from a book of poems written by an English professor at Central Michigan University.

A Tribute to Bernard Herrmann
Drum Line Arrangement
June, 2004

This drum line arrangement accompanies a marching band show highlighting the music of film composer Bernard Herrmann.
The Mask of Zorro
Drum Line Arrangement
June, 2004

This drum line arrangement accompanies a marching band show featuring James Horner's score to the film The Mask of Zorro.

Baby’s Breath
Flute w/ piano accompaniment
March, 2004

“Baby’s Breath” was written in memory of my nephew, Vincent Frattorelli. It has also been arranged for double bass and piano.

Dorian Gray
String Orchestra
January, 2004

This five-movement piece for string orchestra is based on the Oscar Wilde story, “A Picture of Dorian Gray.” It won an award for best student composition in the Central Michigan University Composition Contest in 2004 and was premiered by the CMU Orchestra.

The Scratch
Original Score
August, 2003

I composed the score for a short film entitled “The Scratch” which was written and directed by my friend Brian Kaurich. The film was entered and shown at several local film festivals in Michigan.

Fantasmic!
Drum Line Arrangement
June, 2003

This drum line arrangement accompanies a marching band show based on the Disney resort show of the same name.

To View the Unknown Worlds
Instrumental Octet
April, 2003

I composed this four-movement piece for an odd instrumental ensemble of flute, tenor saxophone, baritone saxophone, horn, two marimbas, and two percussionists. It is a child’s dream sequence of journeying from the depths of the sea to space and back again.

The Mediocre Jester
Solo Clarinet
December, 2002

This whimsical piece portrays the antics of a court jester who repeatedly falls short in his act.

A Moonlit Walk
Cello w/ piano accompaniment
October, 2002

This work was written for my friend Jennifer Watkins at Central Michigan University.

Percussion
Original Score
July, 2002

“Percussion” is a short film by my friend Brian Kaurich that centers around a high school drum line reunion. It was composed and sequenced entirely within a Korg Triton Studio keyboard.

Jesus Christ Superstar
Drum Line Arrangement
June, 2002

This drum line arrangement accompanies a marching band show featuring music from the Broadway musical Jesus Christ Superstar.

A Tribute to Aaron Copland
Drum Line Arrangement
June, 2001

This drum line arrangement accompanies a marching band show featuring pieces by Aaron Copland.

West Side Story
Drum Line Arrangement
June, 2000

This drum line arrangement accompanies a marching band show featuring music from the musical West Side Story.
PROFESSIONAL MEMBERSHIPS

• Audio Engineering Society
• The Recording Academy
• Association for Technology in Music Instruction
• College Music Society
• Percussive Arts Society

HARDWARE & SOFTWARE EXPERTISE

Hardware
• Experience on large, medium, and small format consoles:
  SSL C200
  API Vision Console
  Sony DMX R100
  Yamaha M7CL
  Yamaha DM2000
  Yamaha 01V
  Mackie 3208
  Mackie 1604
  Soundcraft Ghost
  Digidesign Control 24
  Digidesign 002/003
  Digidesign Command|8
• Kurzweil PC2X, 2000, 2500, and 2600 series keyboards
• Korg Triton Studio keyboard
• Digidesign Mbox, Mbox 2, and Mbox 3 Pro
• Digidesign Eleven Rack
• Apogee Rosetta 200
• Apogee Duet/Duet 2/Quartet
• Eventide Eclipse
• Universal Audio Apollo Quad
• Universal Audio LA-2A Compressor
• Universal Audio 1176LN Limiter
• Manley ELOP
• TC Electronics System 6000 Reverb unit
• Lexicon M300, MPX 100, MPX 550, PCM 90, and 480L Reverb/Effects units
• SONY HVR Z1U HD Camera
• SONY DV Decks

Software
• Pro Tools|HD TDM, HDX, and LE (ver. 6.9-11)
• Logic Studio (ver. 8-10)
• Mainstage 3
• Digital Performer (ver. 3.5-8)
• Peak (ver. 3-6)
• Reason 6
• Native Instruments Komplete Suite
• Waves Plug-ins
• McDSP Plug-ins
• UAD Plug-ins
• Bias Master Perfection Suite
• GigaStudio
• Adobe Creative Cloud
• Apple’s Final Cut Studio (Final Cut Pro, DVD Studio Pro, Soundtrack Pro, Motion, Livetype, and Color)
• Apple’s iLife software (iMovie, iDVD, Garageband, and iWeb)
• Finale 2014
• Sibelius 7
Microphones and Preamps (Manufacturer Listing)
- AEA
- AKG
- Blue
- Audio-Technica
- Earthworks
- Electro Voice
- Groove Tubes
- Neumann
- Røde
- Royer
- Schoeps
- Sennheiser
- Shure
- AEA
- API
- ART
- Daking
- Focusrite
- Grace Designs
- Great River
- Joe Meek
- Manley
- Millennia
- Presonus
- Solid State Logic
- Universal Audio
- Vintech
**PROFILE**

Matt Henley is the Assistant Director of Athletic Bands at Western Carolina University, which includes assisting with the Sudler Trophy winning "Pride of the Mountains" marching band, the "Cathouse Pep Band", and an NBA style drumline entitled "Purple Thunder" that performs for many WCU basketball games and the Southern Conference Championships. One of Mr. Henley’s primary duties is the Marching Percussion Program at WCU. This includes teaching and arranging for the marching ensemble. Matt earned both Bachelor’s and Master’s degrees in music from Western Carolina University, and has played with and instructed such groups as the Spirit of Atlanta Drum and Bugle Corps, the Limestone College Percussion Studio, the Tuscola High School Percussion Program, Showband Gifhorn, and the Carolina Crown Drum and Bugle Corps. His high school groups have performed at the Bands of America National Concert Band Festival, numerous North Carolina Days of Percussion, and have won the Open Class CIPA Percussion Championship along with many years of successful marching band high percussion awards. He has served as the Chief Percussion Judge for the Carolina Indoor Performance Association, has adjudicated for numerous indoor percussion circuits, and has written for and taught groups in Germany, Canada, Hawaii, and the Continental United States. Mr. Henley was asked to write for and instruct the first two All-American Marching Bands in San Antonio, TX in 2008 and 2009 which was promoted by NafME and the US Army. He was also nominated for the WCU Excellence in Teaching Award by the College of Fine and Performing Arts, and serves as the Recruiting Liaison for the School of Music and the Office of Admissions at Western Carolina. On top of the many articles and books that Matt and the WCU program have
been featured or consulted for, he currently also serves on the National Percussive Arts Society Marching Committee. He assisted in the instruction of the Music for All Honor Band of America for the 2013 Rose Parade, and in addition to his teaching duties he composes, arranges, adjudicates, and is a prominent percussion clinician across the United States. Mr. Henley is a member of CBDNA, NAfME, PAS, and proudly supports products from the Yamaha, Remo, Zildjian, and Vic Firth companies. He resides with his wife Angie and son Landon in Clyde, NC.

EXPERIENCE

PRESIDENT/OWNER, SUMMIT MUSIC, CLYDE, NC
1993 - 2001
Summitt Music was a percussion company that provided multiple services to professional music organizations as well as educational institutions such as: music arranging, playing contracts in drum set/orchestral/studio/church settings, teaching, educational clinics, private lessons, and composition.

ASST. DIRECTOR OF ATHLETIC BANDS,
WESTERN CAROLINA UNIVERSITY, CULLOWHEE, NC
1998 - 2001
This was a half-time position at the time with multiple logistic and teaching duties required of operating a University Athletic Band. This included bus was not limited to: preparing rehearsal schedules, teaching, composition, arranging, hosted multiple events on campus, as well as travel with the marching and pep bands.

ASST. DIRECTOR OF ATHLETIC BANDS,
WESTERN CAROLINA UNIVERSITY, CULLOWHEE, NC
2001 - PRESENT
Full time non-tenure track position that encompasses all aspects of teaching and operating a large University Athletic Band Program. This includes but is not limited to: preparing rehearsal schedules, teaching, responsible for all aspects of the marching percussion program, two pep
bands, all travel needs, marketing, run a Summer Symposium week long
band camp for high school students and their directors, operate three
one day clinics for educational outreach and recruiting of high school
students, help run the annual All-District Band Clinic for the Western Dis-
tric of Bandmasters, operate a large regional marching band contest
hosting 27 high school marching bands annually, compose and design
the marching band halftime production, compose and design the march-
ing band pre-game production, compose-design-and teach the Purple
Thunder “NBA style” drumline for Catamount basketball games, be the
liaison for the School of Music as a recruiting coordinator, coordinate
and lead a large Student Staff year round, host various alumni and
scholarship events year round, serve on various University committees
and think tanks, serve when needed as a faculty representative for stu-
dent auditions and juries.

EDUCATION

Tuscola High School, Waynesville, NC - 1987
Haywood Community College, Waynesville, NC - 1988
Western Carolina University, Cullowhee, NC — BA Music, 1993
Western Carolina University, Cullowhee, NC - MA Music, 1995

REFERRALS

Robert E. Buckner - umebob@charter.net - 828-421-2440
Retired Director, Western Carolina University Athletic Bands

D. Sanford Boone - boone_s@msn.com - 828-734-2462
Director of Bands, Waynesville Middle School

Timothy Wise - thsband@mac.com - 828-456-3783
Director of Bands, Tuscola High School
Mr. Jon Henson  
88 North Main Street  
Canton, NC 28716  
jhenson@email.wcu.edu

EDUCATION  
Western Carolina University  
Bachelor of Science – Music Education

Western Carolina University  
Masters of Science – Music Education

TEACHING CERTIFICATES HELD  
2005 - present  
North Carolina Department of Instruction

EMPLOYMENT HISTORY  
2007 - present  
Assistant Director of Athletic Bands  
Commercial and Electronic Music  
Western Carolina University

2004 - 2007  
Director of Percussion  
Tuscola High School

2005 – present  
Marching Percussion Arranger / Composer

PROFESSIONAL PRESENTATIONS  
2014  
North Carolina Music Educators Conference  
“Using Electronics in Your Marching Band”  
Raleigh, NC

2014  
North Carolina Teaching Fellows Conference  
“Planning your Schools Trip”  
Elon, NC

2010  
Collegiate Band Directors National Association  
“Electronics in Marching Pageantry”  
Louisville, KY

2011  
North Carolina Music Educators Conference  
“An Introduction to Garage Band”  
Raleigh, NC

2013  
North Carolina Teaching Fellows Conference  
“Technology in the Music Classroom”  
Elon, NC
2012 North Carolina Teaching Fellows Conference
"Teaching Percussion for the Non-Percussionist"
Elon, NC

**CLINICIAN AND GUEST CONDUCTOR EXPERIENCE**

2007 - present Summer Symposium for Marching Arts
Western Carolina University

2008 – 2010 U.S. Army All American Marching Band
Assistant Director / Front Ensemble Arranger
San Antonio, TX

**EVALUATOR EXPERIENCE**

2011 – present Adjudicator for Carolina Indoor Performance Association

**PERFORMANCE HONORS AND AWARDS**

2014 88th Annual Macy’s Thanksgiving Day Parade
New York, New York

2014 Performance with Mercedes Ellington
"Echoes of the Cotton Club" Radio Show (Music Director)
Cullowhee, NC

2014 Catamount Singers and Electric Soul Tours in Washington
Washington, D.C.

2013 124th Annual Rose Parade
Music for All Honor Band of America
Pasadena, CA

2013 Exhibition Band at Cary Band Day
Cary, NC

2013 Catamount Singers and Electric Soul Tours in Nashville
Nashville, TN

2012 Exhibition Band at Bands of America Grand Nationals
Indianapolis, IN

2012 Catamount Singers and Electric Soul Performance at
Walt Disney World
2011  Exhibition Band at Bands of America Atlanta Regional
     Atlanta, GA

2011  122\textsuperscript{nd} Rose Parade presented by Honda
     Pasadena, CA

2010  Exhibition Band at Bands of America Atlanta Regional
     Atlanta, GA

2010  Catamount Singers & Electric Soul Performance at
     Roanoke Island Festival Park
     Manteo, NC

2010  U.S. Army All American Marching Band
     San Antonio, TX

2009  Exhibition Band at Cary Band Day
     Cary, NC

2009  U.S. Army All American Marching Band
     San Antonio, TX

2008  Exhibition Band for Bands of America Grand Nationals
     Indianapolis, IN

2008  U.S. Army All American Marching Band
     San Antonio, TX

2007  Exhibition Band at Band Beat Contest
     Charlotte, NC

\textbf{PROFESSIONAL PUBLICATIONS}

2007  Halftime Magazine
     July/August 2009
     “Technology on and off the field”

2007  Technical Tune Ups instructional Mallet DVD
     Marching Show Concepts

\textbf{PROFESSIONAL AFFILIATIONS}

2007 - present  National Association for Music Educators

2007 – present  Collegiate Band Directors National Association
2007 – present  Vic-Firth Educational Artist
2007 – present  Remo Drum Heads Endorsed Artist
2007 – present  Zildjian Endorsed Artist
IAN JEFFRESS

School of Music, 253 Coulter
Western Carolina University
Cullowhee, NC 28723, USA

1.828.227.3974
jeffress@wcu.edu
music.wcu.edu

PO BOX 583
Webster, NC 28788, USA
1.803.381.6455
imjeffress@gmail.com
ianjeffress.com
assemblyquartet.com

EXPERIENCE

INSTRUCTOR OF MUSIC
Western Carolina University
CULLOWHEE, NC

2007 – PRESENT

Direct and recruit applied saxophone studio
Coach saxophone quartets
Teach music theory and aural skills courses
Teach music appreciation and jazz appreciation courses
Teach woodwind methods course
Direct and conduct contemporary chamber ensemble
Academic advising for saxophone students

ALTO SAXOPHONIST
Assembly Quartet

2005 – PRESENT

Present performances, clinics, and masterclasses
Present educational and community outreach programs
Commission and premiere works by leading and emerging composers
Co-direct Carolina Saxophone Camp and provide applied, chamber, and classroom instruction

ADJUNCT INSTRUCTOR OF MUSIC
Allen University
COLUMBIA, SC

SPRING 2007

Teach music theory courses
Teach music appreciation courses
Assist with music theory curriculum revision

GRADUATE TEACHING ASSISTANT
University of South Carolina
COLUMBIA, SC

2005 – 2007

Full-time assistantship in music theory:
Teach music theory and aural skills courses (instructor of record)
Classroom assistance and guest lectures in music history courses
Assistance with research and course material preparation
ARTIST-IN-RESIDENCE  
PALMETTO CENTER FOR THE ARTS
COLUMBIA, SC
2005 – 2007
Direct applied saxophone studio
Coach saxophone quartet
Adjudicate student recitals

TEACHING ASSISTANT
ITHACA COLLEGE
ITHACA, NY
2003 – 2004
Teach saxophone methods course
Co-teach woodwind methods
Assist at music library reference desk

EDUCATION

DOCTOR OF MUSICAL ARTS  
UNIVERSITY OF SOUTH CAROLINA
COLUMBIA, SC
DECEMBER 2013
Major Area: Saxophone Performance
Graduate Teaching Assistantships: Music Theory and Musicology
Dissertation Recitals: 6 April 2006, 15 November 2006, 30 April 2007,
20 September 2013
Dissertation Document: *An Essay on Musical Narrative Theory and Its Role in Interpretation, with Analyses of Works for Saxophone by Alfred Desenclos and John Harbison*
Principal Teachers: Clifford Leaman (saxophone), Dorothy Payne (music theory), Julie Hubbert (musicology)

MASTER OF MUSIC  
ITHACA COLLEGE
ITHACA, NY
DECEMBER 2004
Major Area: Saxophone Performance
Graduate Teaching Assistantship: Saxophone studio and music library
Degree recitals: 23 September 2003, 29 January 2004
Lecture Recital: “Edison Denisov’s Saxophone Sonata: An Analysis with Historical Perspective”
Principal Teachers: Steven Mauk and Connie Frigo (saxophone), Mark Radice (musicology)

BACHELOR OF MUSIC CUM LAUDE  
FURMAN UNIVERSITY
GREENVILLE, SC
JUNE 2002
Major Area: Music Theory
Senior Recital: 24 April 2002
Principal Teachers: Clifford Leaman and Sam Skelton (saxophone), Mark Kilstofte (music theory)
CREATIVE ACTIVITY

RECENT PERFORMANCES AND PRESENTATIONS

**Florence Symphony Orchestra**, Florence, SC, 2-3 May 2015 (Upcoming):
Concerto performance of Philip Glass’s *Concerto for Saxophone Quartet*, with the Assembly Quartet

**Warren Symphony Orchestra**, Warren, MI, 18 April 2015 (Upcoming):
Concerto performance of Philip Glass’s *Concerto for Saxophone Quartet*, with the Assembly Quartet

**North American Saxophone Alliance (NASA) Region 6 Conference**, Georgia State University, 10-11 April 2015 (Upcoming):
Featured performer, with the Assembly Quartet

**Western Carolina University**, Cullowhee, NC, 5 February 2015 (Upcoming):
Faculty recital, with performances of works by Villa-Lobos, Noda, Desenclos, Kratz, and Likhuta

**Wayne State University**, Detroit, MI, 23 January 2015 (Upcoming):
Guest artist recital and masterclass, with performances of works by Villa-Lobos, Lauba, Desenclos, Wanamaker, and Yoshimatsu

**Bowling Green State University**, Bowling Green, OH, 18 November 2014 (Upcoming):
Guest artist recital and masterclass, with the Assembly Quartet

**North Carolina Music Educators’ Association Annual Convention**, Winston-Salem, NC, 9 November 2014:
Presentation: “Sound Advice for All Woodwind Students” with WCU woodwind faculty

**Western Carolina University**, Cullowhee, NC, 3 November 2014:
“Adolphe Sax Bicentennial Celebration” concert of historical works with WCU saxophone studio

**Treefalls Concert Series**, Spartanburg, SC, 30 May 2014:
Featured performer, performing works by Serpa and Lias

**Western Carolina University**, Cullowhee, NC, 22 April 2014:
Faculty recital, with performance of works by Decruck, Heiden, Scelsi, and Lias

**NASA Biennial National Conference**, University of Illinois, 20-23 March 2014:
Premiere of *Building Textures* by Carter Rice with Assembly Quartet

**University of Mississippi**, Oxford MS, 23-24 January 2014:
Guest artist recital and masterclass, with performances of works by Decruck, Heiden, Scelsi and Lias

**UNC Asheville**, Asheville, NC, 5 December 2013:
Performance on UNC-A Concert Series recital with the Apollo Winds

**Francis Marion University**, Florence, SC, 19 September 2013:
Performance with Assembly Quartet on Artist Series recital

**South Carolina Governor’s School**, Greenville, SC, 17 September 2013: Guest artist recital and masterclass with Assembly Quartet

**NASA Region 3 Conference**, Minot, ND, 19-21 April 2013: Conference Featured Artist, with Assembly Quartet

**USC Aiken**, Aiken, SC, 21 March 2013: Faculty Artist recital with the Assembly Quartet, including premieres of *Pale Horse* by Girard Kratz and *Songs for the Coming Day* by David Maslanka

**Aiken Concert Band**, Aiken, SC, 19 March 2013: Concerto performance of *Rhythm of the Americas* by Bob Mintzer for saxophone quartet and winds with Assembly Quartet

**Asheville Symphony Orchestra**, Asheville, NC, 11 November 2012: Performance of *L’Arlesienne Suite No. 1* by Bizet

**WCU Dada Festival**, Cullowhee, NC, 18 September 2012: Concerto performance of *Scaramouche* by Milhaud with the WCU Artist-in-Residence Orchestra

**World Saxophone Congress XVI**, St. Andrews, UK, 14 July 2012: Premiere of *Mic Check* by Simon Fink with Assembly Quartet

**Carolina Saxophone Camp**, Fort Mill, SC, 25-29 June 2012: Faculty recital, masterclasses, and classroom presentations

**Integrity Jazz Festival**, Minot, ND, 23 June 2012: Performance with Everett Longstreth Orchestra, on alto saxophone and clarinet

**Sibyl Center Concert Series**, Stanley, ND, 21 June 2012: Performance with Assembly Quartet

**COMMISSIONS**

**New Work for saxophone quartet**, Marilyn Shrude, 2015

**New Work for saxophone quartet**, Kurt Issacson, 2015

**New work for saxophone quartet**, Shawn B. Allison, 2015

**New work for saxophone and electronics**, Andrew Hannon, 2015

**Building Textures for saxophone quartet**, Carter Rice, 2014

**Pale Horse for saxophone quartet**, Girard Kratz, 2013

**Songs for the Coming Day for saxophone quartet**, David Maslanka, 2013 (consortium)

**Fantasia on a Theme of Plum Blossom (asx/pno)**, Shih-hui Chen, 2012 (consortium)

**Mic Check for saxophone quartet**, Simon Fink, 2012
**Rush (asx/band)**, Kenneth Fuchs, 2012 (consortium)

**Recession Pieces (asx/perc)**, Mario Gaetano, 2012

**Filaments and Firmaments (asx/elec)**, Daniel Gonko, 2012

**Musiverse, Op. 8 (asx/elec)**, Benjamin Day Smith, 2008

**Eternal Enamor (ssx/pno)**, Andrew Hannon, 2006

**Contact (asx/pno)**, James Matheson, 2005 (consortium)

**Currents (2 asx/perc/pno)**, Shawn B. Allison, 2004/2011

**The Jester, the Artist, and the Little Lion (asx/vcl/pno)**, Howard Frazin, 2004 (consortium)

**Transcriptions, Op. 397 (asx/str quartet)**, John McDonald, 2004 (consortium)

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**RECORDINGS**

**Putting It All Together**, Assembly Quartet, 2012

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**TEACHING**

**APPLIED MUSIC AND METHODS**

**Saxophone Major Study**, Western Carolina University:
- Technique, literature, and pedagogy of the instrument, including weekly hour-long individual lessons, weekly studio class meeting, and public performances

**Saxophone Minor Study**, Western Carolina University:
- Technique, literature, and pedagogy of the instrument, including weekly half-hour-long individual lessons, weekly studio class meeting, and public performance

**Saxophone Quartet**, Western Carolina University:
- Literature, rehearsal techniques, and musicianship in the ensemble, including weekly hour-long coachings and public performances

**Saxophone Methods**, Ithaca College (teaching assistant):
- Basic skills and pedagogy of the instrument, for instrumental music education students. Responsible for day-to-day classroom instruction and assessment

**Woodwind Methods**, Ithaca College (teaching assistant), Western Carolina University:
- Basic skills and pedagogy of the woodwind family, for choral/general music education students. Responsible for day-to-day classroom instruction and assessment
MUSIC THEORY AND MUSICIANSHIP

Aural Skills III, Western Carolina University and University of South Carolina: Chromatic harmony and modulation

Aural Skills IV, Western Carolina University and University of South Carolina: Advanced chromatic harmony, post-tonal harmony, and introduction to 20th century styles

GENERAL STUDIES

Music Appreciation, Western Carolina University and Allen University: Elements of music, music and culture, music in the Western tradition

Jazz Appreciation, Western Carolina University: Elements of jazz, jazz styles and history, jazz in American culture

SERVICE

PROFESSIONAL SERVICE

Co-Founder and Artist-Faculty, Carolina Saxophone Camp, Fort Mill, SC; 2012 – Present

Competitions Coordinator, NASA Region III Conference, Minot, ND, 19-21 April 2013

Board of Directors, Tabula Rasa New Music Group, Ithaca, NY, 2004-2005

UNIVERSITY SERVICE

Student Learning Outcomes Assessment Committee, WCU University Committee, 2013-2014

Scholarship Committee, WCU School of Music, 2010-2011, 2013-2014

Student Recital Committee, WCU School of Music, 2013-2014

Quality Enhancement Plan Assessment Committee, WCU University Committee, 2012-2013

Chair, Non-Credit Ensemble Advisory Committee, WCU School of Music, 2011-2012

Graduate Advisory Committee, WCU School of Music, 2011-2012

Search Committee for music theory position, WCU School of Music, 2010-2011

Student Recital Coordinator, WCU School of Music, 2009–present

Executive Committee, WCU School of Music, 2009–2010, 2011-2012

Applied Music Committee, WCU School of Music, 2008–2009
Professor of Music, School of Music
Western Carolina University
Coulter
Cullowhee, NC 28723

Phone: 828 227-7242
E-mail: rkehrberg@wcu.edu

Education

• D.A. University of Northern Colorado, Performance and College Teaching (1983)
• M.M. University of Iowa, Performance (1973)
• B.M. University of Iowa, Music Education (1967)

Work Experience

• Professor of Music, Western Carolina University (2014 – present)
• Dean, College of Fine and Performing Arts, Western Carolina University (2007-2014)
• Interim Dean, College of Arts and Sciences, Western Carolina University (2004–2007)
• Director, School of Music, Western Carolina University (1987-2004)
• Full Professor, School of Music, Western Carolina University (1989)
• Director, School of Music, Eastern New Mexico University (1985-1987)
• Assist. & Assoc. Prof., School of Music Eastern New Mexico University (1979-1987)
• Instructor of Music, Cloud County Comm. Col., Concordia Kansas (1977-1979)
• Teaching Assistant, Univ. of Northern Colorado, (1977-1979)
• Instrumental Music Teacher, Milford Public Schools, Neb. (1973-1975)
• United State Air Force Bandsman (1968-1972)

Performance Experience

Recitals

• Trombone & Euphonium participation on Faculty Showcase Western Carolina University, (1987-1996)
• Trombone, Eastern New Mexico University (1985 & 1986)
• Trombone & Euphonium, Adams State College, Alamosa Colorado (1984)
• Trombone & Euphonium, Eastern New Mexico University (1980-1983)

Orchestral

• Section Trombone, Roswell Sym. Orch. (1985-1987)
• Bass Trombone, Lincoln NB Sym. Orch. (1973-1975)

Brass Quintet

• Founding member Smoky Mountain Brass Quintet, Trombone (1995-1997)
• Smoky Mountain Brass Quintet, Tuba (1997-1999)

Compositions

• Just In Time, Clarinet; Cello & Cajon (2014)
• Ovates & Coillttich, Brass Quintet and Electronic Instrument, Western Carolina University (2014)
• Russian Fantasy, Trumpet and Piano, Western Carolina University and St. Petersburg Russia (2011)
Dr. Robert Kehrberg, Curriculum Vitae

- **Souls of One**, Brass Quintet, Western Carolina University & Carnegie Hall (2010)
- **Yes**, Woodwind Quintet (2009)
- **Tiger on the Mountain**, Arrangement Brass Quintet, Smoky Mt. Brass Quintet Tour to China (2010)
- **Tautophonic**, Trombone and 4-channel delay, Southeast Composers Conference, Western Carolina University (1993)
- **Earth Roars Silence**, Horn, Vibraphone & Narrator, Western Carolina University (1992)
- **Tautophonic**, Trombone and 4-channel delay, New Music and Art Festival, Bowling Green State University (1989) University of New Mexico Composers Symposium (1986)
- **Novella**, Alto Trombone and Piano, Midwestern Trombone Workshop, Pittsburg State University KS (1987)
- **Ecotone**, Trombone, Soprano Sax, String Quartet and Harpsichord, Eastern New Mexico University (1985)
- **Sophistry**, SATB, New Mexico Music Educators All-State Convention (1984)
- **Noesis**, Wind Ensemble, Southwest Division convention of the College Band Directors National Association (1984)

**Publications**

- “Special: Strategic Air Command Brass Quartet, A List and Rating of Brass Quartet Music,” Iowa Bandmaster, co-author (Fall 1970)

**Clinics, Workshops & Presentations**

- Varied Adjudication in Music (Nebraska, Kansas, Colorado, New Mexico, North Carolina, South Carolina, Tennessee (1977 - present)
Dr. Robert Kehrberg, Curriculum Vitae

- Soloist in MIDI Performance Session North Carolina Music Educators Association Conference (1991)
- Director Cullowhee Summer Music festival, Cullowhee NC (1987-1990)
- ‘Computer Applications for the Elementary Music Teacher’, Rowell Campus Eastern New Mexico University (1986)
- ‘The Use of the Computer in Teaching Aural Skills’, New Mexico Music Educators All-State Festival (1985)
- Director, Summer Chamber Music Camp, Eastern New Mexico University (1984 & 1985)
- Low Brass Clinic, New Mexico Music educators All-State Festival (1982)

Association Posts & Consultations

- District President North Carolina Music Educators Association (1981-1991)
- Member, International Trombone Association Research Committee (1885-1991)
- Task Force on Teacher Certification, State of New Mexico, Consultant for Basic competencies for the Music Teacher Certification (1987)
- Member, International Trombone Association Scholarship Committee (1979 & 1980)

Advocacy and Advancement

- Founding Chairman of the Friends of the Arts, Western Carolina University (2010 – present)
- Founding member of the Fine and Performing Arts Council at Western Carolina University (1997 – 2010)
- Assisted in Establishment of the Endowed Chair in Musical Theatre at Western Carolina University (2006 – present)
- Assisted in the Establishment of the Endowed Chair in Commercial Music at Western Carolina University (1997 to present)
- Established the University Music Friends at Western Carolina University (1992 to 2010)
- Assisted in the development of the Academic Excellence in Music Scholarship Program (1991 – present)
- Assisted in the development of three memorial music scholarships (1991 – present)
• Assisted in the establishment of the Fletcher Music Scholars program (1994-2004)
• Member of the College of Arts and Sciences Development Committee, (1996-2000)
Instructional Assignments

**Graduate**
- Counterpoint
- Analytical Studies
- Graduate Brass Methods and Mat.
- Pedagogy of Theory
- Applied Low Brass
- Jazz Improvisation
- Jazz Ensemble
- Music History Review
- Music Theory Review
- Computers in Music
- Improvisation
- Graduate Thesis

**Undergraduate**
- Freshman and Sophomore Music Theory
- Freshman and Sophomore Aural Skills
- Counterpoint
- Analytical Studies
- Applied Low Brass
- American Music (Gen. Ed.)
- Music Appreciation (Gen. Ed.)
- Introduction to Jazz (Gen. Ed.)
- Composition
- Beginning and Intermediate Jazz Imp.
- Jazz Ensemble and Brass Choir
- Concert and Pep Band

**On Line Instructions**

- Music Appreciation, Self Paced Course, Friday Center, Univ. of NC at Chapel Hill, Friday Center (2003 – present)
- Jazz Appreciation, Self Paced Course, Friday Center, Univ. of NC at Chapel Hill, Friday Center (2004 – present)
Donald Edward Peach  
105 Terrace Place • Lincolnton, NC • 828-612-4583  
donaldpeach@bellsouth.net

OBJECTIVE

For consideration as Adjunct Academic Music Supervisor at Western Carolina University.

EDUCATION

Mars Hill College  
Bachelor of Music Education  
Mars Hill, NC  
December 1970

TEACHING EXPERIENCE

Granite Falls High School  
Band Director  
Caldwell County, NC  
1970 - 1972

• Marching Band
• Concert Band
• Small Ensembles
• District Band preparation
• Music performance assessment

Elkin City High School  
Band Director  
Elkin, NC  
Fall of 1972 – Spring 1973

• Marching Band
• Concert Band
• Small Ensembles
• District Band preparation
• Music performance assessment

Hibriten High School  
Assistant Band Director  
Lenoir, NC  
Spring 1973

• Marching Band
• Concert Band
• Small Ensembles
• District Band preparation
• Music performance assessment
• Taught middle school bands that fed Hibriten High School
Lincolnton High School

Band Director

- Marching Band
- Concert Band
- Small Ensemble
- District Band preparation
- Music performance Assessment
- Developed competitive marching band program
- Taught seventh and eighth grade concert bands

Lincolnton, NC
Fall 1973 – Spring 1994

Hickory High School

Band Director

- Marching Band
- Concert Band
- Small Ensemble
- District Band performance
- Music Performance Assessment
- Taught seventh and eighth grade concert bands

Hickory, NC
Fall 1994 – Spring 1998

Retired in 1998 from the North Carolina Public School System

RELATED EXPERIENCE

Spirit of America National Honors Band

Assistant Director

- Pre tour full band rehearsals prior to trip at Georgia Southern
- Sixteen day European tour of Spirit performances
- Attended the International Championship Music Festival in Ker, Belgium
- Won International Competition in our classification scoring 98.5

July 2001

Western Carolina University Band Camp

Marching Band

- In charge of full band rehearsals

Cullowhee, NC
August 1997 – August 2010

Adjudicator for Marching Festivals and Concert Festivals

- Virginia
- North Carolina
- South Carolina
- Tennessee
- Arizona

1978 - present
Donald Edward Peach- page 3

**Lincoln County Theatre Guild Productions**
*Orchestra Director*  
Lincoln, NC  
Summer 1981- Summer 1987

- *Hello Dolly*
- *Sound of Music*
- *Fiddler on the Roof*
- *Oklahoma*
- *Music Man*
- *Show Boat*

**First United Methodist Church**  
*Counselor*  
Lincoln, NC  
1979 – 1990

- Supervised youth activities and summer camps

**WORK EXPERIENCE**

**Duncan Music Company**  
*Educational Representative*  
Winston Salem, NC  
2002 - 2004

**Brook Mays Music Company**  
*Educational Representative*  
Dallas, Texas  
2004 – 2006

**Music and Arts Centers**  
*Educational Representative*  
Frederick, Maryland  
2006 – present

**Appalachian State University**  
*Interim Associates Director of Bands*  
Boone, NC  
2011 – 2012

**Appalachian State University**  
*Intern and Student Teacher Supervisor*  
Boone, NC  
2012 - present

**HONORS AND ACTIVITIES**

- Past President of Northwest District Clinic Bands- 1976
- Chairman of the North Carolina Music Curriculum Revision for Middle School and High School
- Member of Phi Mu Alpha International Music Fraternity
- American Schools Band Director Association
- Music Educators of North Carolina
- In 1985 Lincolnton High School attended the Inaugural Parade in Washington D.C.- performed for the North Carolina Republican Committee

**REFERENCES**
References available upon request
MICHAELA. LANCASTER

Address: Home -
49 Otter Ridge Road
Sylva, NC 28779
(828) 631-4404 Home
(502) 645-2438 Cell
mlancastercond@gmail.com

CONDUCTOR

Office –
Western Carolina University
School of Music
466 Coulter
Cullowhee, NC 28723
(828) 227-3259
malancaster@email.wcu.edu

Educational/Professional Training

Doctor of Musical Arts (Choral Music)
University of Southern California

Conducting studies with Rodney Eichenberger,
James Vail and Hans Beer

Minor fields:
Vocal Arts
Voice studies with Charles Roe
Coaching with Gwendolyn Koldofsky
Music History
Poetry

Master of Music (Choral Conducting)
California State University, Fullerton

Conducting studies with Harold Decker
Voice studies with Michael Kurkjian

Bachelor of Music (Music Education)
Chapman College
Golden Ear Award for Ear Training
Sholund Award for Performance
Departmental Honors at Graduation

Conducting studies with William Hall and John Koshak
Voice studies with Jonathan Mack and Nancy Bramlage
Violin studies with David Margetts
Viola studies with Thomas Hall

Academic Teaching Experience
Western Carolina University, Cullowhee, NC
Director of Choral Activities (full-time)
Southern Baptist Theological Seminary, Louisville, KY
Associate Professor of Conducting & Voice (full-time)
Associate Dean for Professional Studies (2001-2006)
Central Missouri State University, Warrensburg, MO
Director of Choral Activities (full-time)
Missouri Southern State College, Joplin, MO
Director of Choral and Vocal Activities (full-time)
University of Southern California, Los Angeles
Assistant Lecturer in Choral Music (part-time)
Santa Ana College, Santa Ana, CA
Instructor of Voice (part-time)
El Modena High School, Orange, CA
Director of Choral Music (full-time)
Riverside City College, Riverside, CA
Instructor of Voice (part-time)
Ramona High School, Riverside, CA
Director of Choral Music (full-time)

Professional Experience (Part-Time)

As Conductor:
First Presbyterian Church of Highlands, Highlands, NC
Asheville Symphony Chorus
Buncombe County Schools All-County HS Choral Clinic
Henderson County HS Honors Chorus
Trinity United Methodist Church, New Albany, IN
Raspberry Ridge String Camp, Chapel Hill, NC
Kentucky Baptist All-State Youth Choir, Campbellsville, Lawrenceburg,
Summit Woods Baptist Church, Lee’s Summit, MO
First Baptist Church, Warrensburg, MO
South-Central District Eleventh and Twelfth Grade Honor Choir, Springfield, MO
All City Junior High Vocal Festival, Lawrence, KS
Kansas Music Educators Association Middle School Honor Choir, Olathe, KS
South-Central District Ninth and Tenth Grade Honor Choir, Bolivar, MO
Southwest District Honor Choir, Joplin, MO
Kansas City Symphony Chorus, Kansas City, MO
Central Missouri State University Summer Music Camp
West-Central District Honor Choir, Warrensburg, MO
Northeastern State University Choral Festival, Tahlequah, OK
Presbyterian Church of the Covenant, Costa Mesa, CA
Irvine Presbyterian Church, Irvine, CA
Arrowbear Music Camp, CA
Orange Covenant Church, Orange, CA

As Baritone Soloist:
Choral Arts Society, Louisville, KY
Southern Baptist Theological Seminary, Louisville, KY
Grace and Holy Trinity Cathedral, Kansas City, MO
Poulenc Soiree, Kansas City, MO

2011-Present
2001-2009
1989-2001
1987-1989
1984-1986
1983-1985
1979-1983
1978-1979
1977-1979
2012-Present
2011-Present
October 2013
March 2012, March 2013
2009-2011
Summer 2007
2000-2001
1997-2000
1991, 1999
1997
1996
1996
1993
January-May 1992
Summer 1990
1989
1989
1986-1987
1984-1985, 1997
Summer 1983
1980-1984
2004, 2008
2001, 2003, 2004
1994, 1995
Jacomo Chorale, Blue Springs, MO 1991
Desert Chorale, Santa Fe, NM Summer 1988
Master Chorale of Orange County, Newport Beach, CA 1987
Crystal Cathedral, Garden Grove, CA, incl. role of Joseph in “Glory of Christmas” 1983-1986
South Australian College of Advanced Education, Adelaide, Australia, on tour with USC Chamber Singers Summer 1985
Long Beach Bach Festival 1978, 1984, 1985
Los Angeles Chamber Orchestra 1984
Corona Del Mar (Calif.) Baroque Festival 1984
English Chant Schola, Los Angeles 1979
William Hall Chorale, Los Angeles 1976

As Professional Chorister:
Choral Arts Society, Louisville, KY 2010, 2011
Carnegie Hall Choral Workshop Chorus 2005, 2007
Carnegie Hall Choral Workshop Chorus (Section Leader) 2001
Desert Chorale, Santa Fe, NM Christmas 1990
Los Angeles Master Chorale 1984-1985
Pasadena Chamber Orchestra Chorus 1983-1987
Disneyland Dickens Carolers, Anaheim, CA 1981-1983
Carmel (Calif.) Bach Festival Summers 1978-1981
San Luis Obispo (Calif.) Mozart Festival Summer 1978

As Adjudicator:
National Association of Teachers of Singing (NATS) Student Auditions, UNC Greensboro 2012-2014
Gatlinburg Music Festival, Gatlinburg, TN 2012, 2014
University of Louisville High School Chamber Choir Festival 2008
NATS Student Auditions, The Southern Baptist Theological Seminary, Louisville, KY 2005
St. Mary’s Choral Festival, St. Mary’s College, Notre Dame, IN 2004
NATS Student Auditions, University of Louisville, Louisville, KY 2003
Music/Arts Institute Festival, Independence, MO 1997, 1999

Special Appearances of the Concert Choir from Western Carolina University

Performance at Fall Conference of North Carolina Music Educators Association November 10, 2014
Performance at Fall Conference of North Carolina Chapter of American Choral Directors Association (ACDA) September 19, 2014
Performance of Haydn: Lord Nelson Mass with Asheville Symphony Orchestra (ASO) April 12, 2014
Performance of Vaughan Williams: Flos campi and Mozart: Requiem with ASO April 20, 2013
Performance at Fall Conference of North Carolina Chapter of ACDA September 21, 2012
Performance of Mahler: Resurrection Symphony with ASO November 19, 2011
Special Appearances of the Seminary Choir from The Southern Baptist Theol. Sem.

Performance at State Conference of Kentucky Music Educators Association (KMEA)  February 6, 2009
Performance of Beethoven: Symphony No. 9 and Poulenc: Gloria with Louisville Orch. Mar. 24-26, 2006
Performance at Southern Division Convention of ACDA, Charleston, WV  February 23, 2006

Special Appearances of the University Concert Choir from Central MO State Univ.

Concert tour of Italy, including Venice, Florence & Rome  June 21-July 1, 2001
Performance at State Convention of Missouri Music Educators Association (MMEA)  January 28, 2000
Performance of Brahms: Ein Deutches Requiem at Carnegie Hall under Helmuth Rilling  June 14, 1998
Performance of Choir’s own repertoire at Carnegie Hall  June 14, 1998
Performance of Mahler: Symphony of a Thousand with Kansas City Symphony  May 2, 1998
Evensong at Grace and Holy Trinity Cathedral, Kansas City, MO  February 23, 1997
Concert tour of England, including Beaconsfield, Coventry Cathedral, Warwick, Dauntsey’s School, Westminster Abbey & St. James, Piccadilly  May 13-23, 1996
Performance of Mahler: Resurrection Symphony with Kansas City Symphony  May 6, 1995
Concert tour of St. Louis area  March 18-22, 1995
Concert tour of Southern California  March 12-19, 1994
Evening Concert at Grace and Holy Trinity Cathedral, Kansas City, MO  Nov. 3, 1993
Performance of Orff: Carmina Burana with Kansas City Symphony  May 8, 1993
Evensong at Grace and Holy Trinity Cathedral, Kansas City, MO  March 28, 1993
Performance at State Convention of MMEA  January 21, 1993
Performance of Brahms: Alto Rhapsodie with Marilyn Horne and Kansas City Symphony  May 9, 1992
Evensong at Grace and Holy Trinity Cathedral, Kansas City, MO  March 22, 1992
Performance of Mahler: Symphony of a Thousand with Kansas City Symphony  May 12, 1990

Significant Activities within Professional Organizations

Treasurer for Kansas City Chapter of National Association of Teachers of Singing (NATS)  1999-2001
Missouri Chair for Youth and Student Activities, Repertoire & Standards Committee, ACDA  1991-1997
Faculty sponsor for Student Chapter of ACDA  1991-1999

Projects have included hosting the following: 1) Concordia Choir (René Clausen, director) for evening concert; 2) choral conductor Rodney Eichenberger (Florida State University) for three days of workshops, lectures and rehearsals and 3) two state-wide Student ACDA Conferences, featuring conducting classes, reading sessions, etc.

Session Presenter during State Convention of Missouri Music Educators Association  1989, 1990, 1993-4
Session Presenter during Collegiate Symposium of Missouri Choral Directors Association (MCDA)  1993

Scholarly/Creative/Grant Activity

Received Artist-in-Residence funds to host string players from Asheville Symphony Orchestra (ASO) to join WCU student woodwind, brass, percussion players & choruses to perform  2014
Haydn: *Te Deum & Lord Nelson Mass*
Received Artist-in-Residence funds to host composer Ola Gjeilo, guitarist Kristian Kvalvaag & String Quartet from ASO to perform Gjeilo’s choral works with WCU choruses

Published article entitled "Youth and Student Activities" in *ACDA Reporter*, official journal of MCDA
Published edition of "Musica dulci sono," Renaissance madrigal by Cipriano de Rore with *National Music Publishers*
Received grant from Office of Provost through Minority Scholars Initiative to host Barrington Brooks: “Betelehemu” and the Oral Tradition
Received grant from Greer-Oppenheimer General Studies Presentation Series to host Concordia Choir
Reviewer of new choral music for *Choral Journal*, official journal of ACDA
Published article dealing with repertoire for High School choirs in *ACDA Reporter*

**Professional Recordings**

"Penderecki Credo," Oregon Bach Festival Orchestra and Chorus, Helmut Rilling, conductor, Hänssler; chorister (Grammy Award Winner)
"Amazing Grace," Robert Shaw Festival Singers, Robert Shaw, conductor, Telarc; chorister
"Liebeslieder Waltzes," Robert Shaw Festival Singers, Robert Shaw, conductor, Telarc; chorister
"Britten War Requiem, Op. 66," Atlanta Symphony Orchestra and Chorus, Robert Shaw, conductor, Telarc; chorister
"The Glory of Christmas," Glory of Christmas Choir, Crystal Cathedral, Sheldon Disrud, conductor; chorister
"Heralds of Love," William Hall Chorale, William Hall, conductor, Klavier; soloist and chorister

**Professional Memberships**

American Choral Directors Association (ACDA)
Chorus America (Association of Professional Vocal Ensembles)
College Music Society (CMS)
National Association for Music Educators (NAfME)
National Association of Teachers of Singing (NATS)
National Collegiate Choral Organization (NCCO)
North Carolina (Chapter of) American Choral Directors Association (NC ACDA)
North Carolina Music Educators Association (NCMEA)
Phi Mu Alpha Sinfonia (Professional Music Fraternity)
Pi Kappa Lambda (National Music Honor Society)

**Workshops Attended**

Master Class in Choral/Orchestral Conducting and Performance with Helmut Rilling, Univ. of Oregon, Eugene, OR (Conducting Participant)
Master Class in German *Lieder* with Elly Ameling and Dalton Baldwin, Summers 1982-1983

Summer 1977
USC, Los Angeles, CA (Active Solo Participant)
Master Class in French Melodie with Gerard Souzay and Jean Baar, Summer 1977
USC, Los Angeles, CA (Active Solo Participant)
Master Class in Art Song with Martial Singher, Fall 1976
Calif. State Univ. Long Beach (Active Solo Participant)

Representative Repertoire Conducted

Bach
- Christ lag in Todesbanden, BWV 4
- Gottes Zeit ist der allerbeste Zeit, BWV 106
- Mache dich, mein Geist, bereit, BWV 115
- Aus der Tiefe, BWV 131
- Wachet auf, ruft uns die Stimme, BWV 140
- Nach dir, Herr, verlanget mich, BWV 150
- Komm, Jesu, Komm, BWV 229
- Lobet den Herrn, alle Heiden, BWV 230
- Magnificat, BWV 243
- Weihnachts-Oratorium, BWV 248* (selections)

Badings
- Trois chansons Bretonnes

Beethoven
- Symphony No. 9*

Berlioz
- Requiem*

Bernstein
- Chichester Psalms

Brahms
- Ein Deutches Requiem
- Alto Rhapsodie

Britten
- Five Flower Songs
- Rejoice in the Lamb

Byrd
- Mass for Four Voices

Debussy
- Trois chansons

Duruflé
- Requiem

Fauré
- Pavane*
- Requiem

Finzi
- Lo, the Full, Final Sacrifice

Handel
- Anthem on the Peace
- Come, Let Us Sing unto the Lord (Chandos Anthem No. 8)
- Dixit Dominus (selections)
- Messiah (selections)
- The Ways of Zion do Mourn
- Zadok the Priest*
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<td>Howells</td>
<td>Magnificat and Nunc Dimittis (Collegium regale)</td>
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<td>The Peaceable Kingdom</td>
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<td>Vaughan Williams</td>
<td>Dona nobis pacem, Flos campi*, In Windsor Forest, Magnificat, Pilgrim’s Journey, Serenade to Music</td>
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<td>Vivaldi</td>
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Gloria
Magnificat

Walton

Wilberg

Belshazzar’s Feast

Four American Folk Hymns
*Works prepared for other conductors
Dr. Bradley Martin

Conductor, Pianist, Organist, and Vocal Coach

Western Carolina University School of Music
253 Coulter Building
Cullowhee, NC 28723
(828) 227-3726
martinb@wcu.edu

Academic Degrees and Study

D.M.A. University of Colorado at Boulder 2008 Piano Performance
M.M. University of Michigan 1998 Accompanying
Diploma Moscow Conservatory of Music 1995 Piano Performance
Diploma Sydney Conservatory of Music 1992 Operatic Répétiteur
B.M. Western Australian Conservatory 1987 Piano Performance

Teaching Experience

2004-Present Western Carolina University, Associate Professor (Tenured Spring 2011)
Conductor, Western Carolina Civic Orchestra (2013 to present)
Courses taught: Musical Theatre Scenes, History of Musical Theatre, Topics in Musical Theatre, Class Piano I-IV, Music Appreciation, Music Theory, Seminar in Accompanying

2002-2004 Western Carolina University, Visiting Instructor
Music Director, Vocal Coach, Accompanist

1997-2000 Belvoir Terrace, Lenox, MA
Conductor, Musical Theatre Instructor

1998-1999 Oklahoma City University, OK
Adjunct Faculty, Musical Theatre Accompanist, Vocal Coach

1995-1996 Anglo-American School, Moscow, Russia
Musical Theatre Director and Music Teacher

1990-1992 Emanuel College, Sydney, Australia
Piano Teacher
Duties as Director of Musical Theatre at Western Carolina University

- Manage budgets for the program averaging between $100,000 and $150,000 per year
- Attend Executive Committee meetings in both the School of Music and in the School of Stage and Screen
- Develop curriculum, including the NAST and NASM approved BFA program
- Hire all guest artists (including stage and lighting directors; costume, set, and sound designers; and pit and orchestral musicians) and oversee contracts
- As necessary, organize lodging, per diems, vehicles, and travel for guest artists
- Scholarship fundraising activities including establishing the “Adopt-a-Student” program and raising nearly $10,000 through the silent auction in conjunction with Sweeney Todd in 2011 ($3,900) and proceeds from the Rodgers and Hammerstein Gala in 2010 ($6,000).
- Develop grant applications including Kurt Weill Foundation ($6000, fall 2011) and the State of North Carolina ($110,000, summer 2010)
- Produce all musical theatre productions, including setting rehearsal and performance calendars; coordinate productions with the Fine and Performing Arts Center staff; rent scripts and scores from professional musical theatre organizations; and facilitate costume and set rental
- Work with the Development Office to secure and distribute advertising for all productions and programs, including frequent interviews on local radio programs
- Organize numerous recruitment performances at local and regional schools, country clubs, and retirement communities; at major state-wide venues such as the Blumenthal Performing Arts Center in Charlotte and the BTi Center in Raleigh; and at Roanoke Island Festival Park in the Outer Banks
- Rent performance venues for all off-campus productions and performances
- Oversee WCU’s musical theatre summer camp and assist the Continuing Education Department with its organization
- Organize all recruiting for the program, including serving as administrator for the musical theatre program’s website (www.wcu.edu/4103.asp), my personal website (http://faculty.wcu.edu/martinb), and for the program’s YouTube site
- Schedule incoming student auditions and oversee admissions
- Serve as advisor to all musical theatre majors
- Organize trips with musical theatre students to attend productions in New York, Atlanta, Charlotte, Greenville, Flat Rock, Asheville, and Washington, DC.

Music Director and Conductor (Western Carolina University unless Otherwise Noted)

2014  
*The Impresario* (opera), *The Secret Marriage* (opera); *Grand Night for Singing* and *Hello, Dolly!* (Haywood Arts Repertory Theater)

2013  
*The Medium* (opera); *Brigadoon* (Smoky Mountain Center for the Performing Arts); *Side by Side by Sondheim*; *Brigadoon* (Haywood Arts Repertory Theater); *Evita* (second keyboard at Flat Rock Playhouse)
2012  

*Music Is*


2012  

*The Rocky Horror Picture Show* (second keyboard at Flat Rock Playhouse)

2011  

*Sweeney Todd; Kiss Me, Kate; John and Jen*

2010  

*Seven Deadly Sins*, Rodgers and Hammerstein Scholarship Gala, *A Chorus Line, Rent*

2009  

*The Last Five Years, Fiddler on the Roof*

2008  

*Guys and Dolls, Schoolhouse Rock!, Of Thee I Sing*

2007  

*The Music Man; Lucky Stiff; Elegies for Angels, Punks and Raging Queens; Ruthless* (Kudzu Players, Sylva, NC)

2006  

*A Grand Night for Singing; Oklahoma!*

2005  

*Side by Side by Sondheim; Godspell; Little Shop of Horrors*

2004  

*The World Goes 'Round* (Duke Energy Center for Performing Arts, Raleigh, and schools throughout Central and Western North Carolina); *A Funny Thing Happened on the Way to the Forum; Cabaret* (Western Carolina Theatre Company)

2003  

*Mother Divine* (Western Carolina Theatre Company and New York Fringe Festival); *You're a Good Man, Charlie Brown; The Fantasticks Wonderful Town* (University of Colorado Theatre Department)

**Summer Music Director/Administrator and Off-campus Recruiting Performances**

2010  

*You’re a Good Man, Charlie Brown; I Love a Piano; Sesame Street*, Roanoke Island Festival Park ($110,000 grant for twenty actors, singers, and dancers in two weeks of performances) with additional performances at Smoky Mountain Center for the Performing Arts (Franklin, NC) and Highlands Center for the Performing Arts (Highlands, NC).

*Grease*, pianist and assistant conductor, Smoky Mountain High School, Sylva, NC.

2009  

*What a Country!, July 4th* program at Roanoke Island Festival Park; *Triple Arts Musical Theatre Summer Camp*

2008  

*Schoolhouse Rock!,* performances at schools throughout Western North Carolina

*July 4th* musical theatre scenes program at Roanoke Island Festival Park

*Triple Arts Musical Theatre Summer Camp*

2007  

*Triple Arts Musical Theatre Summer Camp*

*Ruthless*, Kudzu Players, Sylva, NC
2005  
*Side by Side by Sondheim*, Blumenthal Performing Arts Centre, Charlotte, NC and schools throughout Central and Western North Carolina

2004  
*Cabaret*, Western Carolina Theatre Company  
*The World Goes 'Round*, BTi Center, Raleigh and schools throughout Central and Western North Carolina

2003  
*Mother Divine*, Western Carolina Theatre Company and New York Fringe Festival

2002  
*Wonderful Town* (University of Colorado Theatre Department)

**New York Theatre Experiences for Musical Theatre Majors**

Trips to attend Broadway performances and study with noted professionals.

2010 Spring  
Performances attended: *The Addams Family; Next to Normal; A Little Night Music; Promises, Promises.*

Audition master class at Ripley-Grier Studios 520 8th Avenue, NY, with Terrence Mann, Kevin Chamberlin, Valerie Wright, and Steve Bebout; vocal master class with Jill Anne Edwards; attended closed rehearsal of and backstage tour of *The Addams Family*, including meeting original cast member Carolee Carmello.

2009 Spring  
Performances attended: *Gypsy, Title of Show, Forbidden Broadway.*

Audition master class at Ripley-Grier Studios with Terrence Mann, Lauren Flanagan, Liz Larsen, Valerie Wright, and Jared Bradshaw; one-hour private conversation with complete cast and director of *Title of Show*; backstage tour of *Gypsy*, including meeting cast members Boyd Gaines, Jessica Golden, and Tony Yazbeck; and backstage tour of *Forbidden Broadway* with cast member Jared Bradshaw.

2004 Winter  
Performances Attended: *Pacific Overtures, The Producers, La Cage aux Folles, Dame Edna: Back with a Vengeance.*

**Coordinator of Musical Theatre Guest Artist Series**

In addition to securing three-time Tony nominee Terrence Mann as the Distinguished Professor in Musical Theatre at WCU in 2006, I have coordinated visits to the WCU campus by the following guest artists:

2012  
Catherine Cox, Tony-nominated performer

2011  
Gavin Creel, two-time Tony-award nominee  
Brent Barrett, Tony and Olivier Award nominee  
Craig Carnelia, Tony-nominated composer  
Owen Johnson, Broadway actor
2010    Charlotte D’Amboise, two-time Tony-nominee
        Dave Clemmons, Broadway Manager and Producer
2009    Jason Robert Brown, Tony-winning Broadway composer
        Joan Lader, noted Broadway voice teacher
2008    Christopher D’Amboise, Tony-nominated dancer/choreographer
        Brian Hisong, Broadway actor
        Sue Delano, Broadway dancer
2007    Brian Hisong, Broadway actor
        Sue Delano, Broadway dancer
2006    Paige Posey, Artistic Director of Flat Rock Playhouse, NC
        Jared Bradshaw, Broadway actor
2004    Bradley Dean, Broadway actor
        Brett Smock, New York-based director/choreographer
2003    Andrew Lippa, Tony-nominated Broadway composer

Published Book


Co-authored with Dr. Andrew Adams, this critical edition of the familiar Hanon studies corrects errors and omissions that have gone unaddressed since the nineteenth-century.

Articles in Peer-Reviewed Journals

“Moments of Bliss: The Original Operatic Excerpts in ‘Art is Calling for me.’”

Co-authored with Dr. Andrew Adams, this article explores the composition of Victor Herbert’s operetta The Enchantress (1911) and provides scores for two missing sections from the well-known song “Art is Calling for Me.”


Co-authored with Dr. Andrew Adams this article provides a biography of the composer and pedagogue Charles-Louis Hanon (1819-1900) and is based on previously un-translated biographical material.

Arranging and Editing

I am proficient in Finale music editing software and frequently prepare new piano, vocal, and orchestral scores and parts. In 2010, the performance of Kurt Weill’s Seven Deadly Sins accompanied by full orchestra was supplemented with original arrangements of numerous songs and ensembles related to Weill’s theme. In addition, showcase performances for WCU’s summer musical theatre camp required new arrangements of songs for a small ensemble of piano, percussion, guitar, and bass.

Dr. Bradley Martin


Song of the Flame by George Gershwin, Herbert Stothart, Otto Harbach, and Oscar Hammerstein II (1925).

With the approval and assistance of the George Gershwin estate I am currently reconstructing the score of this forgotten musical. Work to date has included receiving permissions from the Gershwin, Stothart, Harbach, and Hammerstein Estates; numerous trips to the Library of Congress to secure surviving scores and performance materials; and contacting other collections and libraries around the country.

Hooray for What! by Harold Arlen and Yip Harburg (1937).

With the assistance of the Yip Harburg estate I am currently reconstructing the orchestral score of the overture. Work to date has included research at the Library of Congress and the Shubert Archives in New York.

International, National, and Regional Presentations

2014 The Adolf von Henselt Society Atlanta, GA
Georgia State University, March 26

2011 The International Edvard Grieg Society Copenhagen, Denmark
International Research Conference

"Forgotten Romantic: The Life and Works of Edmund Neupert (1842-1888)." Presented with Dr. Andrew Adams

2011 Song, Stage, and Screen VI Kansas City, MO
International Conference of the Journal Studies in Musical Theatre

"Thematic Cohesion in Jason Robert Brown’s The Last Five Years."

2010 College Music Society National Conference Minneapolis, MN

"The Man Behind The Virtuoso Pianist: Charles-Louis Hanon’s Life and Works." Presented with Dr. Andrew Adams
2009
College Music Society National Conference Portland, OR


2008
Asheville Area Piano Forum Asheville, NC


2006
North Carolina Theatre Conference Raleigh, NC

Master Class and Presentation on Audition Techniques

2004
National Communication Association Chicago, IL

Panel presentation on the première of the musical Mother Divine

Professional Accompanist/Coach Experience

1998
Oklahoma City Ballet
Répétiteur

1992
Sydney Conservatory of Music
Accompanist, Vocal Coach

1992
Australian Opera and Ballet Orchestra
Pianist

1989-1992
Sydney Dance Company
Répétiteur

1989-1990
Royal Academy of Dance, Sydney, Australia
Pianist

1989
Sydney Conservatory of Music
Accompanist, Vocal Department

1987-1988
West Australian Academy of Performing Arts
Répétiteur, Dance Department

Operatic Vocal Coach

University of Colorado at Boulder
Marriage of Figaro, Falstaff, Hansel and Gretel, Little Red Riding Hood,
Don Giovanni, Merry Widow, Die Fledermaus, The Devil and Daniel Webster, Noye's Flode

University of Michigan
La Bohème, Ruddigore

Moscow Conservatory of Music
Aleko (Rachmaninoff)

Sydney Conservatory of Music
La Coronazione di Poppea, Rigoletto, Die Zauberflöte

Western Australian Conservatory
Western Australian Gilbert and Sullivan Society (numerous operettas)

Selected Regional, National, and International Performances

2014
Asheville Chamber Music Society
2014-2015 Season Opening Concert, Sept. 12, 2014
Recital with Justin Bruns, Concertmaster of the Atlanta Symphony

2013
North Carolina School of the Arts, University of North Carolina Greensboro
Recitals with clarinetist Dr. Shannon Thompson

2010
Concordia College, Moorhead, MN
Spanish Song Recital with Dr. Holly Wrensch, mezzo-soprano

2009
University of Oregon, Eugene, OR
Clarinet Recital with Dr. Shannon Thompson

2008
Western Carolina University
Stravinsky’s Concerto for Piano and Winds with WCU Wind Ensemble

2008
Western Carolina University
Liszt’s Hungarian Rhapsody with Artist-in-Residence Orchestra

2007
Solo Piano Recitals: Appalachian State University, Boone, NC;
Brevard College, Brevard, NC; University North Carolina at Asheville

2005
Boulder Bach Festival, Colorado
Harpsichord, organ, and continuo
1999 Kosciusko Foundation, New York, NY
   National Finalist, International Poulenc Plus Competition

1994 Bolshoi Theatre, Moscow, Russia
   Dance Accompanist

   Pacific Music Festival, Sapparo, Japan
   Orchestral Pianist, Accompanist

1993 Chaliapin Museum, Moscow, Russia
   Soloist and Accompanist

   Australian Embassy, Vladivostok, Russia
   Solo Piano Recital

**On-campus Performances at Western Carolina University**

Collaborative pianist in over three hundred guest-artist recitals, faculty chamber recitals, student recitals, studio recitals, and other campus events.

**Professional Service**

2014 Judge for Asheville Area Piano Competition

2011 Host and on-campus coordinator for the North Carolina Teachers of Singing Conference held at the WCU School of Music in the fall.


2010 Oct. 7-9. Coordinator of MTNA Collegiate Competition for state of North Carolina at UNC Pembroke. I was invited to be a board member of the North Carolina Music Teachers National Association and served as State Coordinator for the collegiate solo competition

**Professional Memberships**

College Music Society
Phi Beta Delta Association
Music Teachers National Association
Member of the Board of North Carolina Music Teachers Association
North Carolina Theatre Conference
Musical Theatre Educators Alliance
Pi Kappa Lambda
Curriculum Vitae

William Martin

894 Tilley Creek Road

Cullowhee, NC 28723

(828) 293-3674 or (407) 275-1000 (cell)

Education

1993  Doctor of Musical Arts in Vocal Performance,
      University of North Carolina, Greensboro, NC
      Dissertation: The American Opera Singer and the German Opera System

1976  Master of Music in Vocal Performance
      Northwestern University, Evanston, IL

1974  Bachelor of Music in Vocal Performance

College Teaching and Administrative Experience

2001-Present  Associate Professor of Music and Coordinator of Vocal Studies (since 2005)
      Western Carolina University, Cullowhee, NC

1998-2001  Assistant Professor of Music
      Bethel College, Mishawaka, IN

1996-98 Adjunct Instructor of Voice
      Daytona State College, Daytona Beach, FL

1986-87 Assistant to the Director of Opera
      University of North Carolina, Greensboro, NC

1985-87 Counselor, Office of Academic Advising
      University of North Carolina, Greensboro, NC

1984  Instructor of Voice (Full time replacement for one semester)
      Kent State University, Kent, OH
Additional Training

1980  Depaul Masterclass Series, Chicago, IL
1979  Opera Fellowship, Aspen Music Festival, Aspen, CO
1978  Opera Apprenticeship, Central City Opera, Central City, CO
1977  Tito Gobbi Workshop, Villa Schifanoia, Florenz, Italy

Performance Experience

Opera (a listing of specific roles performed is available upon request)

Germany

Permanent Engagements

1989-96  Staeedische Buehnen Muenster
        Leading tenor in the Italian lyric and spinto repertories with additional leading roles in the German and Character categories
1987-89  Stadtttheater Pforzheim
        Leading tenor in the lyric repertory

Guesting Opportunities

1993-96  Stadtttheater Giessen
1995    Theater Bremen
1995    Staatstheater Mainz
1993-95  Anhaltisches Landestheater Dessau
1994-95  Staeedtische Buehnen Osnabrueck
1992-94  Landestheater Detmold
1994    Theater Dortmund
1994    Staatstheater Schwerin
1993    Saechsische Staatsoper Dresden, the “Semperoper”
1991    Buehnen der Hansastadt Luebeck
United States Regional Companies

2002-05  Asheville Lyric Opera, Asheville, NC
1983-87  Chicago Opera Theater, Chicago, IL
1980     Milwaukee Opera Company, Milwaukee, WI

Light Opera (Regional Companies in the U.S.)

1983-84  Ohio Light Opera Festival, Wooster, OH
1983     Light Opera of the Palm Beaches, Palm Beach, FL
1983, 80-81 Light Opera Works, Evanston, IL

Concert Performances including those with Orchestra

Germany

1993     Dome, Muenster, Symphony of Muenster *(Requiem, Dvorak)*
1992     St.-Michaelis-Church, Hildesheim, Staatsorchester Braunschweig
         *(Requiem, Verdi)*
1990     Martini-Church, Muenster
1989     Concert Hall, Schweinfurt, Hofer Symphony Orchestra
1988     Herz-Jesus-Church, Pforzheim

United States

2011     Asheville Lyric Opera ("A Taste of Opera")
2011     Aldersgate United Methodist Church, Augusta, GA *(The Good Shepherd)*
2010, '08, Asheville Symphony Orchestra, Asheville, NC *(Solemne vespri Mozart, Hodie, Vaughan Williams, and two holiday pops concerts)*
2010, '05 Mississippi Community Symphony Band, Jackson, MS
2009     Oconomowoc Arts Foundation, Gala Concert to open new concert hall
2008, '07 Blue Ridge Orchestra, Asheville, NC ("A Night at the Opera" and "A Night at the Opera II" Tributes to Luciano Pavarotti)
2004     Asheville Choral Society, Asheville, NC *(Mass in C, Mozart and Elijah, Mendelssohn)*
2000  St. Mary’s College, Notre Dame, IN (Messiah, Handel)

Recital Performances
2008  Oconomowoc Arts Foundation, Oconomowoc, WI
2004  Oconomowoc Arts Foundation, Oconomowoc, WI
2003  Cornerstone University, Grand Rapids, MI
2001  Fernwood Botanical Gardens, Buchanan, MI
2000  Bethel College, Mishawaka, IN
1999  Bethel College, Mishawaka, IN

Professional Musical Theater
1980  Marriott Lincolnshire Dinner Theater, Lincolnshire, IL

Summer Stock Theater (apprenticed all forms of theatrical production including singing, acting,
stage managing, and set construction and painting)
1976  Enchanted Hills Playhouse, Syracuse, IN
1975  Shawnee Summer Theater, Bloomfield Hills, IN
1974  Southern Illinois University Summer Playhouse, Carbondale, IL
1972  Wagon Wheel Playhouse, Warsaw, IN

Honors and Awards
2011  Teaching Award, College of Fine and Performing Arts,
Western Carolina University, Cullowhee, NC
1991  Volksbuehnentaler, Theaterring Volksbuehne Muenster (in recognition of
outstanding artistic performance)
1987  District Winner for North Carolina, Metropolitan Opera Auditions
1984  Holderness Fellowship, University of North Carolina at Greensboro
1979  Full Fellowship, Aspen Music Festival, Aspen, CO
1977  Grand Prize Winner, Bel Canto Foundation, Chicago, IL
1976  Finalist, Houston Opera Young Artists’ Program
Workshops, Clinics, Symposia, Adjudication

2012, 2010  Adjudicator, NATS Artist Auditions,
University of North Carolina, Greensboro, NC

1998-present  Adjudication for NATS Auditions

2010  Christian Singers’ Workshop, Atlantic Christian Coll., Peachtree City, GA

2010  “First the Words, then the Music” NATS Winter Workshop, Atlanta, GA

2010  “Rehabilitation of the Injured Singing Voice” Duke voice Care Center,
Greensboro, NC

2010  “Singin’ on Broadway” Vocal Health in Musical Theater, Duke University,
Durham, NC

2009  “Care of the Professional Voice,” Duke Voice Caare Center, University of North
Carolina, Greensboro, NC

2008  NATS Workshop and Masterclass on Musical Theater Styles, Elon University,
Elon, NC

2007  “Sing” Workshop on German Lieder, Appalachian State University, Boone, NC

Professional Memberships

1998-present  National Association of Teachers of Singing

2002-present  Phi Mu Alpha Sinfonia

2003-present  Kappa Kappa Psi

2004-present  Sigma Alpha Iota (Friend)

1983-present  Actors’ Equity Association (currently inactive)
VITA

Education:

Doctor of Musical Arts (Bassoon, Theory and History), Dissertation: “Historical Development of the Bassoon Fingering System,” Dr. Edgar Kirk, advisor, Michigan State University, August 1994
Master of Music (Applied: Bassoon Performance), Michigan State University, June 1982
Master of Social Work, Michigan State University, June 1980
Bachelor of Arts, Social Work, Michigan State University, June 1979

Teaching Experience:

August 1992 to date. Western Carolina University. Professor (2004 to date), Director (Fall 2007-Fall 2014), Interim Head (Fall 2004, Summer 2005 to Fall 2007), Associate Professor (1997-2004), Assistant Professor (1994-1997), Visiting Instructor (1992-1994). Graduate and undergraduate courses in music history and music theory; undergraduate courses in music education, world music, music appreciation, and gamelan; lessons in bassoon and oboe.
September 2012 to May 2013. Young Harris College. Adjunct Instructor of Music (Bassoon).

Professional Activities:

Organized and participated in week-long study (with students and colleagues) of Sundanese gamelan degung with Burhan Sukarma, San Jose, CA, 1-8 June 2000; 27 June-3 July 2004; July 6-15 2007, 6-13 June 2009
Represented WCU School of Music at Annual Meetings of the National Association of Schools of Music (2004-2009)
Attended College Music Society conference on Teaching Music History, Butler University, June 2006
Attended College Music Society’s conference on Teaching Music Theory, University of Colorado at Boulder, 6-12 June 2005
Attended Annual Meetings of the College Music Society, Denver, CO, 14-17 October 1999; San Juan, PR, 22-26 October 1998; Portland, OR, 9-12 November 1995.
Attended Conference on Women In Music: A Celebration of the Last 100 Years, Ohio University, Athens, OH, 23-26 October 1997.
Attended College Music Society's Conference on Electronic Technology in Music Instruction, Indiana University, 8-13 June 1996.
Significant Performances of Western Classical Music:

As soloist:
Carl Jacobi: *Introduction, Theme, and Variations*, with the Smoky Mountain Brass Quintet, six concerts in April-June 2013, including three in Germany and the Czech Republic
Burrill Phillips: *Concertpiece*, with the Smoky Mountain Brass Quintet, nine performances in 2011-2013, including six in Jamaica, May 2012
Gordon Jacob: *Concerto for bassoon*, with the WCU Wind Ensemble, WCU, 11 February 2011; and six additional performances on tour to Charlotte, NC area schools, 23-25 February 2011
William Davis *Variations on a Theme by Schubert* (contrabassoon), with the Land of Sky Concert Band, Asheville, NC, 28 February 2010
Burrill Phillips *Concertpiece* and Aaron Copland's *Quiet City* (English horn) with Western Carolina Community Orchestra, 12 November 2000
Gordon Jacobs' *Concerto for Bassoon*, WCU Wind Ensemble, 23 February 1993; and five additional performances on tour to central North Carolina schools, 24-26 February 1993
Antonio Vivaldi's *Concerto for Bassoon in e minor*, WCU Community Orchestra, 22 November 1993

In recital:
Faculty Solo Recital (full or partial) and Chamber Music Recitals, annually at WCU since 1992.
Historical Bassoon Recital (involving 8-10 different instruments), 17 February 1998, 1 February 1994.
Guest Artist Recitals at Marshall University and the University of North Carolina at Greensboro

Orchestral Performances:
Asheville (NC) Symphony Orchestra (1993 to date)
Superior Festival Orchestra (Marquette, MI; 1998-2007)
Grand Rapids (MI) Symphony Orchestra (1983-1993)
Lansing (MI) Symphony Orchestra (1976-77, 1979-84)
Numerous other performances with Charleston Symphony (SC), Western Piedmont Symphony (Hickory, NC), Hendersonville Symphony (NC), Kingsport Symphony (TN), Greenville Symphony (SC), Charlotte Symphony (NC), Augusta Symphony (GA), North Carolina Symphony, Jacksonville Symphony (FL), Detroit Symphony (MI), Kalamazoo Symphony (MI), Battle Creek Symphony (MI), Jackson Symphony (MI), and West Shore Symphony (Muskegon, MI).

Performances in Non-Western Musical Traditions:
Gamelan (various instruments in Javanese, Balinese, and Sundanese sets); between 10 and 20 performances per year with students in the WCU "Low Tech" Ensemble.
Gamelan concert, American Musical Instrument Society Annual Meeting, Asheville, NC, 1 June 2001
Gamelan concerts (perhaps the first ever in the Upper Peninsula), Marquette, MI, 28-29 July 2001
Assisted (on bassoon) in recital of U.K. Sivaraman, South Indian Classical Musician, 10 October 2000
Assisted (on tambura) in recitals of Sima Burman, Dr. Shan Manickam, and other Indian classical musicians, occasionally since 2000
Assisted (on hand drums) in recital of Dr. Komla Anoaku, Ghanaian Musician, 10 February 1999

Presentations, Exhibits, Workshops and Publications:
Invited Presenter (with Ian Jeffress, Eldred Spell, and Shannon Thompson), “Sound Advice for Woodwinds” North Carolina Music Educators In-Service Conference, Winston-Salem, NC, 10 November 2014
CD of Music for Gamelan Degung (including liner notes), with guest artist Burhan Sukarma, April 2012
Invited Presenter (with Terri Armfield), “Quick Fixes for Double Reeds,” North Carolina Music Educators In-Service Conference, Winston-Salem, NC, 9 November 2010
Panelist, Boyer Model Retreat, Asheville, NC, 21 September 2010
Small group facilitator, Boyer Retreat, Asheville, NC, 20-22 June, 2011
Invited Presenter (Balinese Gamelan Concert and Workshop), National Symposium on Multi-cultural Music, University of Tennessee-Knoxville, TN, 8 October 2004
Invited Presenter (Gamelan Concert and Gamelan Workshop), National Symposium on Multi-cultural Music, University of Tennessee-Knoxville, 11 October 2002
Workshop: "Learn to Play the Javanese Gamelan," Mennonite Church National Conference, Nashville, TN, 3 July 2001
Lecture: "Javanese Gamelan: Lessons in Music and Community," Honors College Jerry Jackson Lecture Series, Western Carolina University, 18 October 1999
Exhibit: "500 Years of Music Printing," curated for Hunter Library, Western Carolina University, with handout for visitors, September/October 1997

Honors and Awards:

Board of Governors’ Award for Excellence in Teaching, recipient, Spring 2008
Chancellor’s Distinguished Teaching Award, finalist, Spring 2003, 2005
College of Arts and Sciences Teaching Award, finalist, Spring 1997
James Dooley Excellence in Teaching Award (Department of Music), recipient, 1996, 1999, 2004
Honorary member of WCU chapter of Kappa Kappa Psi, national band fraternity, April 2003
Honorary member of WCU chapter of Sigma Alpha Iota, national music fraternity, April 2003
Honorary member of WCU chapter of Phi Mu Alpha, national music service fraternity, April 1996
Pi Kappa Lambda, National Honorary Society for Music, 1982
Phi Kappa Phi, National Honorary Society, 1980
Christina Reitz  
Curriculum Vitae  
October, 2014

Western Carolina University  
School of Music  
253 Coulter Building  
Cullowhee, NC 28723  
cleitz@email.wcu.edu  
(828) 227-2151

761A Skyland Drive  
Sylva, NC 28779  
(352) 262-4995  
cleitz@gmail.com

Education:
Doctor of Philosophy (Historical Musicology), Summer 2007, University of Florida, Gainesville, Florida (Graduate Grade Point Average: 3.94)  
External cognates: Piano Performance, Women’s Studies  
Dissertation: “A Comprehensive Analysis of Jennifer Higdon’s Orchestral Works” (Advisor: Dr. David Z. Kushner)

Master of Music (Piano Pedagogy), Spring, 2002, University of Florida, Gainesville, Florida

Bachelor of Music (Piano Performance), Spring, 2000, Youngstown State University, Youngstown, Ohio (summa cum laude)

University Teaching Experience

Western Carolina University (Cullowhee, NC), Assistant Professor of Music History, Fall 2008-present (Visiting Assistant Professor, 2008-2009)

Undergraduate Courses:
- Music History One: Music Before 1750, Fall 2008-present,
- Music History Two: Music After 1750, Fall 2008-present
- The World of Music (World Music), Fall 2008-Spring 2014
- Music Appreciation, Spring 2009-Fall 2009
- Music in American Culture-Fall 2010, Spring 2012, Spring 2014-present

Graduate Courses:
- Influences of Folk Tradition on Western Art Music, Fall 2008, Spring 2011, Spring 2013
- The Literature of Beethoven: Fall 2011
- Seminar in Twentieth Century Music: Fall 2012, Fall 2014
- Seminar in Romantic Music, Spring 2010, Fall 2013
- Independent Study: Improvisation in Composition Fall, 2010
- Independent Study: Opera History, Spring, 2009
Franklin and Marshall College (Lancaster, PA), Visiting Assistant Professor of Music, Fall 2007-Spring 2008
- Music History Survey, One (Ancient to 1750), Fall 2007
- Music, Race, and Sex in Early America, Spring 2008 (cross-listed with American Studies Department)
- Introduction to Western Music (Music Appreciation), Fall 2007-Spring 2008
- Faculty Advisor to Senior Research Project

University of Florida (Gainesville, FL), Graduate Teaching Assistant, Fall 2000-Spring 2007
- Instructor of Record:
  - Graduate Music History Review, Fall 2006
  - Musical Styles, (Fall 2002-Spring 2004)
  - Piano Skills Instructor, Levels 1-4 (Fall 2000-Spring 2002)
  - Private Lessons for Piano as a Secondary Instrument (Fall 2000-Spring 2002)
  - Graduate Teaching Assistant for Music Theory, Level 1 (Spring 2001, Spring 2002)
  - Substitute Instructor for Piano Majors (Spring 2001-Fall 2003)
  - Jury Panel for Organ Major Juries, Spring 2006

Youngstown State University
- Technique Instructor for Piano Majors (1998)

Publications:
- Articles (refereed unless otherwise noted):
  "Information Literacy in Music History: Fostering Success in Teaching and Learning" By Alessia Zanin-Yost and Christina L. Reitz, Journal of Library Administration, Manuscript accepted, anticipated publication date, Fall 2014 (Percentage of contribution 50%: teaching implementation section, revisions in subsequent semesters)
  "Jennifer Higdon’s Pulitzer Prize Winning Violin Concerto: A Journey of Discovery and Leap of Inspirations.,” IAWM Journal, volume 16, no. 2 (2010), pgs 1-7
"Vernacular and Classical: An Appalachian Marriage in the Work of Jennifer Higdon.”
Kapralova Society Journal, Volume VIII, issue 2 (2009), pgs 9-11 (non-refereed)
"Marching to a Different Drummer: Higdon’s Concerto for Orchestra.” IAWM Journal
volume 14, no. 1 (2008), pgs 4-7

Encyclopedia Entries (all refereed):
Hiroshi Garrett, Oxford University Press
“Florence Price.” Women in American History: A Social, Political and Cultural
Encyclopedia, ABC-CLIO anticipated publication date, 2016)
“Eve Queler.” Women in American History: A Social, Political and Cultural
Encyclopedia, ABC-CLIO (anticipated publication date, 2016)
“Ecomusicology.” Music in the Social and Behavioral Sciences Encyclopedia, SAGE
Publications, Inc.
“Notation.” Music in the Social and Behavioral Sciences Encyclopedia, SAGE
Publications, Inc.
History: A Social, Political and Cultural Encyclopedia. ABC-CLIO

Reviews (non-traditionally refereed):
“Book Review: Women, Music, Culture: An Introduction by Julie C. Dunbar.” IAWM
“Review: Piano Concerto by Jennifer Higdon.” IAWM Journal, volume 16, no. 1
(2010), pg 32
“Review: The Singing Rooms and Concerto 4-3 by Jennifer Higdon.” IAWM Journal
volume 14, no. 1 (2008), pgs 7-8

Conference Presentations (all referred):

Clute Institute International Academic Conference, San Antonio, TX, March 16th-18th,
Contributions In the Late Nineteenth Century”
College Music Society, International Conference
a) June 17-24, 2015, Stockholm, Sweden and Helsinki, Finland, Paper
Presentation, “Ole Bull and the Norwegian-American Colony” (abstract
submitted, notification anticipated Nov. 20, 2014)
Concerts’: Gottschalk’s Brobdingnagian South American Festivals”
IAWM Congress 2011, Flagstaff, AZ, Sept 15th-18th, 2011, Paper Presentation,
“Appalachian Ballads: Educating America’s Girls”
The National Popular Culture and American Culture Association’s Annual Conference,
San Antonio TX, April 20th-23rd, 2011, Paper Presentation "The Dies Irae in Nineteenth Century Symphonic Repertoire: Horror on the Concert Stage."
LIVEWIRE Festival, University of Maryland, Baltimore County, Baltimore, MD Oct. 28-30th, 2010, Paper Presentation, “Higdon’s Violin Concerto: Combining the Old and the New”
Nineteenth-Century Studies Association Conference
b) March 20-22, 2014, Chicago, IL, Paper Presentation, “Urbane or Profane: The Emergence of American Women Orchestras as Urban Entertainment”
c) March 7-9, 2013, Fresno, CA, Paper Presentation, “The Civil War Concert Tours and American Departure of Gottschalk”
f) March 11-13 2004, St. Louis, MO, Paper Presentation “Maria Szymanowska: Marriage of Music and Literature”
Athena Festival, National Conference
a) Murray State University, Murray, KY February 26-March 1, 2013, “Sacred and Ecological Works of Meira Warshauer”
b) Murray State University, Murray, KY March 10-13, 2009, Paper Presentation, “Intuitive Unifying Elements in Jennifer Higdon’s Concerto for Orchestra”
c) Murray State University, Murray, KY March 10-13, 2009, Paper Co-Presenter with Dr. Andrew Adams (Western Carolina University) and Dr. Kristine Hurst-Wajszczuk (University of Alabama-Birmingham), “Clara Kathleen Rogers (1844-1931): Composer, Pedagogue and Author” (Percentage of contribution: minimal, read excerpts during presentation; All research conducted by Dr. Andrew Adams)

College Music Society, National Conference:
a) (CMS/ATMI National Conference), October 20-22, 2011, Richmond,
Virginia, Paper Presentation, “Foster’s Ethiopian Songs: An Ally for Abolitionists”

b) September 25-28, 2008, Atlanta, Georgia, Paper Presentation “Higdon’s *Concerto for Orchestra*: Escaping the Shadow of Bartok”

c) November 15-18, 2007, Salt Lake City, Utah, Paper Presentation “Delving into the Subconscious: Intuitive Compositional Tendencies in Higdon’s *blue cathedral*”

College Music Society, Northeast/Mid-Atlantic Super Regional Conference 2008

a) April 3-5, 2008, Gettysburg, PA, Paper Presentation “Higdon’s *Concerto for Orchestra*: Escaping the Shadow of Bartok”

College Music Society, Mid-Atlantic Regional Conference 2010

a) March 5-6, 2010, Boone, NC “Early Orientalism in David’s *Le Desert*”
Resume

Michael G. Schallock

P.O. Box 156, Webster, NC, 28788
Office: 828-227-3141 / mschallock@wcu.edu


Academic Degrees


M.M.  Master of Music in Tuba Performance and Low Brass Literature. The Ohio State University, Columbus, Ohio, 1984.

B.M.E.  Bachelor of Music Education, The University of Southern Mississippi, Hattiesburg, Mississippi, 1982.

Professional Positions

2003-present  Associate Professor of Tuba and Music Education, WCU, full-time. Teaching duties have included: Applied Tuba, Tuba-Euphonium Ensemble, Brass Pedagogy, Fundamentals of Conducting, Instrumental Methods and Materials, Music Student Teacher Supervisor, Graduate Capstone Project.

2000-2003  Music Teacher, Pittsylvania County Public Schools, Chatham, VA.

1997-2000  Graduate Teaching Assistant, University of North Carolina at Greensboro.

1985-1997  Band Director, Henry County Public Schools, VA.

1984-1985  Assistant Band Director, Itawamba Community College, Fulton, MS.

1982-1984  Graduate Teaching Assistant, The Ohio State University, Columbus, OH.

Selected Research and Creative Activities


2012, 2010  Substitute tuba, Asheville Symphony Orchestra, Asheville, NC.

2009-present  Principal Tuba, Brevard Philharmonic Orchestra, Brevard, NC.

2008-present  Principal Tuba, Blue Ridge Orchestra, Asheville, NC

2006-2008  Conductor, TubaChristmas IX-XI, Columbus, NC.

2004  Dissertation: The effects of constant and variable practice on the acquisition, retention, and transfer performance of complex music literature tasks among seventh-grade instrumental music students, DAI, 65, no. 08A.

2003-present  Tuba, Smoky Mountain Brass Quintet, Cullowhee, NC (www.smbq.com).

Selected Professional Memberships and Service

International Tuba Euphonium Association (ITEA): Co-hosted the Southeast Region Tuba Euphonium Conference at WCU, March 2007; Taught, and sponsored, two WNC high school students in the 2009 ITEA Young Artists Solo Finalists Competition.

North Carolina Music Educators Association: Historian, 2003-2007; Higher Education Section Secretary, 2008-2010; Higher Education Council Member, 2011-2013 term; Research Poster
Western Carolina University

- Lead Developer, Inter-Regional Music Institute for Latin American Music Educators, WCU (June 2013).
- Member, Friends of the Arts Advancement Council, College of Fine and Performing Arts (2011-2014 term).
- Writer and developer, School of Music Quality Enhancement Plan (2010-2012).
- Taskforce member and team leader, NC DPI Undergraduate and Graduate Program Curriculum Re-visioning (2009-2010).
- Led School of Music through continuing accreditation review and visit by the National Council for Accreditation of Teacher Education; Primary author of the WCU 2007 Accreditation Report in Music to the National Council for Accreditation of Teacher Education and the North Carolina Department of Public Instruction (2007).
- Assessment Committee, College of Education and Allied Professions (2009-present).
- Music Education Coordinator and Advisor of the Collegiate National Association for Music Education, School of Music (2003-present).
- Member, Professional Education Council, College of Education and Allied Professions (2003-present).

Before Initial WCU Appointment

- Coordinator of Volunteer Personnel, Laurel Park School and Community Boosters Organization, Martinsville, VA (1994-1996)

Honors and Awards


Teaching Licensure

Curriculum Vitae

Music Studies and Earned Degrees

Bachelor’s Degree in Music Theory, University of Cincinnati, (1992)
  Composition Studies with Dr. Joel Hoffman (1988-96, 2005-07)
  Composition Studies with Samuel Adler (Jan.-June, 1996)

Scholarships, Awards and Honors

BM, Graduated cum laude
CCM University Graduate Scholarship
CCM Graduate Teaching Assistantship
Undergraduate music and academic scholarships
National Merit Scholar
  Friend of the Arts, Sigma Alpha Iota, University of Dayton chapter (2006)
National Society of Collegiate Scholars, honorary induction (fall, 2006)

Teaching and Professional Experience

2012-present  Assistant Professor, Western Carolina University School of Music
  Commercial and Electronic Music Program

MUS 181 Introduction to Music Technology
MUS 182 Computer Applications in Music
MUS 281 Audio Editing and Sequencing
MUS 379 Introduction to Recording Arts
MUS 317/417 Applied Studio instruction in MIDI performance and production
  Director, Music Technology Ensemble
  Technical support for the School of Music including teaching lab management

Graduate Advisory Committee
CFPA Technology Committee
Member, search committee for new studio engineer (2012)
Member, search committees; Digital Measures liaison and liberal studies positions (2013-2014)
Elected delegate, UNC Faculty Assembly

1998-2011  Visiting Assistant Professor, University of Dayton
Department of Music

Responsibilities included:
Aural Skills (two-year sequence)
First and second year Music Theory
Composition studio instruction (traditional and Jazz)
Introduction to Music Technology
Recording Arts and Digital Media
Music Theory (for non majors, two semester sequence)
Oversight of purchasing and maintenance for 12-workstation computer lab

1997-98  Visiting Assistant Professor, Xavier University, Cincinnati, OH

1992-97  Music theory Teaching Assistant, University of Cincinnati, CCM

Conducting and Performance Experience

Director, Cullowhee United Methodist Church Chancel Choir (Sept. 2014)
Musical Director, Friendly Sons of St. Patrick, Glee Club, Cincinnati, OH (1996-present)

Other Experience

Officer in Cincinnati chapter, Phi Mu Alpha, professional music fraternity
President (1992-93)
Vice President (1991-92)
Commission of Passacaglia for Band, by Ron Nelson in honor of the Cincinnati Conservatory’s 125th Anniversary, through Phi Mu Alpha
Owner, dalSegno Productions, Cincinnati and Dayton, OH (1992-2012)

Professional Memberships

College Music Society
Association for Technology in Music Instruction (ATMI)
Phi Mu Alpha Sinfonia (life loyal alumni member)
Sigma Alpha Iota (honorary member, Friend of the Arts)
Publications, Presentations and Guest Faculty Engagements

**A New Look at an Old Friend: Digital Performer 8.0.** Co-Presentation with Dr. Bruce Frazier for the Association for Technology in Music Instruction / College Music Society Annual Meeting, October, 2013

**Tech_Arts Collaborative**, Consultant group with USAF Human Performance Wing researchers, Wright Patterson AFB, 2010

Music Technology Seminar, guest faculty. United Theological Seminary, 2011

**How to Teach the Unteachable: Composing a Pedagogy of Composition.**
Panel: College Music Society, Annual Meeting, 2010


**Disability and Possibility: A Variation on Goldberg,** with pianist Phillip Farris. College Music Society Annual Meeting, 2009

NEH Summer Institute, Vienna Austria, *Mozart’s Worlds*. 2004 & 2006

Guest lecturer


“Teaching Film Music in the Liberal Arts Curriculum.” Co-presenter with Dr. Mark Brill, Hawaii International Conference on Arts and Humanities (2005)

“Schenker and the Metaphors of Musical Analysis.” Poster session at the Music Theory Society of the State of New York’s annual meeting, Eastman School of Music (April, 2004)

**Teaching Jazz Improvisation with Interactive Multimedia.** Technology Institute for Music Educators conference. Columbus, OH (Feb. 2004)

**Creating Interactive Web Tutorials for Music Courses.**


Duties included production of camera-ready musical examples,


**Recent Compositions and Performances**

*American Etchings* for alto saxophone and string quartet (2014)

*This is Crescent City*, a musical. With Ruth Rhodes, College of the Redwoods, and the Lighthouse Repertory Theater Company (premiered Nov., 2013)

*Bodies 2 (electronic)*, commissioned by Rodney Veal (choreographer) for the Dayton Arts Project (Summer, 2011)

Jazz Suite for 20: commissioned by the Dayton Contemporary Dance Company (2008) in celebration of their 40th season. Choreographed as “Milonga!” by William McClellan for the full company
Recording/Production: Broadcast, Video, Web and Film

Composer and Audio Post Engineer and Editor, *Leaving Cataloochee*, a documentary feature film by Kathryn Bartell (in progress 2013)


Composer, *Reality on Demand*, web-tv mini-series (2011)


Recording engineer and Producer, *The Horn in Opera*, a collection of solo and section excerpts performed by Richard Chenoweth (Santa Fe Opera)

Producer, *Artists in Residence, 2008*. 30 minute documentary video highlighting the summer Artists-in-Residence program at the University of Dayton.

Engineer and mix/master engineer, *Bobby Streng and his Saxomble! Live at the Firefly* (CD, recorded January 2007)


Music recordist and arranger *Three Sisters*, University of Dayton theater production. (Fall, 2006)


All new music and audio production

*Storyteller*, engineer and producer, Mary Southworth, soprano (2007)

*Medea*, original music composed for stage production, (October, 2005)

*Twentieth Century Romantic*, (Music for Piano and Violin: Philip Amalong, piano; Gerald Itzkoff, violin (2005) Titanic Records

*The Hail of the Friendly Sons*, (CD, arranger, conductor and producer 2006)


*Sanctuary at 3 a.m.*, Music of Rick Sowash (2004)

*Eroica*, Rick Sowash (2003) with Terry King, cello


Computer and Recording Skills

Music notation and engraving programs:
Make Music Finale,
On-line music notation editor, Noteflight

Music sequencing and audio software:
MOTU Digital Performer, Pro Tools, Logic Studio, Reason, GarageBand
Cubase, Sonar, Ableton Live, Avid Pro Tools, Audacity, Apple Logic Studio and Garage Band, Vienna Ensemble PRO, Native Instruments Kontakt, EastWest Play, Vienna Symphonic Library orchestral instruments
Spectrasonics Trilogy, Atmosphere and Stylus RMX

SSL C200 Digital Console
Universal Audio UAD-2 DSP plugin collection
Waves native, PSP, and McDSP plugin collections
Izotope Ozone and Rx DSP and audio mastering and restoration

Other Software:
Final Cut HD
Apple iLife suite
Adobe Creative Cloud: Premiere, After Effects, Audition, Photoshop,
InDesign, Illustrator, Dreamweaver, Flash Professional, and Fireworks
Red Giant Pluraleyes
Microsoft Office Suite
Eldred Spell – Curriculum Vitae

Employment (summarized):
1988-present - Western Carolina University. Professor of Flute.
   Primary duties center on recruiting and maintaining a studio of 12-14 undergraduate music majors. Other duties include recording school performances and tracking student attendance.
1982-present - Eldred Spell Flutes. Specializing in historical restorations and custom piccolo headjoints. These may be heard in the Atlanta, Cleveland, Chicago and other symphonies. The required equipment has proven useful for repairing countless school and student owned instruments.
1980-84 – Michigan State Univ. Teaching Assistant/sabbatical replacement.

Education (formal):

Education (informal):
Extended lessons and/or masterclasses with Geoffrey Gilbert (Beecham’s flutist), William Bennett (former principal of LSO, Academy of Saint Martin-in-the-Fields and English Chamber Orchestra), Clement Barone (piccolo with Detroit Symphony), and Stephen Preston (founding member of the Academy of Ancient Music - London).
Brief studies (primarily masterclasses) with J.P. Rampal, J. Galway, Julius Baker, Trevor Wye, Ransom Wilson, Per Oien, Andras Adorjan, Carol Wincenc, Robert Dick, Marzio Conti, etc..

Research Interests:
Beginning in 1976 I became associated with a small group of Englishmen who were attempting to improve the tuning (or “scale”) of modern flutes. The early form of the new scale became widely known as the “Cooper Scale.” This was a dramatic improvement, but remained under constant revision. After the death of Albert Cooper in 2011, the remaining conspirators (William Bennett, Trevor Wye, and myself) agreed that a significant revision was needed. This was released in 2012 and (while somewhat controversial) has been adopted by a number of flutemakers – most notably Gemeinhardt (the world's largest manufacturer of flutes). Consultant to several other flute companies
Numerous published articles and Editorial Advisor to the Flutist Quarterly.

Solo Performances/Masterclasses:
Los Angeles Flute Society, Philadelphia Flute Club, San Francisco Conservatory, Univ of Northern Iowa, Univ of Minnesota, St. Olaf College, Univ of Wisconsin, UNC-Greeley, NW Missouri State, Chadek Conservatory (Chattanooga) Florida State University, MTSU, Florida Flute Association, Stetson University, Atlanta Flute Association, Royal Conservatory (Toronto), Raleigh Area Flute Association, etc., etc.
Mr. David Starnes
4606 Liberty Square Drive
Acworth, Georgia 30101
404.849.8591
davidstarnes@me.com

EDUCATION
University of Tennessee, Knoxville, Tennessee
Bachelor of Science - Instrumental Music Education
1988 - Magna Cum Laude

TEACHING CERTIFICATES HELD
1989 - present
Georgia State Department of Education – Renewable T4 Certificate

EMPLOYMENT HISTORY
2012-present
DESIGN AND MUSIC CONSULTANT
Carolina Crown Drum and Bugle Corps
Ft. Mill, South Carolina

2011-present
ASSISTANT PROFESSOR
DIRECTOR OF ATHLETIC BANDS
Western Carolina University, Cullowhee, North Carolina

2008 - present
NATIONAL EDUCATION CONSULTANT
Music For All/Bands of America, Indianapolis, Indiana
Student Education Director
Summer Symposium, National Honor Concert Band and Marching Band

2000 - 2011
DIRECTOR OF BANDS (Founding Director)
Cobb County Schools, Marietta, Georgia
Kennesaw Mountain High School

1996 - 2000
ASSOCIATE DIRECTOR OF BANDS
Cobb County Schools, Marietta, Georgia
Pope High School

1994 - 1996
DIRECTOR OF BANDS (Founding Director)
Cobb County Schools, Marietta, Georgia
Hightower Trail Middle School

1991 - 1994
DIRECTOR OF BANDS
Cobb County Schools, Marietta, Georgia
McCleskey Middle School

1989 – 1991
DIRECTOR OF BANDS
Dekalb County Schools, Decatur, Georgia
Austin, Chesnut, Kingsley, and Vanderlyn Elementary Schools
ASSISTANT DIRECTOR OF BANDS
Dunwoody High School
PROFESSIONAL PRESENTATIONS

2010
Dekalb County Schools
Middle and High School Band Director Symposium
Director Education and Professional Development Clinics
Decatur, Georgia

2010, 2008
Western Carolina University
2007
Summer Symposium for Marching Arts
Director Education and Professional Development Clinics
Cullowhee, North Carolina

2009
Georgia Music Educators Association
Panel Discussion: Marching Band Design Clinic
Savannah, Georgia

2009
Colorado Music Educators Association Conference
Conductors’ Interpretation: “O Magnum Mysterium”
University of California-Long Beach Wind Symphony
Colorado Springs, Colorado

2008-present
Positive Performance Concepts Symposium
Student Leadership and Teacher Professional Development Clinics
Nashville, Tennessee

2007
North Carolina Music Educators Conference
Clinic: Marching Band Show Design
Raleigh, North Carolina

2006
Pennsylvania Interscholastic Marching Band Association
Clinic: Marching Band Show Design and Judge Criteria Training
Spring Session
Pittsburgh, Pennsylvania

2005
Nebraska Band Masters Association
Director Education and Professional Development Clinics
Summer Symposium
Columbus, Nebraska

2003
Michigan Competing Bands Association
Clinic: Marching Band Design and Judging Clinic
Spring Seminar
Detroit, Michigan

2002-2008
Bands of America Summer Symposium
Director Education and Professional Development Clinics
Illinois State University
Normal, Illinois
CLINICIAN AND GUEST CONDUCTOR EXPERIENCE

2010
Wando High School
Charleston, South Carolina
Guest Clinician and Conductor
Spring Symphonic Band Camp

2010
Texas Music Educators Association
Hurst, Texas
Region 5 Honor Band
Guest Clinician and Conductor

2009
Virginia Music Educators Association
Virginia Beach Honor Band
Guest Clinician and Conductor
Suffolk, Virginia

2009
The University of Georgia High School Music Festival
Clinic Band
Guest Clinician and Conductor
Athens, Georgia

2008
East Tennessee State Band and Orchestra Association
All East Tennessee Junior High Honor Band
Guest Clinician and Conductor
Cleveland, Tennessee

2007
Mississippi Gulf Coast Band Directors Association
Honors Band
Guest Clinician and Conductor
Gulfport, Mississippi

2007
East Tennessee School Band and Orchestra Association
All-East Tennessee Green Band
Guest Clinician and Conductor
Gatlinburg, Tennessee

2005
Carmel High School Wind Symphony
Midwest Clinic Rehearsal Clinician
Indianapolis, Indiana

2005
East Tennessee School Band and Orchestra Association
All-East Tennessee White Band
Guest Conductor
Gatlinburg, Tennessee
EVALUATOR EXPERIENCE

2010  San Joaquin Valley Concert Band Festival
      Judge and Clinician
      Fresno, California

2008  Southern California School Band and Orchestra Association
      State Championships
      Judge
      Los Angeles, California

2008  Indiana Percussion Association
      Circuit Championships
      Judge
      Indianapolis, Indiana

2007 - present  Florida Marching Band Championships
                 Judge
                 Tampa, Florida

2005  Drum Corps Japan National Championships
      Judge
      Yokohama City, Japan

2005 - present  Winter Guard International
                 Judge

2003  East Tennessee State Band and Orchestra Association
      Lower State Concert Band Festival
      Judge

1997 - 2006  Southeastern Color Guard Circuit
              Judge

1994 - present  Michigan Competing Bands Association
                 Judge

              New York State Field Band Association
                 Judge

              Pennsylvania Interscholastic Marching Band Association
                 Judge

1994 - present  Drum Corps International
                 Judge and Percussion Caption Chairman (1999-2002)

1993 - present  Bands of America
                 Judge and Advisory Board Member
PERFORMANCE HONORS AND AWARDS

2010

The University of Georgia High School Music Festival
Athens, Georgia
Kennesaw Mountain Wind Symphony
Featured Ensemble Performance (by audition recording)
Conductor

2006

The 60th Midwest Band and Orchestra International Clinic
Chicago, Illinois
Kennesaw Mountain Wind Symphony
Conductor

2005

The 79th Macy’s Thanksgiving Day Parade
New York, New York
Kennesaw Mountain High School Marching Band
Director

2004

Bands of America AAA National Champions
Indianapolis, Indiana
Kennesaw Mountain High School Marching Band
Director

2003

The Sudler Shield of Excellence
The John Phillip Sousa Foundation
Kennesaw Mountain High School Band
Director

2002, 2003

Bands of America Grand National Finalist
Indianapolis, Indiana
Kennesaw Mountain High School Marching Band
Director

2004, 2006

Bands of America Regional Championship Finalist
Kennesaw Mountain High School Marching Band
Director

2008, 2010

Kennesaw Mountain High School Bands
Concert Bands, Symphonic Band, and Wind Symphony
Georgia Music Educators Association Concert Festival
Consistent Superior Ratings

2000-present

Kennesaw Mountain High School Bands
Percussion Ensemble
Associate Director of Bands and Director of Percussion Studies

1999

The Percussive Arts Society International Convention
Columbus, Ohio
Pope High School Percussion Ensemble
Associate Director of Bands and Director of Percussion Studies
PERFORMANCE HONORS AND AWARDS (Continued)

1998
The 52nd Midwest Band and Orchestra International Clinic
Chicago, Illinois
Pope High School Percussion Ensemble
Associate Director of Bands and Director of Percussion Studies

1998
Bands of America National Concert Band Festival
Indianapolis, Indiana
Pope High School Band and Percussion Ensemble
Associate Director of Bands and Director of Percussion Studies

CREATIVE DESIGNER AND PROGRAM DIRECTOR EXPERIENCE

2013-present
Carolina Crown Drum and Bugle Corps
Ft. Mill South Carolina
Design and Music Consultant
2013 DCI World Champions

2008-present
Music For All Summer Symposium
Student Education Coordinator
Illinois State University, Normal Illinois

2008-2010
Music For All Honor Band of America
Coordinator and Conductor Liaison
Indianapolis, Indiana
Mr. Gary Green, Miami University - 2008
Dr. Gary Hill, Arizona State University - 2009
H. Robert Reynolds, Director Emeritus, University of Michigan – 2010

2005, 2009
Music For All Honor Marching Band of America
Tournament of Roses Parade (116th and 120th editions)
Pasadena, California
Worked in association with NAMM and Sesame Street

2003-2007
Spirit Drum and Bugle Corps
Jacksonville, Alabama
Program Designer and Staff Coordinator

2002-present
Lafayette High School, Lexington, KY
Program Designer
Kentucky State Champions (2008 and 2009)
CREATIVE DESIGNER AND PROGRAM DIRECTOR EXPERIENCE (Continued)

1991-1993 Southwind Drum and Bugle Corps
Montgomery, Alabama
Percussion Caption Head/Arranger/Program Coordinator
DCI Division II World Champions (1991 and 1992)

PROFESSIONAL PUBLICATIONS

Present The Dynamic Symphonic Band Series
(Volume 1 and 2 – DVD Series)

2009 Drum Corps International
December 2009
“Passing Judgment on Lucas Oil Stadium”

2009 The Instrumentalist Magazine
June 2009
“Big Plans For Band Camp”

2008 School Band and Orchestra Magazine
December 2008
“50 Directors Who Make A Difference”
Named the SBO Magazine’s Director from Georgia

2007 Halftime Magazine
November/December 2007
“Take the Field: Bands of America”

PROFESSIONAL AFFILIATIONS

2001 - Present Music For All
National Advisory Board Member

2000 - Present Yamaha Corporation of America
Educational Artist and Clinician

1998 - Present Evans Drum Heads
Educational Artist

1994 - Present Innovative Percussion
Educational Artist

1988 - Present Georgia Music Educators Association

1984 - Present Music Educators National Conference
GUEST PERFORMANCE ARTIST AFFILIATIONS

2009
Mr. Bob McGrath, Actor
Children’s Television Personality – “Bob”
Sesame Street – The Children’s Television Workshop
Music For All Honor Band of America
120th Tournament of Roses Parade - Pasadena, California

1999
Mr. Bob Becker, Percussion Artist
Composer and Percussive Arts Society Hall of Fame Member
NEXUS Percussion Ensemble
Pope High School Percussion Ensemble
Percussive Arts Society International Convention - Columbus, Ohio

1999
Mr. Dave Samuels, Marimba and Vibraphone Artist
Spyrogyra, Chick Corea, and Oscar Peterson, and various studio artists
Pope High School Percussion Ensemble
Georgia Percussive Arts Society Convention - Atlanta, Georgia

1998
Paul Wertico, Drum Set Artist
The Pat Metheny Group
Pope High School Percussion Ensemble
The Midwest Clinic - Chicago, Illinois

PROFESSIONAL REFERENCES

Mr. Gary Markham
Supervisor of Instrumental Music
Cobb County Schools, Marietta, Georgia

Mr. Gary Green
Director of Bands
University of Miami, Coral Gables Florida

Mr. Ray Cramer
Director Emeritus
Indiana University, Bloomington, Indiana

Dr. Richard Clary
Director of Bands
Florida State University, Tallahassee, Florida

Dr. John Lynch
Director of Bands
University of Georgia, Athens, Georgia

Mr. Richard Floyd
State Director of Music
University Interscholastic League, Austin, Texas

Dr. Kevin Daniel
Principal (2008-present)
Kennesaw Mountain High School, Kennesaw, Georgia

Mrs. Susan Gunderman
Principal (2000-2008)
Kennesaw Mountain High School
Zsolt Szabo
Tenor and Alto Trombone
Euphonium

148 Wilkinson Pass Lane, Apt. 108
Waynesville, NC 28786
773 294 1986
szabozsolt71@yahoo.com

Education

2012-2015  The University of Iowa
Iowa Performance Fellow
Doctor of Musical Arts, anticipated May 2015
Trombone Performance and Pedagogy, secondary area in Jazz
Performance

2007-2010  Roosevelt University
Music Conservatory
Full Graduate Fellowship
Performance Diploma
Trombone Performance

2005-2007  Western Illinois University
Full Graduate Fellowship
Master of Music
Trombone Performance

2000-2005  “Gheorghe Dima” Music Academy
Cluj Napoca, Romania
Full Tuition Scholarship and Undergraduate Arts Fellowship
Bachelor of Music
Trombone Performance and Pedagogy
Academic Appointments And Teaching Experience

2014-present  Western Carolina University
Visiting Assistant Professor of Trombone and Euphonium

*Duties include:* teaching major and minor trombone and euphonium lessons; playing with the Smoky Mountain Brass Quintet, the resident Faculty Brass Quintet; organizing and teaching weekly Principals Class; organizing and conducting weekly Trombone Choir rehearsals; coaching student chamber ensembles; recruiting students; participating in School of Music faculty committees; performing various other job related duties pertinent to the faculty position.

Organized a guest recital and masterclass with Jemmie Robertson, Trombone Professor at Eastern Illinois University in the Fall ’14 semester. Planned and co-organized the first Catamount Low Brass Assembly scheduled for January ’15 as well as an international concert tour for the Smoky Mountain Brass Quintet in Hungary and Romania scheduled for May ‘15.

2013-2015  The University of Iowa
Graduate Teaching Assistant-Trombone Studio

*Duties included:* teaching performance major and non-major lessons on a weekly basis; teaching instrumental techniques for music education majors; coaching chamber ensembles; occasionally conducting and participating in the trombone choir; assisting with the organizing and running of the weekly trombone studio seminar.

2012 Spring  Western Illinois University
Trombone Instructor-Sabbatical Replacement

*Duties included:* teaching performance major lessons; co-teaching instrumental techniques for music education majors; playing and recruiting with the LaMoine Faculty Brass Quintet; organizing and teaching weekly trombone studio classes and low brass sectionals for students enrolled in ensembles. Organized masterclasses with Jay Friedman, Principal Trombone of the Chicago Symphony Orchestra and Mark Babbitt, Trombone Professor at Illinois State University.

Zsolt Szabo, szabozsolt71@yahoo.com, 773.294.1986
Orchestral Experience

2012-present  Ars Viva Symphony Orchestra, Chicago, IL
Alan Heatherington, Music Director
Principal Trombone
Five subscription concerts per season; orchestra personnel include many members of the Chicago Symphony Orchestra, as well as members of the Lyric Opera of Chicago Orchestra, retired members of the Detroit Symphony, Milwaukee Symphony, faculty from Northwestern University and top Chicago freelance musicians.

2009-2011  Civic Orchestra of Chicago
Cliff Colnot, Principal Conductor
Regular member

2010-2014  Chicago Symphony Orchestra
Riccardo Muti, Music Director
Substitute Trombone
Subscription concerts in Orchestra Hall and Ravinia Festival in Chicago as well as tours at the Hill Auditorium in Ann Arbor, Michigan and Carnegie Hall, New York with Pierre Boulez in 2010.

2014-present  Brevard Philharmonic Orchestra, Brevard, NC
Donald Portnoy, Artistic Director
Principal Trombone

2010-2014  Chicago Folks Operetta Orchestra
Principal Trombone

2010-present  Orquesta Sinfonica Universidad Autonoma De Nuevo Leon, Monterrey, Mexico
Jesus Medina, Music Director
Guest Principal Trombone

2012-present  Illinois Philharmonic Orchestra, Park Forest, IL
David Danzmayr, Music Director
Substitute Trombone

Zsolt Szabo, szabozsolt71@yahoo.com, 773.294.1986
Masterclasses

2014  **Music Conservatory of Monterrey, Monterrey, Mexico**
Masterclass and coaching session with the conservatory student brass quintet.

2013  **Eastern Illinois University, Charleston, IL**
Guest lecturer and performer. Performed with the EIU Faculty Brass Quintet and worked with individual students as well as guest conducted/coached the EIU Trombone Choir.

2012  **Illinois State University, Normal, IL**
Guest lecturer and performer. Short recital followed by coaching selected students from the ISU Trombone Studio.

2012  **Illinois Wesleyan University, Normal, IL**
Guest lecturer and performer. Short recital followed by coaching selected students from the IWU Trombone Studio.

2011  **“Liszt Ferenc” Music Academy, Budapest, Hungary**
Guest lecturer and performer. Short recital followed by coaching selected students from the LFMA Trombone Studio.

Honors/Competitions

2012-2015  **Iowa Performance Fellow, University of Iowa, Iowa City, IA**
The University of Iowa offers “up to two awards to the most talented Doctor of Musical Arts applicants in a performance area of music. The School of Music must nominate the applicants. The award consists in full tuition plus stipend.”

2012  **Finalist (Runner up) of the Chicago Brass Festival Chamber Music Competition as member of the Vivo Brass Quintet**

2002  **Full tuition winner at the Bayreuth Young Musicians Music Festival in Bayreuth, Germany as member of the Napoca Brass Quintet.**

2002  **Finalist at the Yamaha National Brass Competition (all brass category) in Bucharest, Romania.**

Recordings

2013  **Leo Fall - “The Rose of Stambul” Operetta in three acts**
Chicago Folks Operetta
John Frantzen, Conductor
Recorded in Chicago, 2013/ Naxos Music (8.660326-27)
EDUCATION


Master of Music in Clarinet Performance, Boston University, 1988.

Bachelor of Arts in Music, summa cum laude, University of Oregon, 1986.

TEACHING

Western Carolina University, Associate Professor of Clarinet, Tenured (2005-present), Assistant Professor (2000-2005), Visiting Assistant Professor (1998-2000), Visiting Instructor (1997-1998):

Current teaching duties include heading a clarinet studio of ten to eighteen music majors including weekly 50 minute lessons and principals class, conducting/coaching clarinet chamber ensembles (clarinet choir and quartets), teaching a yearly seminar on reed-making for freshmen, teaching woodwind pedagogy as needed, and conducting advanced seminar courses in clarinet literature and pedagogy as needed.

Previous teaching duties include the following classes: liberal studies music appreciation, graduate course on writing about music, and first year aural skills and music theory courses.

Additional duties:

- primary advisor for clarinet music majors
- recruit clarinet students through outreach to schools as clarinet clinician, soloist on state-wide tours with wind ensemble, and NCMEA presenter. communicate with prospective student and coordinate their visits
- obtain funding through grants for visiting artists and my professional travel
- serve on school of music, college, and university committees (currently serve on dean search committee and college promotion, tenure, review committee)
- adjudicate woodwind auditions, juries, and public performance exams
- publicize clarinet concerts
- arrange performances and travel with student chamber groups to area schools

North Carolina Music Educators Association Annual Conference, Winston-Salem (Nov. 2014): "Sound Advice for ALL Woodwinds" Joint presentation with WCU woodwind faculty to state band directors. I served as principal organizer of this presentation and created the keynote slides.

Schools in North Carolina and Texas, NC School for the Arts, University of Texas, University of Oregon, Middle Tennessee State University (1990-present): Clinician. Present masterclasses on various aspects of the clarinet to middle school, high school, and college clarinetists.

Western Carolina University Summer Workshop for Latin American Music Educators (2013): presented information on woodwinds to music teachers.

recordings, and video). This is the only international society of clarinetists, and conference
attendance was over 1000 participants. This presentation is posted at
https://www.youtube.com/watch?v=6Ep6akP_4qY.

March 5, 2011: “Beyond the Masterclass Model: creative studio class activities for all students,”
College Music Society MidAtlantic Regional Conference, Greensboro, NC. Juried 45 minute
presentation to college music professors that included demonstrations by WCU students Beth
Vance and Kelly Martin.

Winner: James Dooley Excellence in Music Teaching Award for School of Music, 2011.

Hendersonville Symphony Youth Orchestra (April 2010): conducted woodwind sectional.

Appalachian Classical Music Association Music Camp Classic, Milligan, TN (March 2009): faculty
member. Conducted masterclass, coached young clarinetists, and performed.

North Carolina Music Educators Association Annual Conference, Winston-Salem (Nov. 2009):
“Woodwind Reed Adjustment: Quick Fixes for ALL Reeds” Joint presentation with WCU reed
faculty to state band directors. I designed and implemented the Apple Keynote presentation.


Triangle Clarinet Choir Retreat, Meredith College, Cary, NC. (March, 2003): Featured Guest Lecturer.
Presentations included “Making Clarinet Reeds” and “Great American Clarinetists of the Past.”

Western Carolina University Summer Workshop for Latin American Music Educators (1999): taught
week long course on computer resources such as Practica Musica, Finale, and SmartMusic.

Austin Chamber Music Center Summer Workshop, Instructor (1997): coached junior high and high
school instrumentalists in chamber ensembles.

University of Texas at Austin, Music Department Teaching Assistantship (1990-93): taught private
clarinet lessons; designed and instructed course for music education majors on clarinet; assisted,
organized, and directed clarinet studio class activities including clarinet ensembles.

Clarinet Instructor, private studio (1988-present): Several of my students distinguished themselves in
statewide competitions and scholarship auditions, and one is currently the principal clarinetist of
the New Mexico Symphony.)

PERFORMANCE: Orchestral

Asheville Symphony Orchestra Bass Clarinetist (since 1999) - regional professional orchestra, multi-
state reputation, five to six concert programs annually. Several performances as acting second
clarinetist and some as acting principal clarinetist.

Hendersonville Symphony Orchestra Principal Clarinetist (since 2002) - professional orchestra, four to
seven concert programs annually.


Freelance Engagements (1980-present): concerts with professional orchestras such as the Charleston
(SC) Symphony (bass clarinet), Greater Spartanburg Philharmonic (acting principal), and
engagements with opera companies, chamber ensembles, wind ensembles, and theater productions.
PERFORMANCE: Solo and Chamber:

WCU performances include 34 consecutive semesters of performances in faculty showcase concerts (a record), yearly faculty solo or duo recitals, chamber music performances including woodwind quintet, reed trio, and other chamber music combinations.

Significant Recent Performances (since August 2013 and not including regular orchestra work):

October 5, 2014: WCU Music Faculty Recital at Highlands Presbyterian Church, Highlands, NC: Performed 30 minutes of music from Paris program and faculty showcase.

September 30, October 1, 2014: La Clarinette de Paris: Full program of music from Paris for clarinet and piano, performed at WCU and Middle Tennessee State University.

September 9, 2014: WCU Faculty Showcase Concert - Mendelssohn Concertpiece No. 2.

August 3, 2014: International Clarinet Association Clarinetfest, Baton Rouge, LA. Performed program on bass clarinet of clarinet choir repertory with an ensemble that includes college clarinet professors from across the United States.

April 1, 2014: WCU Music Faculty April Fool’s Concert, WCU: Performed in four of six performances: as clarinetist, potato clarinetist, and sousaphonist. Significant collaborative work for this concert including, but not limited to, rearranging and heavily modifying the score of Peter and the Wolf to fit script and instrumentation.


February 25, 2014: Judaculla Trio Concert Preparation, WCU: Prepared for (including dress rehearsal) for a concert that was cancelled due to colleague’s medical problem.

November 23, 2013: Trio Project (professional clarinet trio with Brian Hermanson and Emily Talley) Recording Sessions run by WCU students in recording class: recorded three works on bass clarinet and clarinet for publicity purposes (Beethoven Variations, Mozart Divertimento II, Gershwin). I met with Dan Gonko who edited these for us.

November 19, 2013: “Borrowed Beauties” Faculty Recital with Andrew Adams, Tuesday Recital Series, WCU: performed transcriptions for clarinet and piano (Bruch, Mozart, Bizet).

October 29, 2013: Schubert Octet Performance, WCU: Performed as clarinetist, wrote the request for AIR funding, and organized musicians, rehearsals, and publicity.

August 22, 2013, WCU, and August 18, Haywood County Library, Waynesville, NC: Faculty Woodwinds Chamber Music Concert (Saint-Saens Caprice, Mozart Quintet, and Milhaud Scaramouche).

COMPOSITIONS AND TRANSCRIPTIONS (all performed)


Rachmaninov’s Cello Sonata: Adagio transcribed for bass clarinet and piano (Jan 2009).

“Mountain Spirits” original three movement work for clarinet and brass quintet (2007), revised Fall 2010: Heinzelmannchen Polka, Whisky Waltz, and White Lightnin’ Breakdown.

J.S Bach’s Sonata BWV 1017 (violin and harpsichord) transcribed for clarinet and piano (2001).

ADJUDICATION:

February 3, 2014: Judge, Hendersonville Symphony Young Artist Competition, Hendersonville, NC: served on three member committee to pick the young soloist to play with the Hendersonville Symphony in our April concert. Will serve as judge for 2015 competition as well.

Hendersonville Symphony Orchestra Auditions (May 2008): Served on audition committee to select second clarinet, section string players, and substitute wind players.


Asheville Symphony Orchestra Auditions (July 2006): Served on five-person audition committee to select principal flute and substitute wind players.

DR. P. BRADLEY ULRICH
www.ulrichmusic.com

ADDRESS
School of Music
253 Coulter Building
Western Carolina University
Cullowhee, NC 28723
O(828)227-3274
C(828)506-7169
ulrich@email.wcu.edu

CURRENT EMPLOYMENT
Professor of Music/Trumpet
Western Carolina University
Cullowhee, NC (1989-present)
Executive Director of the Trumpet Festival of the Southeast
Artistic Director of the International Trumpet Festival of Russia

CURRENT JOB DESCRIPTION
Studio Trumpet Instruction, Director of the WCU Trumpet Ensemble, Smoky Mountain Brass Quintet
Principal Trumpet/Artistic Director, Academic Advisor, Graduate Faculty, International Trumpet Artist
and Clinician

EDUCATION BACKGROUND
DMA Trumpet Performance and Literature
University of Illinois, Champaign-Urbana, 1989
Dissertation Topic: An Annotated Bibliography of Unaccompanied Trumpet Solos Published in America; 371 pages.

MM Trumpet Performance and Literature
University of Illinois, Champaign-Urbana, 1986

BM Trumpet Performance
Florida State University, 1984

RECENT PROFESSIONAL ACHIEVEMENTS
-Performed as soloist or in ensembles at the Weill Recital Hall at Carnegie Hall in NYC, Italy, Ireland,
  England, Wales, Russia, St. Barthelemy (French West Indies), Canada, China, Germany,
  Jamaica, Netherlands and Czech Republic (May 2013), and across the United States.
-Taught International Trumpet Clinics at the Orvieto Musica Trumpet Festival (Orvieto, Italy), The
  Royal College of music and Drama (Cardiff, Wales) the St. Petersburg Conservatory (Rimsky-
  Korsakov) and the Russian Music Academy (St. Petersburg, Russia) The Russian Military Music
  School and the Moscow Conservatory (Tchaikovsky) (Moscow, Russia), West Chester
  University International Brass Festival, PA, Exploring Trumpet in Greece Festival, Kalvrita,
  Greece (Jan. 2013)
- Founder and host of the annual American College Trumpet Teacher Forum 2008-present
- Executive Director and founder of the Trumpet Festival of the Southeast (www.trumpetfestivalofthesoutheast.com)
- Artistic Director of the International Trumpet Festival of Russia (http://www.city-musicproject.com)
- Artistic Director and First Trumpet; Smoky Mountain Brass Quintet (Quintet in residence at WCU) 1993-present (www.smbq.org)
- Assistant Director of the WCU School of Music 2007-2011
- Director of seven annual WCU Trumpet Festivals, largest festival of its kind in the United States
- Responsible for bringing over 50 world-class brass artists to Western Carolina University
- Membership Development Committee, International Trumpet Guild 2011-present
- Public Relations Director for the International Trumpet Guild 1999-2010
- Editor of the International Trumpet Guild Youth Competitions webpage 2000-2011
- Jupiter Band Instrument Company Trumpet Artist and member of Product Development Advisory Board 2000-present
- Area Correspondent for the International Trumpet Guild Journal 1997-2010
- Published 20 Articles in International Trumpet Guild Journal, 1989-present
- International Trumpet Guild preliminary solo competition judge 1998 and 2012

RECENT AWARDS
- University Scholar Award 2011, WCU 2011
- James Dooley Excellence in Music Teaching Award, WCU, 2008
- Recipient of 2007 Chancellor’s Meritorious Award for Engaged Teaching
- James Dooley Excellence in Music Teaching Award, WCU, 2002
- Scholarly Development Assignment, WCU, Spring 2001, Baroque Trumpet Study and Performance

TRUMPET TEACHERS
Raymond Mase  NC School of the Arts  1995-1996
James Thompson  Principal Trumpet Atlanta Symphony  1994-1997
Ray Sasaki  University of Illinois  1984-89
Michael Tunnell  University of Illinois  1984-88
Bryan Goff  Florida State University  1980-84
William Cramer  Florida State University  1984

Other lessons from:
Vincent DiMartino  Trumpet Professor, Centre College, Danville, KY  2001
Adolphe Herseth  Principal Trumpet Chicago Symphony Orchestra,  1986
George Vosburg  Second Trumpet Chicago Symphony Orchestra,  1985
Crispian Steele-Perkins  Freelance recording artists, London, UK  2002

ORCHESTRAL PERFORMING EXPERIENCE
- Asheville Symphony Orchestra, Asheville, NC, Second Trumpet/Associate Principal 2001-present
- Hendersonville Symphony Orchestra, Hendersonville, NC, Principal Trumpet 2001-2009
- St. Barth’s Music Festival Orchestra, St. Barthelemy, French West Indies, 2007
- Brevard Chamber Orchestra, Brevard, NC, Principal Trumpet 1995-2000
- Asheville Symphony Orchestra, Asheville, NC, Principal Trumpet 1989-92
- Springfield Symphony Orchestra, Springfield, IL, Third Trumpet 1984-89
- Illinois Chamber Orchestra, Springfield, IL, Third Trumpet 1986-87
- Cedar Falls/Waterloo Symphony, Waterloo, IA, Third Trumpet 1988-89
- Sinfonia da Camera, Urbana, IL, Second Trumpet 1987-88
- Champaign-Urbana Symphony, Urbana, IL, Second Trumpet 1984-88

OTHER BRASS ENSEMBLE PERFORMING EXPERIENCE
- Smoky Mountain Brass Quintet (Quintet in Residence, WCU), First Trumpet/Artistic Director, 1993-present
- Brass Band of Central Florida at the British Open Brass Band Championships, Birmingham, UK 2006
- The Smoky Mountain British Brass Band, Asheville, NC 1989-98
- Appalachian Brass Quintet, Asheville, NC 1989-1996
- Top Brass Quintet, Champaign, IL, Principal Trumpet/Manager 1984-88

WCU TRUMPET ENSEMBLE ACCOMPLISHMENTS
- WCU Trumpet Studio invited to attend the Exploring Trumpet in Greece Festival, January 2013
- WCU Trumpet Ensemble invited to perform at the Orvieto Musica Festival in Orvieto, Italy 2008
- WCU Trumpet Ensemble performs annually at the Trumpet Festival of the Southeast Conference

PUBLICATIONS


REFERENCES
- Dr. Robert Kehrberg, Dean, College of Fine and Performing Arts, Western Carolina University (828)227-7646
- Dr. Will Peebles, Director, School of Music, Western Carolina University (828)227-3258
- Dr. Bruce Frazier, Endowed Professor of Commercial and Electronic Music, Western Carolina University (828)227-2400
- Dr. Travis Bennett, Associate Professor of Horn, Western Carolina University (828)227-3957
- Dr. Michael Schallock, Associate Professor of Tuba/Music Education, Western Carolina University (828)227-3141
- Dr. John West, Director of Bands/Associate Dean, Western Carolina University (828)227-3262/2756
- Mr. David Starnes, Director of Athletic Bands, Western Carolina University (828)227-2259
- Mr. Bob Buckner, Director of Athletic Bands (Retired), Western Carolina University (828)421-2440
- Dr. Eric Yates, Associate Professor of Trumpet, University of Alabama (847)409-7797
- Dr. JC Dobrzelowski, Associate Professor of Trumpet, West Chester University, PA (484)252-6738
- Mr. Mark Clodfelter, Associate Professor of Trumpet, University of North Carolina-Greensboro (859)420-5075
- Dr. Gary Malvern, Professor of Trumpet, Furman University (803)294-3195
- Dr. Grant Peters, Professor of Trumpet, Missouri State University (417)234-4561
- Mr. Ray Sasaki, Professor of Trumpet, University of Texas (512)471-0838
- Dr. Michael Tunnell, Professor of Trumpet, University of Louisville (502)852-7857
- Dr. Matthew Frederick, Associate Professor of Trumpet, Emory and Henry College, VA (276)608-5269
- Dr. Michael Huff, Assistant Professor of Trumpet, Troy University, AL (334)670-3323
- Dr. Brandon Craswell, Assistant Professor of Trumpet, University of Georgia (706)542-2702
- Dr. Adam Hayes, Assistant Professor of Trumpet, Berry College, Rome, GA (404)808-5958
- Dr. James Stokes, Associate Professor of Trumpet, Appalachian State University, Boone, NC (828-262-8595

More References available on request
John Thomas West

Home Address
P.O. Box 206
Webster, North Carolina 28788
(828) 586-9792
mobile: (828) 226-3575
jtwest@email.wcu.edu

Business Address
School of Music
Western Carolina University
Cullowhee, North Carolina 28723
(828) 227-7242
mobile: (828) 226-3575
jtwest@email.wcu.edu

Professional Experience

2014 – present  Director, School of Music, Western Carolina University, Cullowhee, North Carolina

2007 – 2014  Associate Dean, College of Fine and Performing Arts, Western Carolina University, Cullowhee, North Carolina

- Assist the Dean with all aspects of college administration
- Attend Council of Deans meetings when the Dean is unavailable
- Manage part-time/adjunct faculty
- Manage technology needs of the college
- Represent the college on the Associate Deans Council
- Edit and approve all curriculum proposals for the college
- Chair the CFPA Student Advisory Council
- Represent the college at all Open Houses and similar events
- Supervise Office Staff

1985 – present  Director of Bands and Professor of Music at Western Carolina University, Cullowhee, North Carolina

- Oversee operation of comprehensive band program
- Conduct the Wind Ensemble and other performing groups (faculty chamber ensembles, “Artist in Residence Orchestra,” etc.)
- Teach classes in Music Education, Applied Saxophone, Conducting, Basic Music Theory, and Music Appreciation at both the undergraduate and graduate levels
- Manage the budget for bands
- Plan and Supervise the operation of the annual WCU Honor Band Festival
- Recruit outstanding music students (during this time period at WCU, the department has grown from 58 majors to over 200)
- Assist the Director in day to day department functions (coordinator of Instrumental Music, departmental liaison with the College of Education, etc.)

1981 – 1985  Graduate Teaching Assistant - Florida State University, Tallahassee, Florida

- Assist Professor James Croft in rehearsing, conducting and administering the entire band program
- Conduct the Jazz Ensemble II
- Conduct the Concert Band
- Responsible for planning and supervising the Tri-State Band Festival
1977-81  Band Director - Cocoa High School, Cocoa, Florida
1978-80  Adjunct Instructor - Brevard Community College, Cocoa, Florida
1976-77  Band Director - Cocoa Beach High School, Cocoa Beach, Florida

Education
- Florida State University - Ph.D., Music Education - 1985
- Florida State University - M.M.E., Music Education - 1982
- University of South Florida - B.A., Music Education - 1976

Conducting Clinics, Honor Bands, Adjudication, etc.
- All County Bands in NC (Buncombe [3], Davidson [2], Moore, Onslow, Lincoln
- All County Band in Greenville County, SC
- All-District Bands in NC, (Western District [2], Central District, Southeastern District)
- All-District Band in Virginia (Southwest District, Blacksburg)
- All-State Band (Small Schools) - Florida
- Honor Bands (Kentucky, Wisconsin, Wyoming)
- Adjudication at District and State Levels in Florida (numerous occasions), Georgia, North Carolina (numerous occasions), South Carolina (numerous occasions)

Performing Experience (Selected)
- Saxophone Recitalist - Western North Carolina
- Saxophonist - Asheville Symphony Orchestra (1985-2008)
- Woodwind Performer - Flat Rock Playhouse (numerous shows)
- Saxophonist - Cullowhee Music Festival Orchestra
- Saxophonist - Greenville Symphony Orchestra
- Free Lance Saxophonist - Western North Carolina (combos, big bands, etc.)
- Conductor, Smoky Mountain Brass Band (Asheville, NC 1990-94)

Professional Societies
- International Council of Fine Arts Deans
- National Association for Music Education (formerly MENC)
- North Carolina Music Educators Association
- College Band Directors National Association (formerly state chair)
- National Band Association
- Florida Bandmasters Association

Honorary Societies
- Pi Kappa Lambda
- Phi Kappa Phi
- Omicron Delta Kappa
- Phi Mu Alpha
- Tau Beta Sigma
- Kappa Kappa Psi (Governor of Southeast District 1986-89)
Research, Papers Presented, Conference Sessions, Etc

Two "Performance Guide" chapters in the Teaching Music Through Performance in Band series


CBDNA Regional Conference, Atlanta, Georgia, January 1986 - “The Effect of Performance Success on the Musical Achievement of High School Band Members in Four Florida Counties”

Grants and Awards

Co-author of grant from North Carolina Arts Council for commission of new work for wind band: Finale by Richard Trevarthen.

Author of successful award application for university-wide Academic Department of Excellence Award - 1990. Department was awarded $10,000.

Published Arrangements

Colonial Song (arrangement for Brass Band) Percy Aldridge Grainger
Bermel Music, Inc.

Quartet in F minor (K. 370) W.A. Mozart
arrangement for Saxophone Quartet
Dorn Publications

Classes Taught

- Instrumental Conducting
- Woodwind Techniques
- Music Education Seminar (graduate level)
- Instrumental Methods and Materials (graduate level)
- Basic Musicianship (theory)
- Wind Literature
- Applied Saxophone
- Music Appreciation
• Instrumental Methods (undergraduate level)
• Jazz Appreciation

Committee Work

• Music Executive Committee (several terms)
• University Financial Aid Committee (chair 1 term)
• Dean's Advisory Committee
• Arts & Sciences Strategic Planning Committee (chair of budget subcommittee)
• University Athletics Committee
• University Council on Internal & External Affairs
• Southern Association & NCAA Recertification Committee (chair of NCAA Fiscal Integrity subcommittee)
• Chaired or served on numerous departmental/school, college and university search committees
• Coordinator of Wind & Percussion faculty (1985-2005)
• Departmental Graduate Committee (1985-2008)
• Departmental Scholarship Committee (1985-present)
• University Faculty Affairs Committee
• University Faculty Benefits Subcommittee
• University Teacher Education Council (now the Professional Education Council)
• International Programs Advisory Council
• Academic Technology Advisory Committee
• Registrars Advisory Committee
• Chancellor's Installation Committee
• Academic Space Committee
• University Calendar Committee
PAVEL WLOSOK  
CURRICULUM VITA

503 Beechwood Drive  
Sylva, NC 28779  
828-631-1321 (home)  
828-227-3261 (work)  
email@pavelwlosok.com

EDUCATION

1998 – 2000 University of North Texas  
M.M. in Jazz Studies

1995 – 1998 University of North Texas  
B.M. in Jazz Studies

Brno, Czech Republic  
Composition Major

1987 – 1992 Conservatory Ostrava  
Ostrava, Czech Republic  
Diploma in Classical Piano Performance with Teaching Certificate

PROFESSIONAL EXPERIENCE


* credentials with
PAVEL WLOSOK
CURRICULUM VITA

2002 – present Western Carolina University, Cullowhee, North Carolina
As a full-time tenured associate professor of music, I have been heading
the jazz studies area, teaching private jazz piano, composition, arranging,
and MIDI/Synthesis lessons, teaching classes in 20th century music
theory, jazz improvisation, materials in pop and jazz, jazz arranging and
composition, jazz appreciation, aural skills, music appreciation, jazz
pedagogy, directing jazz ensemble, technology ensemble and jazz
composers, instructing jazz improvisation principals, recruiting jazz
students, advising jazz-area and commercial and electronic-area students,
performing in faculty recitals and showcases, organizing and hosting
annual WCU Jazz Festival, composing and arranging for jazz small
groups as well contemporary legit ensembles, participating annually in
teaching and performing in Europe, and actively developing my
commercial music and recording skills, and deepening the knowledge of
current and historic analog and digital audio hardware and software.

2014
“Alternate Reality” Jazz quartet CD album with Donny McCaslin on
tenor saxophone, Mike Holstein on acoustic bass, and Marian Sevcik on
drums. To be released in December 2014 on New Port Line, Prague,
Czech Republic.

2013
“Czechmate” Jazz quartet CD album with Joel Frahm on tenor and
soprano saxophones, Steve Haines on acoustic bass, and Bill Campbell on
drums. Released and co-produced by New Port Line label, Prague, Czech
Republic.

2012
“Live At The Grey Eagle: Jubilee Suite” Jazz trio CD album of original
jazz music released by Czech label New Port Line with John Riley on
drums and Mike McGuirk on bass.

2001 – 2002 Truman State University, Kirksville, Missouri
As a full-time director of jazz studies, I directed two big bands, coached
several small combos, taught jazz improvisation class, was in charge of
faculty- and student-recital recordings, taught private one- on-one lessons
and, together with Phi Mu Alpha, helped organize and participated in the
34th annual Truman State University Jazz Festival.

2000 – 2001 Truman State University, Kirksville, Missouri
As a part-time instructor in jazz studies, I directed two big bands,
coached several small combos, taught jazz improvisation, taught private
lessons and, together with Phi Mu Alpha, helped organize and
participated in the 33rd annual Truman State University Jazz Festival.

1995 – 2000 University of North Texas, Denton, Texas
During my studies, I served as a teaching fellow in the Division of Music
History, Theory, & Ethnomusicology for three years, and as a teaching
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fellow in jazz studies area for two years.

1998 – 2000  Pianist/Composer/Arranger, One O'clock Lab Band
            CDs: Lab '98, Lab '99, Lab 2000 and Kenny Wheeler at North Texas – Live, all
            at UNT, six original compositions recorded between 1998-2000

1999 – 2000  Director, Four O'clock Lab Band, UNT

1998 – 2000  Instructor, Jazz Piano, UNT

            Self-produced and distributed

1996 – 1997  Pianist, Two O'clock Lab Band, UNT

1995 – 1996  Soloist, Wind Symphony Orchestra, UNT
            CD: Luminaries

1993 – 1995  Janáček Academy of Music and Dramatic Arts, Brno, Czech Republic
            During my studies I co-founded a group of young composers called
            “Bezmocna Hrstka,” with the first CD released in 2002. For six months I
            also managed university’s jazz club “Sonata”, which provided weekly
            entertainment to the city of Brno. I was a musical director for an amateur
            group of artists in Ujezd, Czech Republic; together, we produced a
            rewritten version of musical “Someone Like it Hot” (“Sugar”).

1987 – 1993  Conservatory Ostrava, classical piano and music education major,
            accompanist for percussion department, founding member of the jazz
            club Parník.

UNIVERSITY TEACHING EXPERIENCE

2002 – present  Director of Jazz Studies, Western Carolina University, NC

2001 – 2002  Director of Jazz Studies, Truman State University, MO

2000 – 2001  Instructor of Jazz Studies, Truman State University, MO

1999 – 2000  Director, Four O’clock Lab Band, University of North Texas, TX

1997 – 2000  Instructor, Jazz Piano (teaching both graduate & undergraduate students
            including Norah Jones), University of North Texas, TX

1996 – 1999  Teaching Fellow, Music Theory (all levels), University of North Texas, TX

LOCAL, NATIONAL, INTERNATIONAL AWARDS

3
PAVEL WLOSOK  
CURRICULUM VITA  

2008  
Finalist for the College of Fine and Performing Arts Teaching Award, WCU, NC  

2006  
James Dooley Excellence in Music Teaching Award, WCU, NC  

2003  
Semifinalist for Montreux Jazz Solo Piano Competition, Switzerland  

2000  
Gil Evans Fellowship Commission Recipient in jazz composition and arranging, awarded at the 27th International Association of Jazz Educators Conference, New Orleans  

1998  
Special Citation for Outstanding Musicianship  
25th IAJE International Conference, New York City  

1997  
Special Recognition for Outstanding Musicianship  
University of North Texas, Denton  

1994  
Third Prize, Jazz Juniors '94 Jazz Combo Competition  
Krakow, Poland  

1993  
Second Prize, Mieczyslaw Kosz Jazz Piano Memorial Competition  
Kalisz, Poland (no first prize awarded)  

LOCAL, NATIONAL, INTERNATIONAL PERFORMANCES AND LECTURES  

2003 – 2014  
Annual WCU Jazz Festival in Cullowhee, NC – host, organizer, director, and performer (for list of guest clinicians and performers, please see the bottom of this document)  

2009 – 2014  
Annual International Jazz Workshop Bratislava, Slovakia – lecturer in jazz piano, jazz theory, and jazz combos. In addition, between 12-18 live jazz performances each summer in European cities and festivals  

2010  
Big Band Workshop Nysa, Poland – lecturer in jazz piano and in directing jazz band  

2010  
live studio video session with John Ellis, Steve Haines, and Jason Marsalis (free videos available on youtube)  

2000 – 2010  
Annual International Jazz Workshop Prague, Czech Republic – lecturer in jazz piano, theory, and jazz combos  

since 2009  
WCQS 88.1FM, Pavel Wlosok jazz trio annual NPR appearances and live broadcast performances hosted by Dick Kowal in Asheville, NC
PAVEL WLOSOK  
CURRICULUM VITA

since 2002  multiple visits to North Carolina state high school and university programs, both as a clinician as well as jazz band director, performed and directed WCU jazz groups in front of over 4,000 high school and college students

2007  Truman State University Piano Festival, featured artist and judge  Jazz Trio faculty jazz recital with Eliot Wadopian and Steve Wohlrab  Jazz Quartet concert with Randy Brecker for WCU Trumpet Festival  Solo jazz piano faculty recital, Classical Meets Jazz, WCU  Solo jazz piano recital, Classical Meets Jazz, Montreat College, NC  Studio artist for student projects by Phil Ferguson and Matt Williams  Smoky Mountain Brass World Premiere of original composition “Jazz Miniatures for Brass Quintet,” performed at Carnegie Hall, N.Y.C.  Front cover feature and main article in premiere Czech music periodical “Harmonie,” about my composition “Jubilee Suite”  28 performances and clinics in Prague, Brno, Krakow, and Berlin

2006  Clinician at UNC-Greensboro, NC  Clinician at Drake University, IO  Clinician at Columbia University, MO  Presentation and demonstration to college music teachers on “How to Practice and Teach Jazz Improvisation,” Brno, Czech Republic  WCU Jazz ensemble NC state tour  15 performances and clinics in Prague, Brno, Krakow, and Berlin

2005  Presentation and demonstration on “How to Practice Jazz Improvisation,” Frenstat pod Radhostem, Czech Republic  Clinician at Northwest Missouri State College, St. Joseph, MO  Judge at Truman State University jazz festival, Kirksville, MO  Clinician at Culver-Stockton College, MO  12 performances and clinics in Prague, Brno, Ostrava, and Krakow

2004  Lecturer at Towson University, Baltimore, MD  Lecturer at Miami University, Coral Gables, FL  Clinician at East Davidson High School, NC for Ed Kiefer  Lecturer at Morehead University, Morehead, MN  Free presentation on “How to Practice Jazz Improvisation,” Conservatory Ostrava, Czech Republic  Featured Artist/Performer at Hiawassee Arts and Crafts festival  Featured Artist/Performer, Judge and Clinician at Rhyme-Lenoir collegiate jazz festival at Hickory, NC  WCU Jazz ensemble NC state tour  15 performances and clinics in Prague, Brno, Krakow, and Berlin

2003  Guest Clinician at Brevard College
PAVEL WLOSO\k
CURRICULUM VITA

Guest Artist Recital, University of North Texas, Denton
Montreux Jazz Festival, Switzerland
14 performances and clinics in Prague, Brno, Krakow, and Berlin

2002
30 performances and clinics in European cities of Prague, Brno, Krakow, and Berlin

2001
Performer at 6th Annual International Festival of Solo Jazz Pianists, Prague, Czech Republic
20 performances and clinics in Prague, Brno, and Krakow

2000
27th International Association of Jazz Educators, New Orleans
Performance featuring Joe Lovano
Oklahoma Clarinet Symposium, Normal, Oklahoma
Performance featuring Paquito De Rivera
One O'clock Lab Band tour, New Mexico and Oklahoma

1999
One O'clock Lab Band
Norway and Finland

1998
25th International Association of Jazz Educators
New York City

1997
The Wichita Jazz Festival
Wichita, Kansas

1996
Warsaw Summer Days Jazz Festival
Warszawa, Poland

1993
Niefern & Oschelbronn Summer Fest
Niefern, Germany

COMMITTEES

Departmental
2014 “Sounds of the Season” committee, annual fundraising event
2012 - 2014 Scholarship committee
2002 - 2014 Multiple juries and auditions in applied area, guitar, and percussion
2007 Piano search committee
2004 “Sounds of the Season” committee, annual fundraising event
2004 Committee for better level students and scholarships
2003 Student scholarship committee

College
2012 - 2014 Fine and Performing Arts Technology Committee
2007 - 2009 Chancellor’s Distinguished Teaching Award Committee
PAVEL WLOSOK
CURRICULUM VITA

2007
Fine and Performing Arts Center 2007, Arts Festival committee
2006 - 2007
Student recruitment committee
2005 - 2007
Student honors and awards committee, Sloan Scholarship

University
2014
The Board of Governors visit committee, planning and student performance supervision
2009 - 2012
Chancellor’s Travel Committee
2005
University Center programming search committee
2004 - 2007
Lectures, Concerts, Exhibitions series committee

JAZZ CLINICS, MASTERCLASSES, AND PERFORMANCES ORGANIZED AND HOSTED AT WCU (in order from most recent)

Paul Bollenback (NYC)
Donny McCaslin (NYC)
Joel Frahm (Brooklyn, NY)
Bobby Watson (University of Missouri-Kansas City, MO) 2nd appearance
Libor Smoldas Quartet (Prague, Czech Republic)
John Ellis (Brooklyn, NY)
Jason Marsalis (New Orleans, LA)
Steve Haines (UNC-G, NC) 2nd appearance
Jeff Coffin quintet (Nashville, TN)
Kat Williams (Charlotte, NC)
Fred Hamilton (Denton, TX)
Chris Wabich (Los Angeles, CA)
Chad Eby (UNC, Greensboro, NC)
Bill Gerhardt & Sharron LaMotte (Asheville, NC)
Ed Neumeister (Los Angeles, CA)
Jerry Tachoir (Hendersonville, TN)
Chris Cheek (NYC)
The One O’clock Lab Band (Denton, TX)
The Count Basie Orchestra (NYC)
Western Jazz Quartet (Western Michigan University, MI)
John Riley (NYC)
Mike McGuirk (NYC) 2nd appearance
Andrew Classen (Drake University, IO)
Rockell Scott (Brevard, NC)
Hal Galper (NYC)
Tyler Kuebler (Southern Illinois University, IL)
Bobby Watson (University of Missouri-Kansas City, MO)
Bill Gerhardt and Cotangent (Asheville/NYC)
John Gudmundson (Utah State University, UT)
Davie Scott (Brooklyn, NYC)
Ed Soph (UNT, Denton, TX)
Gary Smulyan (NYC, Village Vanguard Jazz Orchestra)
PAVEL WLOSOK  
CURRICULUM VITA

Dave Wilken (UNC, Asheville)  
Steve Haines (UNC, Greensboro, NC)  
Wycliffe Gordon (NYC, Lincoln Jazz Orchestra)  
Byron Hedgepeth (Black Mountain, NC)  
Conrad Herwig (Rutgers, State University of New Jersey, NJ)

GRANTS RECEIVED

2009 – 2014  
Chancellor Travel Fund ($1,200/year) for summer lecturing in EU

2008  
Departmental support ($700) for jazz workshop in Prague

2007  
Kappa Kappa Psi ($400) sponsored ads for jazz festival  
Travel grant ($500), WCU International studies

2006  
Kappa Kappa Psi ($400) sponsored ads for jazz festival  
Departmental support ($300) for jazz workshop in Prague  
Yamaha, Zildjian, Latin Percussion, and Innovative sponsor support for  
artist John Riley ($750)  
James Dooley Excellence in Music Teaching Award ($750)  
WCU Jazz Combo engagement in Asheville ($500)  
WCU Jazz Festival ticket sales (about $800 – forwarded to jazz fund)

2005  
Visiting Artist Grant ($2000) for Bobby Watson  
NCMEA performance college support ($500)  
Yamaha ($250) for Bobby Watson  
Yamaha, Zildjian, Vic Firth, Evans ($750) for Ed Soph  
Kappa Kappa Psi ($400) sponsored ads for jazz festival  
Faculty Travel Fund ($500) & departmental support ($300) for Jazz  
Workshop, Prague

2004  
Visiting Artist Grant ($2000) for Gary Smulian  
Selmer Co. ($250) for Gary Smulian  
Music Executive Committee award ($250) for artists Mike Holstein and  
Rudy Roberson  
Faculty Microgrant ($700) & departmental support ($300) for IAJE  
Conference, NYC  
Faculty Travel Fund ($500) & departmental support ($300) for jazz  
workshop in Prague  
Music department support ($300) for Montreux Jazz Festival piano  
competition

2003  
Visiting Artist Grant ($1500) for Conrad Herwig  
Faculty Travel Fund ($500) and departmental support ($300) for jazz  
workshop in Prague

COMPUTER OPERATING SYSTEMS, AUDIO/MUSIC SOFTWARE & APPLICATIONS, RECORDING EQUIPMENT
PAVEL WLOSOK
CURRICULUM VITA

COMPUTING: Mac OSX & PC Windows
MIDI: Finale music notation, Reason, Protools HD
VIDEO: Adobe Premiere, Adobe After Effects, Quicktime Pro with H264 codec, Video for Web conversion
IMAGING: Adobe Photoshop, Nikon Capture NX
AUDIO: Avid, Digidesign ProTools 10 HD2 with Mac Pro PCIe, TC Electronic M6000 mastering effects, Studer 901, 961, 169 analog mixers/consoles, Calrec Minimixer MX-2, Prism Media ADA8-XR & Digidesign HD192 digital interfaces, Yamaha P-200 & Novation MKII37 MIDI controllers, Studer 807 and A80 reel to reel 1/4" and 1/2" tape recorders, pro-audio outboard gear by Manley, GML, Tubetech, Neumann, Telefunken, Studer and personal collection of vintage tube, dynamic, condenser, and ribbon microphones by Neumann, Sony, Coles, Sennheiser, EV, and AKG

LANGUAGES

Czech, English, Polish, Slovak, basic Russian
SUMMARY

Professional music and audio technology educator with more than twenty years of full-time college teaching experience:

• Taught jazz and commercial guitar and other music music courses including music theory, improvisation, and music ensembles.

• Authored books on jazz guitar performance, published by Mel Bay Publishing.

• Taught a wide range of music technology courses including audio engineering, music production, acoustics, electronics and digital recording and editing.

• Designed and developed music technology and recording techniques curriculum at several colleges.

• Designed, budgeted, and implemented recording facilities and computer labs at several colleges.

• Developed Applied Art degree in Commercial Music which was approved by the State of Texas.

• Substantial industry experience in recording including engineering cuts on a Grammy-nominated CD recorded by a university jazz ensemble.

• Recorded and engineered many CDs by well-known artists for national and worldwide distribution.

• Received numerous awards for audio engineering excellence.

• Over 20 years professional experience as a musician performing jazz, rock, blues, and commercial styles.

• Earned a Master’s degree in music production from the music engineering program at the University of Miami, as well as an undergraduate degree from the prestigious Berklee College of Music.

• Taught and worked with Digidesign Pro Tools since 1992.
CURRENT EMPLOYMENT

Associate Professor of Music, Director of Guitar Studies
Western Carolina University, Cullowhee, North Carolina
August 2005 – Present

Teach courses in advanced digital recording and editing, recording studio production, Pro Tools applications and jazz guitar. Record commercial and community-service projects in a state-of-the-art recording facility featuring an SSL C200 digital console and Pro Tools HD 3 system. Developed extensive curriculum, exercises, projects, and tutorials for Pro Tools study. Direct a jazz guitar ensemble.

PRIOR ACADEMIC EXPERIENCE

Adjunct Faculty
Lehigh University, Bethlehem, PA
December 2003 - July 2005

Taught courses in audio fundamentals, digital audio recording and editing, MIDI, recording studio production, and live sound reinforcement. Concurrently served as Audio Coordinator for the Lehigh University School of Music.

Adjunct Faculty - Associate Professor of Music
Mercer County Community College, West Windsor, NJ
January 2003 – December 2003

Taught classes in music technology, music business, music theory, and guitar. Supervised a computer music laboratory. Developed music technology and music business courses. Wrote course proposals which were submitted and accepted by the college curriculum committees. Designed a 17 workstation computer music laboratory. Oversaw the selection, purchase, and installation of equipment for the computer music laboratory.

Associate Professor of Sound Technology and Director of Guitar Studies
South Plains College, Levelland, Texas
August 1990 - August 2000

Developed curriculum and taught college classes in studio engineering, mixing, analog and digital editing, recording studio production, audio for video production, console automation, signal processing, acoustics, MIDI, computer music applications, basic electronics, and electronics troubleshooting. Taught college classes and private lessons in guitar, improvisation, and music theory. Directed jazz and popular music ensembles.

• Nominated in 1998 for the Excellence in Teaching Award, a campus-wide award received by one faculty member each year at graduation.
• Developed and authored a successful proposal to the Texas Higher Education Coordinating Board for new Associates of Applied Arts Degree in Commercial Music.

• Organized and chaired the first two advisory committee meetings for the Associates of Applied Arts Degree in Commercial Music.

• Appointed Director of Guitar Studies in 1998 and was responsible for curriculum development, faculty hiring and development, grading, juries, and ensembles for a guitar department with over 150 students.

Chair, Recording and Audio Arts Division  
Center for the Media Arts, New York City  
December 1987 - August 1990

Supervised a faculty of thirty and a student population of four hundred. Developed curriculum, counseled students, and was responsible for student recruitment and retention. Prepared and implemented budgets for equipment, improvements and salaries. Taught classes in studio engineering, mixing, editing, music production, audio for video production, MIDI, computer music applications, composition, and theory.

ADDITIONAL ADJUNCT TEACHING

Adjunct Instructor of Guitar  
Prince George's College, Largo, Maryland  
January 2002 - August 2002

Taught private guitar lessons to music majors and non-majors.

Adjunct Instructor of Jazz Studies  
Texas Tech University, Lubbock, Texas  
September 1991 - May 1993

Taught jazz combo, theory and improvisation classes.

• Jazz combo won honors at the Wichita Jazz Festival (1992).

INDUSTRY EXPERIENCE

Audio Coordinator  
Zoellner Arts Center/Lehigh University School of Music  
Lehigh University, Bethlehem, Pennsylvania  
December 2003 - July 2005

Recorded musical performances for the Lehigh University Music Department including: philharmonic orchestra, choir, jazz band, symphonic band, wind ensemble, modern music
ensemble, faculty recitals, student recitals, and guest artist performances. Mixed, edited, and mastered recordings on a Pro Tools HD system. Provided live sound reinforcement services for all Zoellner Arts Center events including Music Department performances, Theater Department productions, Guest Artist Series performances, and rental events.

Media Specialist
Union Memorial Hospital/Curtis National Hand Center
Baltimore, Maryland
November 2001 - August 2002

Operated video and audio teleconferencing systems. Produced, recorded, and edited corporate/industrial and educational video tapes. Set up, adjusted, and operated LCD data/video projectors. Operated video tape recorders including Sony Digital Beta, Beta SP, and VHS formats. Set up, adjusted, and operated overhead projectors, visual presenters, and 35mm slide projectors. Operated wireless, stand-mounted, and lectern-mounted microphones. Mixed audio on 8, 16, 24, 32, and 48, channel consoles for sound reinforcement and recording. Operated VHS, DV, and Sony Digital Betacam video cameras. Maintained and repaired audiovisual equipment. Operated scan converters, video switchers, and distribution amplifiers.

Broadcast/Recording Technician
National Public Radio, Washington D.C
May 2001 - October 2001 (Term Position)


Chief Audio Engineer
US Postal Service Media Unit, Potomac, Maryland
August 2000 - May 2001

Engineered and mixed live audio for satellite television broadcasts and teleconferences. Mixed audio for live-to-tape corporate, industrial, and educational programming. Recorded and mixed audio on location for corporate/industrial training and information video projects. Recorded, edited, mixed, and processed narration, dialogue, sound effects, and music in post production using Pro Tools synchronized to video tape systems.

Staff Recording Engineer
South Plains College, Levelland, Texas
August 1990 - August 2000

While serving as Associate Professor (see above), concurrently served as staff recording engineer at the South Plains College recording studio complex at the school of music.
Recorded, mixed and edited commercial, educational, and community service projects at the facility. Repaired and maintained recording studio audio equipment including consoles, tape recorders, amplifiers, microphones, speakers, cables, signal processors, and computers.

- Recorded and mixed the 1992 CD release *Soliloquy* by saxophonist Dale Underwood with the Texas Tech University Symphonic Band. This CD received a five-star review in *Saxophone Journal* magazine, which praised both the performance and sound quality of the recording.

- Recorded, mixed and edited *One for My Baby* by jazz vocalist Carla Helmbrect, a 1995 CD release on Heart Music.

- Recorded and mixed two cuts on the Grammy-nominated CD *Seein' The Light, Hearin' The Hub Tones* by Texas Tech University Jazz Ensemble.

- Produced, recorded, mixed, and edited the 1997 CD *Morse Code* by jazz trumpeter Jim Morse.

- Recorded a CD featuring Austin jazz musician Tony Campise with the Texas Tech Jazz Ensemble. This CD is slated for a 2003 release.

- Recorded and mixed various CD projects for Texas Tech School of Music including Jazz Band, Steel Drum Ensemble, Symphonic Band, and Brass Quintet.

- Edited audio for the Flying Fish CD *Keep on Pushing* by Alan Munde and Country Gazette.

- Edited and digitally mastered *Welcome to West Texas*, a Flying Fish CD by Alan Munde and Joe Carr.

- Edited and digitally mastered the CD *Love Hounds on My Trail* by Watson and Hardy.

- Recorded and edited multitrack audio for the instructional CDs *Anthology of Jazz Guitar Solos* and *Fretboard Basics for Guitar*, both published by Mel Bay Publishing.

*Full-time performing musician*  
1977-1987

Guitarist in various bands, recording session musician.

**EDUCATION**

*Master of Music, Emphasis in Studio Production*, University of Miami. 1987
Bachelor of Music Education, Berklee College of Music. 1977

AWARDS


Finalist, 22nd Annual Telly Awards, *Your Pathway to the Future* (video), produced by USPS Media Unit, 2001, Steve Wohlrab - Audio Engineer.


Nominee, 1998 Annual Excellence in Teaching Award, South Plains College.

Grammy Award nomination *Seein' The Light, Hearin' The Hub Tones* by Texas Tech University Jazz Ensemble, 1998, Steve Wohlrab - Recording and Mixing Engineer.

PUBLICATIONS

*Fretboard Basics for Jazz Guitar Improvisation*, Book, under contract and pending 2007 publication by Mel Bay Publishing.


PERFORMANCE

Performed as a guitarist in concerts, theaters, nightclubs, and recording studios. Specialize in jazz guitar and commercial music styles. Recorded many albums, commercials, and demos as a session musician and leader. Performance highlights include theater orchestra for *Hello Dolly* with Carol Channing, West Texas leg of national tour; Joseph and the Amazing Technicolor Dreamcoat, West Texas community theater production; guitarist for house orchestra at Cactus Theater in Lubbock, Texas;
performed in back-up bands with such legends as Clay Aiken The Temptations, Cab Calloway, Al Martino, and Connie Francis; and performed in over one hundred cable TV musical variety shows produced at South Plains College.
Dominic M. Aquilino
15 Nicola Drive
Candler, NC 28715
Mobile: (646) 489-5271
dmaquilino@hotmail.com
www.freewebs.com/dmaquilino

♦ Roles Performed

Rigoletto
Pirates of Penzance
H.M.S. Pinafore
Don Giovanni
La Bohème
La Bohème
Romeo and Juliette
She Loves Me
Turandot
Don Giovanni
Carmen- with Denyce Graves
Carmen
House of the Seven Gables
She Loves Me
Turandot
Rigoletto
Samson and Dalila
Il Matrimonio Segreto
House of the Seven Gables
Emperor of Atlantis
Glorianna
Into the Woods
Intermezzo (Strauss)
La Belle Helène
Faust
Face on the Barroom Floor
Coyote Tales- with Henry Mollicone
The Music Shop (Richard Wargo)
Hänsel and Gretel
Otello

A Midsummer Night’s Dream

♦ Partial Roles Performed/ Roles in Preparation

Pagliacci
Le Nozze di Figaro
Elixir of Love
Emmeline- with Tobias Picker
The Rake’s Progress

Monterone
Pirate King
Captain Corcoran
Don Giovanni
Marcello
Shaunard
Gregorio
Kodlay
Mandarin
Don Giovanni (cover)
Daneário, Escamillo (cover)
Escamillo (cover)
Jaffrey
Kodlay
Mandarin
Marullo
Second Pillistine
Count Robinson
Jaffrey
Loudspeaker (cover)
Lord Mountjoy (cover)
Wolf
Der Notar (cover)
Ajax II (cover)
Wagner, Valentine (cover)
Tom/ John
Pavayokysi
Dimitri
Peter/ Father
Montano
Starveling

♦ Training and Education

State University of New York at Purchase – Bachelor of Fine Arts in Operatic Performance (Jan 1995)

Voice: Fred Carama, Leyna Gabriele, Monica Harte, Nina Hinson, Gary Kendall, Ted Puffer
Master Classes: Anne Baltz, Gary Briggie, Phyllis Curtin, Mary Jane Johnson, Sherrill Milnes, John Moriarty
Vocal Coaching: Greer Grimsley, Stephen Kechulias, Daniel Mobbs, Timothy Noble, Gary Simpson
Coaches: Steven Blier, Dennis Helmrich, Rachelle Jonck, Warren Jones, Martin Katz, Thomas Muraco
Conductors: Anton Coppola, David Effron, Mark Flint, Hal France, John Moriarty, Paul Nadler, Louis Salerno
Directors: Sandra Bernhard, Linda Brovsky, Michael Cappasso, Ken Cazan, Rhoda Levine, Albert Sherman

♦ Recordings and Reviews

“Dominic Aquilino’s solid baritone was well suited to the music that Mr. Eyerly gave the oily, grasping Jaffrey.”

“Baritone Dominic Aquilino vocally strong and darkly handsome, acted and sang the unrepentant title role (Don Giovanni) with chilling realism.” The Plain Dealer Cleveland, Ohio

“Dominic Aquilino conveys both the power and menace of Jaffrey- his outward righteousness and his interior villainy- through purely vocal means.” Opera News
Objective
To expand upon strengths as a educator, mentor, and audio engineer at an educational institution, and assist students in creating unique, engaging audio that consistently meets or exceeds curriculum requirements. Experienced in teaching music technology, location sound, and assisting students in the completion of various multimedia projects.

Experience
Privately Contracted Audio Engineer – Composer/Sound Designer 06/2010-Present
- Engaged clients in order to establish direction for music and audio.
- Composed music and created sound design for broadcast and internet based media. Clients include: Mountain Dew, Comcast, Sophos, and the Carolina Theatre.
- Revised music and sound design based on client recommendations and direction.

Western Carolina University, Cullowhee, NC – Graduate Assistant 01/2013-12/2014
- Composed mixed, and recorded music and created sound design for various university multimedia productions.
- Assisted in the instruction of courses related to MIDI, digital audio, mixing, sound design, and composition.
- Responsible for supervising recording sessions in the multimillion dollar recording facility located at WCU.

Antfood Music and Sound Design, Brooklyn, NY – Studio Assistant 06/2009-01/2010
- Assisted with daily studio maintenance, composed music for various clients including Frito-Lay, IBM, Coca-Cola, McDonalds, and Adobe.
- Provided front end support for client meetings, and recording sessions.

Education
Master’s of Music – Western Carolina University 01/2013-12/14
Bachelor’s of Music – Western Carolina University 08/2005-05/2009

Skills
Instrumental Expertise includes – guitar, saxophone, piano, and voice.
Well versed in many major DAWs – ProTools, Logic Studio, and Ableton Live.
Programming and designing interactive music compositions using Max/MSP.
CURRICULUM VITAE

LARRY B. BLACK

Department of Music
Western Carolina University
Cullowhee, NC 28723

1981 Everett Road
Pisgah Forest, NC 28768
Home Phone: 828.966.9685
Cell phone: 770.490.3761
E-mail: lany@lscoguard.com

EDUCATION

Private Study, Raymond Crisara, former Principal Trumpet, ABC Studios Orchestra, 1966-1969
Private Study, John Ware, New York Philharmonic, 1966-1967
Masters of Music in Applied Trumpet, Northwestern University, 1965-1966
Private Studies with Sam Krause, former Principal Trumpet, Philadelphia Orchestra, 1963-1964
B.S. in Music Education, Northern Illinois University, 1959-1963

PROFESSIONAL PERFORMANCES

Solo performances with orchestras, ensembles, and churches, 1956-present
Solo recital and Master Class, Appalachian State University, Boone, NC, 2006
Solo recital and Master Class, Gheorge Dimas Conservatory, Cluj, Romania, 2002
Atlanta Symphony Orchestra, 3rd & 4th trumpet chairs, 1970-2003
   Atlanta Symphony Brass Quintet
   Atlanta Symphony Brass Trio
Brevard Music Festival Faculty Orchestra, Principal Chair, 1971-1975
Syracuse Symphony Orchestra, 3rd Chair, 1969-1970
United States Military Academy Band, West Point, NY 1966-1969
Hudson Valley Philharmonic Orchestra, 1966-1969
Chicago Symphony Civic Orchestra, 1965-1966
   Chicago Brass Quintet, Principal Substitute
The “Spurrlows” Sacred Music Performance Group, 1963-1964

TEACHING EXPERIENCE

Trumpet Instructor, Furman University, Greenville, SC, November-December, 2006
Trumpet Instructor, Western Carolina University, Cullowhee, NC, 2006-present
Trumpet Instructor, Brevard College, Brevard, NC, 2005-present
Private lessons, 1965-present, (over 500 students)
   (Former private students in professional positions
   Christopher Martin, Principal Chair, Chicago Symphony Orchestra
   Michael Miller, Fourth Chair, Cleveland Symphony Orchestra
   Robert Dorer, Second Chair, Minneapolis Symphony Orchestra
   Charles Mattheson, Second Trumpet, Jacksonville Symphony Orchestra
   Glenda Smith, Freelance Studio Trumpet, Los Angeles, CA
Trumpet Instructor at following Colleges and Universities
   The Southern Baptist Theological Seminary, Louisville, KY, 1994-1996
   Agnes Scott College, Decatur, GA. 1984-1987
   West Georgia College, Carrollton, GA, 1980-1981
Georgia State University, Atlanta, GA, 1976-1980
Kennesaw State College, Kennesaw, GA, 1975-1977
Brevard Music Festival, Trumpet Faculty, 1971-1975
Oregon Elementary & Junior High School, Band Director, Oregon, IL, 1963-1964

RECORDINGS

Praise & Peace Resounding, 2004
Sonic Fireworks, vol. I & II, Atlanta Brass Ensemble, 1979
Over 60 recordings w/ Atlanta Symphony Orchestra

ACADEMIC WORK

"The Trumpet Performer" (unpublished), a work describing the aspects of trumpet performance, proper playing and performance techniques, listing other helpful information for the aspiring trumpeter. For use in private lessons.

PROFESSIONAL AFFILIATIONS

International Trumpet Guild
ICSCOM
Georgia Music Educators Association
Janis Dellinger Bryant,
Choral Director, Soprano, Voice Teacher, Music Educa
470 Brush Creek Road Fairview, NC 28730
828-242-3942 jdbryant@email.wcu.edu

Education
Western Carolina University BS in Music Ed.,1975 Masters in Music Ed. 1978
University of Illinois Graduate Study in Conducting, Music Education, Opera Theater
Orff–Schulwerk –Levels I–II Certifications, and Master Classes with Jos Wytak, Konnie Saliba

Professional
2008–Present—Adjunct Instructor ,Music Education, Western Carolina University School of
Music, University Supervisor Western Carolina University School of Teaching and Learning
1991–2012 – Choral Director, A.C. Reynolds High School, Asheville, NC. (retired)
Choirs included: Advanced Chorale (highly auditioned ensemble), Mixed
Chorus, Women’s Chorus, Men’s Chorus, ACR Madrigal Ensemble and Music
Theater.
1990–present soprano, Episcopal Cathedral of All Souls, Asheville, NC
1989–present—private voice instructor (home studio)
2010–present Board of Advisors The Performance Center of Asheville
2012–present Adjudicator, NCMEA Large and Solo and Ensemble Choral MPA
2002–2007 Board if Directors, Asheville Lyric Opera

Previous and Additional Employment
1984–1989 Assistant Professor of Voice and Music Education, Limestone College
1990–1992 Instructor Music Appreciation A–B Technical Community College,
1987–1988 Adjunct Instructor, Music Education, University of South Carolina–Union,
1977–1980 K–6 Music Champaign, Ill. District #4 Schools, Bottenfield School
(tenured)
1976–1977 Choral Music Gr. 6–12, WCU Graduate Assistant, Camp Laboratory School

Professional Organizations
National Association for Music Education
North Carolina Music Educators Association
American Choral Directors Association
NATS
Phi Delta Kappa– University of Illinois
Delta Kappa Gamma–Gamma Chapter

References
Dr. Tony Baldwin, Supt. Of Schools, Buncombe County Schools
Mr. Kyle Ritter, Organist/Choirmaster The Cathedral of All Souls
Dr. Susan Hensley, Director of Cultural Arts, Buncombe County Schools
Dr. Regina Lambert, Asst. Supt. Curriculum (secondary) Buncombe County Schools
William David Bryant

470 Brush Creek Road
Fairview, NC 28730
(828) 628-4564

Personal DOB 6/19/50; married, three children

Education
1986 Ed.D. Music Education, The University of Illinois at Urbana/Champaign
1974 M.M.E. Western Carolina University, Cullowhee, North Carolina
1972 B.S. Ed. cum laude, Western Carolina University, Cullowhee, NC
1968 Diploma, Eastern High School, Louisville, Kentucky

Current Position
2012 - present Retired.
2013 – Adjunct Faculty, Western Carolina University. Resposibilities for teaching
Instrumental Music Methods, Graduate Music Education Seminar and, as a University
Supervisor/Mentor for student teachers.

Previous Employment
1989 - 2012 Director of Bands and Chairman of the Fine Arts Department, A.C. Reynolds
High School, Asheville, North Carolina. Responsibilities included conducting the
concert bands, marching band, jazz band and small ensembles program, the preparation
and conducting of the orchestra for musical theater productions, instructing the AP
Music Theory class, as well as supervising and teaching in the middle school
preparatory program. Responsibilities also included the supervision of budgets,
parental support groups, and overseeing all aspects of the school band program.

1984 - 1989 Associate Professor of Music, Director of Bands, and Chairman of the
Division of Fine Arts (1987-1989), Limestone College, Gaffney, South Carolina. Administrative responsibilities for the Departments of Music and Art, with additional
responsibilities for conducting the college wind ensemble, jazz ensemble, and chamber
brass ensemble, teaching applied brass, supervising student teachers in music, and
teaching courses appropriate to the music education degree program, including,
instrumental conducting, secondary instrumental music methods, arranging/
orchestration, and brass techniques. Responsibilities also included the supervision of
budgets and managing the College Auditorium.

1980 - 1984 Assistant Professor of Music and Director of Bands, Southwestern College,
Winfield, Kansas. Responsibilities included, conducting the college wind ensemble and
teaching applied brass. Initiated jazz program and chamber ensemble program,
commissioned compositions, workshops, and the Southwestern College Honors Band
Clinic. Certified as an Adjudicator for the Kansas State Activities Association.

1977-1980 Teaching Assistant in Music Education, University of Illinois at Urbana/
Champaign. Responsibilities included teaching the conducting and wind literature
courses, assisting with the pre-student teaching field experience program, and as a staff
member for the University of Illinois Marching Illini.

**Employment, Continued**

1974-1977 Assistant Director of Bands and Instructor of Low Brass, Western Carolina University, Cullowhee, North Carolina. Responsibilities included work with the concert and marching bands and teaching low brass (tuba). A shared position with the Camp Laboratory School.

Director of Instrumental Music, Camp Laboratory School. Responsibilities included the development of a full instrumental music program. Initiated solo and ensemble program and jazz program and cooperated in the establishment of a beginning strings program.

Director of Instrumental Music for the Western Carolina University Summer Program for the Gifted and Talented.

1972 - 1974 Director of Bands Burns Senior High School, Shelby, North Carolina. Responsibilities included marching and concert bands on the high school level and the development of the junior high feeder system. Initiated solo and ensemble and theory programs on the high school level.

**Professional Appointments**

Executive Board, Western North Carolina Bandmasters Association, 1997-2001
Conductor and Music Director, Smoky Mountain Brass Band, 2002-2006
President, Western North Carolina Bandmasters Association, 1999-2001
Executive Board, North Carolina Bandmasters Association, 1997-2001
Mars Hill College, Instructor of Low Brass (adjudant), 1996-2002
University of North Carolina Asheville, Associate Professor of Music (adjudant), with responsibilities as the Music Director of the UNCA Community Concert Band, 1992-1996
Western Carolina University, Graduate Faculty (adjudant), Summer 1990, Spring 2010 and as Supervisor/Mentor for student teachers, Spring 2012
State Research Chairman, South Carolina Music Educators Assn., 1985-1989
Executive Committee, South Carolina Music Educators Association, 1985-1989
Research Editor, Tubist Universal Brotherhood Association Journal, 1985-1989
Chairman, Program Committee, Cherokee County (SC)Arts Council, 1985-1989

**Publications**

*South Carolina Musician*, Spring 1986 "Applications of Research to Teaching Music"
*Tubist Universal Brotherhood Association Journal*, Fall 1985 "Research for Tuba and Euphonium: An Overview"
*Tubist Universal Brotherhood Association Journal*, Spring 1986 "A Discography for Euphonium"
*Tubist Universal Brotherhood Association Journal*, Fall 1987 "A Discography for Tuba and Low Brass Ensemble"
Honors/Presentations
Citation of Excellence, awarded by the NC Bandmasters Association, 1995 and 2002
Limestone College Wind Ensemble, Feature Performing Ensemble, for the South Carolina State Music Educators In-Service Conference, 1986
College Division Meeting " Recruiting Practices and Factors Affecting College Choice of Potential Music Majors" SC State Music Educators In-Service Conference, 1987
Fullerton Foundation Award for Excellence in Teaching (Limestone College), 1985
Music Educators National Conference -- Southern Division Planning Session, 1986
Phi Delta Kappa Research Grant (University of Illinois), 1984
A. C. Reynolds Symphonic Winds:
2012 - Symphonic Winds perform on the stage of Carnegie Hall, selected as winner of the "National Concert Band Festival."
2009 - Symphonic Winds and Chorale perform a series of concerts in The Peoples Republic of China as the guest of the United States–China Cultural Educational Foundation.
2007 – Symphonic Winds perform on the stage of Carnegie Hall at the "Field Studies International Winter Music Festival."
2005 – Symphonic Winds perform on the stage of Carnegie Hall as a part of the "National Concert Band Festival."
2002 - Symphonic Winds perform on the stage of Carnegie Hall at "A Spring Concert.

Performing Activities
Appalachian Brass Quintet, Tuba, 1985-present
University of North Carolina Asheville Community Concert Band, Tuba Soloist, 1994
Asheville Symphony Orchestra, Principal Tubist, 1985-1989
Asheville Symphony Brass Quintet, Tuba, 1985-1989
Limestone College Faculty Recitals, Tuba, 1984-1989
Mars Hill College Concert Band, Tuba Soloist, 1987
University of South Carolina, Artist Recital, 1987
Southwestern College (Winfield, Kansas) Faculty Recitals, Tuba, 1980-1984
University of Illinois Graduate Brass Quintet, Túba, 1979-1980
University of Illinois Octubafest Recitals, Tuba, 1978-1980
Amore Artiste Orchestra, New York, New York, 1975
Dr. Bryan E. Burkett
1112 Montreat Rd, Black Mountain, NC 28711
Phone: (828) 575-3242
e-mail: drbeburkett@gmail.com

Education

Degrees
The Florida State University
Tallahassee, Florida
DM in composition 1991
Dissertation: Concerto for Piano, Winds, and Percussion

Ithaca College
Ithaca, New York
MM in composition 1986
Thesis: Fantasy for Orchestra, Chorus and Narrator

Indiana University of Pennsylvania
Indiana, Pennsylvania
BS in music education 1983

Other Course Work
Indiana University
Bloomington, IN
1993 and 1995-97
Courses in electronic and computer music at the Center for Electronic and Computer Music

Academic Positions

Spring 2014
Adjunct Associate Professor of Music Theory (full-time)
University of North Carolina—Asheville
Asheville, North Carolina
I am teaching first, second and fourth levels of music theory, the fourth level of aural skills and composition.

Fall 2013
Adjunct Assistant Professor of Music Theory (part-time)
University of North Carolina—Asheville
Asheville, North Carolina
I am teaching introductory theory to music majors and non-music majors.

August 2011-May 2012
Music Instructor (part-time)
Haywood Community College
Clyde, North Carolina
As the music instructor, I taught a general education elective in Music Appreciation to AA and AS students.
August 2001- May 2010
Adjunct Instructor (2001-2003; part time) and Lecturer (2004-2010; full time)
Crane School of Music, State University of New York at Potsdam
Potsdam, New York
In this position, I taught courses in music theory and history for undergraduate music majors and non-majors, as well as courses for graduate students. During the 2007 and 2008 academic years, I developed an on-line course in music theory for non-music majors. I successfully taught this course during the summer of 2009. I also served on School of Music and campus-wide standing committees.

2009-2010 Academic Year
Visiting Assistant Professor in Music Theory
Department of Music, St. Lawrence University
Canton, New York
I taught a course in music theory for music majors, music minors, and non-music majors in a liberal arts college as a sabbatical replacement. The content of the course also included aural skills and keyboard skills.

August 2003- December 2009
Adjunct Instructor of Saxophone
Department of Music, St. Lawrence University
Canton, New York
In this position, I taught saxophone on an as-needed basis to music majors, music minors, and non-music majors at a liberal arts college.

August 2000-August 2001
Graduate Academic Advisor
School of Music, Indiana University
Bloomington, Indiana
As the graduate academic advisor, I was responsible for advising over 800 graduate, performer diploma, and artist diploma students in the School of Music.

March 1995-August 2000
Documentation Specialist
Office of the Registrar, Indiana University
Bloomington, Indiana.
In this position I wrote technical manuals and documented office procedures for the Office of the Registrar, the IU-Bloomington Campus, and other campuses in the IU system. I also developed and maintained the Office's website. Part of my job also included creating and maintenance of office databases.

Fall 1986
Adjunct Instructor
Central Florida Community College-Lecanto Branch
Lecanto, Florida
In this position, I taught a music appreciation course for the general student population.
August 1986- June 1988
Music Teacher
Lecanto Primary School, Citrus County Schools
Lecanto, Florida
As the music teacher for grades K-5, I taught general music to all grade levels, instrumental instruction to students in grades 4 and 5, and directed the primary school band.

Courses Taught

Graduate:  
Tonal Analysis  
Analysis of 20th-Century Music  
Music in Film*

Undergraduate:  
Introduction to Literature and Theory  
Core Music Theory and Aural Skills (four-semester sequence)  
Tonal Analysis  
Analysis of 20th-Century Music  
20th-Century Music History and Literature  
Music in Film*  
The Music of Bernard Herrmann*  
Orchestration

Non-Major:  
Music Theory for Non-Music Majors  
Accelerated Theory for Non-Music Majors*  
Music Theory for Non-Music Majors (on-line)*  
Songwriting*  
Music in Film*  
The Music of Bernard Herrmann*  
Music Appreciation

An asterisk denotes courses I designed.

Professional Activities and Service

Committee Work, Crane School of Music, SUNY College at Potsdam, August 2001-May 2010.  
While teaching at the Crane School of Music, I served on the following committees:  
Graduate Advisory Committee (campus-wide)  
Undergraduate Program Committee (Crane)  
Teaching and Learning Technology Roundtable (campus-wide)  
Sophomore Retention Committee (campus-wide)

Assistant Coordinator of Music Technology, Crane School of Music, SUNY College at Potsdam, August 2008 - May 2010.  
In this position, I was responsible for installing music software on faculty computers, providing instruction and support to 
the faculty, streaming faculty recitals and ensemble concerts on the world-wide web, and helped maintain the computers and 
software in the student midi lab.

Residency Organizer, for Marilyn Shurde (composer) and John Sampen (saxophone), Crane School of Music, SUNY 
College at Potsdam, September 11 and 12, 2008.
During this residency, Drs. Shrude and Sampen each gave a masterclass to composers and saxophonists, respectively, and held a forum on “The Composer as Performer/Performer as Commissioner.” Dr. Shrude also lectured in 20th-Century Literature and Style, while Dr. Sampen lectured in a non-majors course. Two concerts were held during this residency as well.

Instructor, Crane Youth Music, Crane School of Music, SUNY College at Potsdam, summer 2008. At this two-week summer camp for students aged 12-17, I taught an elective in film music for camp attendees.

The Polar Express, a commission from the Northern New York Dance Alliance, Watertown, NY. The commission was to provide music for a children’s ballet based on the children’s book, The Polar Express. The ballet was performed on December 8 and 9, 2006 in Watertown, NY.

Residency in Electronic Music Composition, Norwood-Norfolk Central Schools, Norfolk, NY, September-November 2004. As part of this residency, I lectured on the history of electronic and computers music and worked with a student on an electronic composition. I was also commissioned to write an electronic composition. The result was After Trumpets, which was premiered on November 3, 2004. The student composition was premiered on the

Festival Organizer, John Cage Festival, Crane School of Music, SUNY College at Potsdam, October 24-26, 2002. I organized and ran a three-day, multi-discipline festival commemorating the 90th birthday of John Cage. Festival events included films by Shigeko Kubota and John Cage, a forum on Cage in music education, a display of reproductions of photographs of Cage and his artwork, and two concerts of Cage’s music from the 40s through the 90s. The guest lecturer for the festival was Christoph Neidhöfer, music theorist and composer, McGill University.


Editor of SCION, the on-line newsletter of the Society of Composers, Inc. January 1998-April 1999. I was responsible for compiling a monthly list of performance and other opportunities to be sent via e-mail to member composers. As part of this position, I was also a member of the Society’s Executive Committee. Prior to assuming editorship, I performed the duties of Assistant and Associate Editor beginning in June of 1997.

Administrative Assistant, Florida State University’s Festival of New Music, August 1988 - April 1999. I assisted with the organization and running of the 1989 Festival of New Music, which was held in conjunction with the 1989 National Conference of the Society of Composers, Inc.

Awards

Curriculum Development Grant from SUNY Potsdam to purchase materials for new courses in film music studies, 2005.

Special Opportunity Stipend from the New York Foundation for the Arts awarded through the Arts Council for the Northern Adirondacks, 2004. This stipend was awarded for participation in the SCI Region IV Conference at Stetson University in 2003.


Thord-Gray Memorial Fund and Sven Bernhard Fund from the American-Scandinavian Foundation, 1991-92. These grants were awarded for the purposes of continuing study in composition with Arne Mellnäs and for the study of contemporary music and musical life in Sweden.

Finalist, ASCAP Foundation Young Composer’s Competition, 1991 for my work Passion.
Honorable Mention, Federation of Music Clubs Young Composer’s Contest, 1984 for my work *Beyond Nothingness.*

**Publications**

**Works Published by TAP Music Sales**

- *Trois Souffles* for horn, trumpet, and tuba, 2003
- *Vetro di Trina* for alto saxophone solo, 2003
- *Landscapes* for horn solo, 2003
- *A Little Night Music* for alto saxophone, tenor saxophone and piano, 2001
- *Trilogy* for two alto saxophones, 2001
- *Construction on a Dotted Rhythm* for two clarinets, 2001
- *A Song and a Dance* for flute and piano, 2000
- *Brass Menagerie* for brass septet (2221), 2000
- *Shouts, Whispers, and Prattle* for euphonium and piano, 2000
- *Music for Horn and Piano*, 1992
- *Journey* for trumpet solo, 1992
- *Swami’s Revenge* for bass trombone solo, 1989

**Works Published by Pauken Press**

- *Ensam* for vibraphone solo, 1998 (out of print)
- *Metals and Membranes* for extended trap set, 1998 (out of print)
- *Three Short Snare Drum Dances*, 1998 (out of print)

**Works Published by Yelton Rhoades Music**

- *Plums* for chamber choir (SATB), 2008
- *Hommage à Marcel Duchamp* for men’s ensemble, 2008

**Recording by Capstone Records**

Concerto for Horn and Orchestra, *“Landscapes”* performed by Kelly Drifmeyer, horn and the Crane Symphony Orchestra, Christopher Lanz, conductor, on *Pipes and Drums: new concertos for unusual ensembles* (CPS-8801), 2008

**Commissions**

*Levo Occulus Meos in Montes* for chamber orchestra—commissioned by the Music Department at the University of North Carolina—Asheville. The work is to be premiered by the university’s orchestra during the 2013-2014 academic year.

*The Polar Express*, a commission from the Northern New York Dance Alliance, Watertown, NY. The commission was to provide music for a children’s ballet based on the children’s book, *The Polar Express*. The ballet was performed on December 8 and 9, 2006 in Watertown, NY.

**Selected Performances**

*Seven Windows* premiered by the choir of Trinity Episcopal Church, Potsdam, NY on September 15, 2013.

*Toccata, Song and Meditation* and *The Three Charites* by J. W. Turner (cello) and Lyn Ellen Burkett (piano) on September 13, 2013 at St. Lawrence University, Canton, NY.


*Seven Passing Thoughts* performed August 8, 2013 at the *Atlantische Akademie* in Lambrecht, Germany by pianist Jens Barnieck.

Just a Little Something premiered by Mark Richardson in Boston, Massachusetts, on November 5, 2011.

It’s All About the Line premiered by Dr. Charles Guy (tuba) at the Crane School of Music, SUNY-Potsdam, Potsdam, NY, on September 8, 2011.

Variations on a Lullaby premiered by Pan Harmonia at the University of North Carolina-Asheville, Asheville, North Carolina, June 16, 2011. A second performance was given at Pretty Place Chapel, Cedar Mountain, NC on June 19, 2011.


Echoes After a Play by Harold Pinter performed by Kim and Frank Wangler at the College Music Society’s 2010 Mid-Atlantic Regional Conference at Appalachian State University, Boone, North Carolina, March 5, 2010.

Crepuscule premiered and performed by the Crane Symphony Orchestra on its 2008 tour, November 13, 14 and 18, 2008 in Watertown, Syracuse and Potsdam, New York.


Concerto for Baritone Saxophone and Percussion Ensemble premiered by Patrick Murphy and the Crane Percussion Ensemble on March 8, 2007.

The Polar Express premiered by the Northern New York Dance Alliance, Watertown, New York on December 8, 2006. The piece was also performed on December 9, 2006.

Concerto for Horn and Orchestra (“Landscape”) premiered by Kelly Drifmeyer, horn, and the Crane Symphony Orchestra, conducted by Dr. Christopher Lanz, May 6, 2005.

After Trumpets premiered on November 3, 2004 at Artistic Collaborations, sponsored by the Norwood-Norfolk Central Schools Music, Art and English departments and the Norwood-Norfolk Central Schools Teacher's Association, Norwood, New York. This work was a commission as part of my residency at the school.

A Little Night Music performed by Trio Bel Canto at the Society of Composers, Inc. Region IV Conference at Stetson University, DeLand, Florida, November 2003.

Trois Soufflons performed at the Society of Composers, Inc. Region VI conference at Henderson State University, Arkadelphia, Arkansas, February 2003.

Plums, written for premiered by Voces Novae, an amateur chamber choir, directed by Susan Swaney in Bloomington, Indiana, on November 12, 2001.

Love Letters a guest composition recital at Indiana University performed on March 25, 2001. Works premiered were Greta Variations (piano solo), and Love Letters (complete version for soprano, tenor, and piano).
Love Letters (mvts. III, V, and VI) premiered by Charlene Marchant (soprano) and Nicole Birchak (piano) at the Society of Composers, Inc. Region III Conference at Hampton University, Hampton, Virginia, February 2000.

A Song and a Dance premiered by Thomas Robertello (flute) and Martin Kennedy (piano) at the 1998 National Conference of the Society of Composers, Inc., at Indiana University, Bloomington, Indiana April 1998.

Hurricane premiered on the opening concert of the 1997-98 season of the Samtida Musik concert series on September 14, 1997. The concert was held at Musikhuset, Stockholm, Sweden. Ulrika Edströrm and Johan Stern (celli) and Ingrid Lindgren (piano) premiered the work.

In the Absence of Time, a self-organized concert of my music held at the John Waldron Arts Center, Bloomington, Indiana on March 13, 1997. Works premiered were Divergence (tenor saxophone and piano), Three Short Snare Drum Dances and A Day at the Office (tape).

Butterflies and Elephants premiered by Linda Harwell (bassoon) and Albert Mertz (timpani) on a Prelude Chamber Recital at the John F. Kennedy Center for the Performing Arts, Washington, D.C., April 25, 1996.

Five New Songs for a Singing Tower premiered by Brian Swager (carillon) at Indiana University, Bloomington, Indiana on April 24, 1993.

Longings performed by the Bowling Green State University Saxophone Choir at Bowling Green State University, Bowling Green, Ohio on April 10, 1993

Ensam (mvt. 1) premiered by Hasse Örm (vibraphone) at Kulturhuset, Stockholm, Sweden on February 24, 1993.

A Little Night Music premiered by Trio Bel Canto at the University of Melbourne, Brisbane, Australia on August 4, 1992.

Seven Passing Thoughts performed at The Florida State University Festival of New Music, Tallahassee, Florida by Lyn Ellen Thornblad Burkett (piano), 1991.

Presentations


"Teaching Film Music to Music Majors and Non-Music Majors” Selected for presentation at the 2011 National Conference of the Society of Composers, Inc. at the University of South Carolina, Columbia, South Carolina.

"Composer and Performer: A Glimpse at a Twenty-Seven Year Collaboration” presented with Lyn Ellen Burkett, at St. Lawrence University, Canton, NY on Oct. 9, 2012.

"Composer and Performer: A Glimpse at a Twenty-Seven Year Collaboration” presented with Lyn Ellen Burkett, at Christopher Newport University, Newport News, VA on April 10, 2013.

Professional Affiliations

College Music Society
Alicia Chapman, D.M.A.
Oboe, English horn, Baroque oboe

PO Box 1604
Boone, North Carolina 28607
(828) 773-6228
chapmanam@appstate.edu
aliciachap@bellsouth.net

Current Positions

- Harrisburg Symphony Orchestra
  Principal Oboe, 1986-present
- Asheville Symphony Orchestra
  Principal Oboe, 1999-present
- North Carolina Baroque Orchestra
  Baroque Oboe, Oboe d’amore, 2011-present
- Greensboro Symphony Orchestra
  English horn 1997-present
- Appalachian State University, 2001-present
  Instructor of Oboe
  Director, Collegium Musicum
  Coordinator and coach, woodwind chamber music
  Instructor, Introduction to Music, 1999-2002
- Asheville Music School, 2013-present
  Instructor of Oboe, chamber music, music fundamentals

Professional Performances

- North Carolina Symphony, sub, 1995-present
- Columbia Symphony (SC), sub, 2012-present
- Spartanburg Symphony, sub, 2011-present
- Greenville Symphony (SC), sub, 1997-present
- Winston Salem Symphony, sub, 1996-2002
- Asheville Lyric Opera, Principal Oboe, 1999-2006
- Eastern Philharmonic Orchestra, English horn, Assistant Principal Oboe, 1996-2001
- Bridgeport Symphony Orchestra, Principal Oboe, 1989-1998
- Connecticut Grand Opera, Principal Oboe, 1990-1995
- Bach Choir of Bethlehem, 2nd Oboe, English horn, Oboe d’amore, 1992-1995
- Heritage Chamber Orchestra, Principal Oboe, 1997-2000
- New York Symphonic Ensemble, tour of Southeast Asia, 1990
- Metropolitan Opera, extra and sub, 1989-1991
Concerto Performances

- Asheville Symphony Orchestra
  2013 – Bach, Brandenburg Concerto #2
  2009 – Martinu, Concerto

- Mallarme Chamber Players
  2012 – Bach, Brandenburg Concerto #1 / Baroque oboe

- Harrisburg Symphony Orchestra
  2008 – Martinu, Concerto
  1995 – Vaughan Williams, Concerto
  1992 – Haydn, Sinfonia Concertante
  1987 – Mozart, Concerto

- Appalachian Symphony Orchestra
  2012 – Weber, Concertino
  2008 – Vaughan Williams, Concerto
  2004 – Brandenburg Concerto #2
  2003 – Martinu Concerto
  2002 – Weber, Concertino
  2001 – Bach, Concerto for Violin and Oboe

- Music at Saint Albans (Davidson, NC)
  2006 – Vivaldi Concerto in D minor / Baroque oboe
  2006 – Bach, Brandenburg Concerto #2 / Baroque oboe

- Cambridge Early Music (UK)
  2002 – Bach Concerto in C minor for Oboe and Violin / Baroque oboe

- Mannes Symphony Orchestra
  1985 – Haydn, Concerto

- Calgary Philharmonic (Alberta, Canada)
  1984 – Haydn, Sinfonia Concertante

- Youth Symphony of New York
  1984 – Marcello, Concerto, Carnegie Hall

- University of Vermont Symphony Orchestra
  1980 – Vivaldi, Concerto in Bb Major for Violin and Oboe
  1980 – Bach, Concerto in C minor for Violin and Oboe
Chamber Music and Recital Series

- Music at Duke University, 2013, 2006
- The Asheville School, 2013, 2012
- Appalachian State University
  Faculty Recital Series, 1995-present
- Mannes College of Music (NY)
  Faculty Recital Series, 1986-1996
- Trinity Church/St. Paul’s Chapel Series (NY)
- St. Peter’s Church Series (NY)
- Columbia Artists Management, Inc.
  Community Concerts tour, 1992:
  Texas, Wyoming, New Mexico, North Dakota
  South Dakota, Montana, Utah, California, Arizona

- NY Kamermusiker
  Chamber music performances
  Tour of former DDR, 1988
  Tour of the Netherlands, Germany, Austria, 1989

- Solo Recital programs:
  New York, NY
  Burlington, VT
  Manchester, VT
  Asheville, NC
  Boone, NC
  Greenville, SC
  Westport, CT
  Keene, NH

Early Music Performances on 18th c. Instruments

- Amherst Early Music Festival and Opera, 2013
- Faculty Series, Duke University, 2013
- Baroque and Beyond, 2014, 2012
- All Bach programs
- Harmonia Baroque
  Annual series, Boone NC, 2001-present
Brevard, NC, 2008
Asheville, NC, 2006
Hendersonville, NC, 2005
• UNC Baroque Chorus and Orchestra
  Bach, B Minor Mass, 2007
• Cary Baroque Orchestra
  Easter Oratorio, 2007
• Music at Saint Albans, Davidson, NC, 2006
• Piedmont Chamber Singers and Orchestra
  Music of the Bach Sons, 2007
  Vivaldi Magnificat, 2008

Audition Finals

• Greenville Symphony, (SC), English horn/oboe
• Phoenix Symphony, English horn/Assistant Principal
• Lucarelli International Solo Oboe Competition (semi-finalist)
• Charleston Symphony
• North Carolina Symphony
• Albany Symphony
• Barcelona Orchestra
• Hartford Symphony

Music Festivals

• Amherst Early Music Festival, 2013
• Appalachian Summer Festival, 2012, 2010, 2005
• Keowee Chamber Music Festival, 2010, 2008, 2005
• Cambridge Early Music (UK), 2002, 2001
• Eastern Music Festival, 1996-2001
• Prague Spring Festival, 1995
• A.I.M.S. Festival; Graz, Austria, 1991
• Salzburg Festival; Austria, 1989
• Handel Festival; Dresden, DDR, 1988
• Leipzig Festival; DDR, 1988
• Bach Festival; Eisenach, DDR, 1988
• Academie International d’Ete; Nice, France, 1985
• Banff Center for the Arts; Alberta, Canada, 1984
• Apple Hill Center for Chamber Music; NH, 2002, 1992, 1983, 1982
Education

Doctor of Musical Arts, City University of New York, 2005
- Dissertation: *The Modern Oboist's Transition to the Baroque Oboe*
- Student of Ronald Roseman
- Teaching Assistant, Aaron Copland School of Music at Queens College

Master of Music, the Mannes College of Music, NY, 1986
- Student of Elaine Douvas
- Full tuition scholarship recipient

Bachelor of Music, the Mannes College of Music, NY 1985
- Student of Ronald Roseman and Mark Hill

Baroque oboe study with Gail Hennessey, Virginia Brewer, Washington McClain

Masterclasses with Pierre Pierlot, John Mack, Dorian Wind Quintet, Antonia Lavanne

Teaching

- Hayes School of Music, Appalachian State University, Boone, North Carolina, 1999-present
  
  Instructor of Oboe (three-quarter time) for graduate and undergraduate divisions, 2001-present
  
  Director, Collegium Musicum, 2001-present
  
  Coordinator of Woodwind Chamber Music, 2005-present
  
  Instructor of Introduction to Music, 1999-2002

Responsibilities and Activities:

Private instruction, reed-making classes, masterclasses, independent study and projects, oboe pedagogy, woodwind methods, recital and performance seminar preparation, community outreach performances, woodwind orchestral sectionals, juries, adjudicator for auditions and competitions, off-campus recruitment workshops, clinics and performances, participation in the North Carolina Music Educators Association conference.

Collegium Musicum performance class and ensembles (6-8 works per semester), one to two performances each semester; coordinate and coach student woodwind quintets, trios, and mixed ensembles (including keyboard and voice students), one to two performances each semester.

Solo recitals, faculty chamber music performances, concerto performances, Harmonia Baroque (resident period instrument ensemble), ASU faculty wind
quintet, Appalachian Philharmonia, Appalachian Summer Festival chamber music performances

- Western Carolina University, Cullowhee, North Carolina, 1998-1999
  Instructor of Oboe, graduate and undergraduate divisions
  Instructor, Music Appreciation classes on both main and Western Carolina University Cherokee Center campuses
  Private instruction, reed-making classes, masterclasses, student recital preparation, performance seminars, juries, recruitment workshops and activities
  Solo recitals and faculty chamber music performances

- Furman University, Greenville, South Carolina, 1998
  Guest Instructor of Oboe, undergraduate division
  Private instruction on oboe and English horn, reed-making classes, masterclasses, solo and chamber music performances,

  Festival faculty member, English horn/Assistant Principal oboe with the Eastern Philharmonic
  Private lessons on oboe and English horn, chamber music coachings, weekly reed-making classes, daily rehearsals/weekly masterworks concerts with the Eastern Philharmonic and the Eastern Chamber Players

- Cannon Music Camp, Appalachian State University summer music program
  Instructor of oboe; weekly private lessons for high school aged oboists, reed classes, chamber music coachings, English horn masterclass and lesson, faculty performances

- Queens College (City University of New York), 1993-1995
  Aaron Copland School of Music
Doctoral Teaching Assistant to Ronald Roseman; coach graduate and undergraduate chamber music ensembles, lead oboe repertory class, reed and applied lesson assistance for graduate and undergraduate oboe students

Chamber music performances and solo recitals in fulfillment of doctoral degree requirements

  Pre-College division
  Instructor of oboe, chamber music coordinator and coach
  Private oboe instruction, coach mixed chamber music ensembles, lead woodwind workshops, orchestra sectionals, woodwind masterclasses, reed-making instruction
  Solo recitals and chamber music performances

  Summer sessions, chamber music coach, faculty chamber music performances
  Coach and prepare mixed chamber ensembles with emphasis on communication skills, ensemble playing techniques, intonation training, handling technical demands, expression and musicality

  Private instruction, coach chamber music ensembles, solo recitals, faculty chamber music performances

College Interview Finals
- University of New Mexico, Albuquerque, 1997
- Penn State University, State College, PA, 1993

Recordings
- Greensboro Symphony Orchestra, *Franck Symphony in D minor*, 2001
- Manhattan Chamber Orchestra, *Viva Ibert*, Newport Classics, 1993
Radio Broadcasts

- NPR Performance Today
- Carolina Live, WDAV, WFDD
- Harrisburg Symphony Broadcasts, Harrisburg, PA, WITF
- Asheville Symphony Broadcasts, Asheville, NC  WCQS
- Young Artists Showcase, New York, NY  WQXR

Professional Memberships

- International Double Reed Society
- Early Music America
- Viola da Gamba Society of American
- College Music Society

Miscellaneous Musical Activity

- Adjudicator, the *Christopher Giles and Lucille S. Harris Competition in Musical Performance*, Wake Forest University; Winston-Salem, NC
- Oboe Clinician
  AC Reynolds High School; Asheville, NC
  Central Davidson school system; Lexington, NC
- Presenter, North Carolina Music Educators Association

Outside Interests and Activities

- Member, United States Equestrian Federation
- Member, United States Dressage Federation
- Member, ASPCA
- Courses in Equine Massage, Equine and Wildlife Rehabilitation, Canine Wellness
- Certification in progress, Animal Behavior Institute
Maura A. Colvin  
PO Box 338 Balsam, NC  28707  
828/452-5740  
mtsoa@yahoo.com

MUSIC EDUCATOR
My varied educational background and professional experiences with children enrolled in Title 1 schools have equipped me with skills necessary to provide a supportive classroom environment. Learners participate in engaging activities that are differentiated based on individual strength and need.

PROFESSIONAL EXPERIENCE

K-6 General Music & Chorus, Cherokee Central Schools  
2002-present  
North Carolina Standard Course of Study, American Indian Content Standards and concept-based Essential Understandings drive the instruction and learning in general music at Cherokee Elementary School. Instruction is enhanced by high-interest materials obtained with funding from teacher written grants. Learners also benefit from the participation of field experience students and student teachers from Western Carolina University. Individual members of the community and the Museum of the Cherokee Indian also work cooperatively with the music program to provide authentic, relevant instruction. On and off site performances by the Cherokee Elementary School Chorus help strengthen the relationship between school and community.

K-5 General Music, Window Rock Unified School District #8  
1998-2001  
Taught general music to approximately 1,000 students from three rural elementary schools on the Navajo Indian Reservation in Fort Defiance, Arizona. Additional responsibilities included planning, rehearsing and presenting a total of nine performances per year. Taught beginning band at Window Rock High School for one semester.

Music Therapist, Window Rock Unified School District #8  
Jan. – May, 2001  
Developed and implemented a Federal Projects Program for second grade students whose behaviors were identified by their classroom teachers as “at-risk” for school failure. Project IMAGINE learned to use appropriate social skills, participated in music activities that developed their self-expressive abilities, and transferred their newly learned skills to their regular education classroom.

K-5 General Music, Leon County Schools  
1996-1998  
Taught general music to students in an inner-city school in Tallahassee, Florida. Developed and implemented “Powerful Learning Units” for the students at Bond Accelerated Elementary School. Activities within the units were “hands-on” and implemented across the curriculum. Planned, rehearsed and presented music programs at monthly PTO meetings.

EDUCATION
Master of Music in Music Therapy, Florida State University  
1994-1996  
Bachelor of Music in Music Education, SUNY Potsdam  
1990-1994

PROFESSIONAL DEVELOPMENT
- Cherokee Language Immersion (WCU)  
  June 2005
- Orff Level 1 (FSU)  
  July 2003
- Fred Jones’ Positive Classroom Discipline (WRUSD #8)  
  August 1999
- Fred Jones’ Positive Classroom Instruction (WRUSD #8)  
  August 1999
- Advanced Cooperative Learning (WRUSD #8)  
  October 1998
Graduated from St. Augustine High School in St. Augustine, Florida in 1969. Was selected to play in the McDonald's All-American Band which performed at the Macy's Thanksgiving Day Parade in New York and at the Tournament of Roses Parade in Pasadena, California.

Taught middle school band at Milwaukee Middle School and Rock Lake Middle School in Seminole County, Florida. Received Superior ratings at the Florida Bandmaster's Association District Concert Festivals for twenty-eight years.

The Rock Lake Middle School Band was invited to perform twice for the Festival of Winds at the University of South Florida, and at the national convention of the American School Band Directors Association held at Lake Buena Vista, Florida in 1989.

Served as clinician for the Florida Bandmaster's Association, the University of Central Florida, Florida Southern College, and Florida State University, and served as clinician/conductor of the Florida All State Middle School Band, the Florida All State Middle School Honors Band, and numerous All County bands throughout Florida.

Self-published book, *Essential Fundamentals for the Band Director*, is used by many band directors throughout Florida and has been used in music classes at the University of Central Florida.

Article, *Developing tone Quality*, was published in two installments in the Florida Music Director and has been used by music students at the University of South Florida.

Served as an adjudicator for the F.B.A. for brass, concert band, and jazz band.

Inducted into the Florida Bandmaster's Association Hall of Fame in 2007.

**BAND DIRECTOR, GENERAL MUSIC TEACHER**

Ft. Clarke Middle School, Gainesville, Fl.  \(\text{January, 1974 - June, 1974}\)

This was a temporary job for a teacher on maternity leave.
BAND DIRECTOR
Milwaukie Middle School, Longwood, FL 1974-1979

BAND DIRECTOR
Rock Lake Middle School, Longwood, FL 1979-2004

MUSIC TEACHER
Highlands School, Highlands, NC 2007-2012

EDUCATION
UNIVERSITY OF FLORIDA
Gainesville, FL — Bachelor of Music Education, 1973
Gregory Hall

PO Box 2702
Cullowhee, NC 28723
828-506-3534
gkhall@email.wcu.edu

Education

MASTER OF MUSIC | 12/20/1982 APPALACHIAN STATE UNIVERSITY
· Major: Music Education

BACHELOR OF MUSIC EDUCATION | MAY, 1979 | APPALACHIAN STATE UNIVERSITY
· Major: Music Education

ASSOCIATE OF ARTS | MAY, 1977 | BREVARD COLLEGE
· Major: Music Education

Skills & Abilities
· I was an educator for 31 years in the public schools. The fact that I stayed in the same profession and the same school shows that I can be a dedicated employee. Also, as an educator, I am used to working with the public so I am suited for any job that involves working with the public. During the time I was teaching in the public schools, I also taught at the college level. Since retiring from the public schools I have done some work as a licensed insurance agent. I have also been working as a substitute teacher in the Jackson County Schools.

Experience

SUBSTITUTE TEACHER | JACKSON COUNTY SCHOOLS | FEBRUARY 2014-JUNE 2014
· Working as a substitute teacher in the Jackson County School System

INSURANCE AGENT | FULLAM INSURANCE | SEPTEMBER 2013-PRESENT
· Working as an agent in insurance sales.

ADJUNCT PROFESSOR TRUMPET | CATAWBA COLLEGE | 1985-2010

PRINCIPAL/CO-PRINCIPAL TRUMPET | SALISBURY SYMPHONY | 1985-2013

ADJUNCT PROFESSOR BRASS METHODS | PFEIFFER COLLEGE | JANUARY 2013-MAY 2013

BAND TEACHER | ROWAN SALISBURY SCHOOLS | AUGUST 1982-JUNE 2013

GRADUATE ASSISTANT TRUMPET | BRASS METHODS | 1980-1982
DIANE E. SCHALLOCK
1312 Webster Rd.
Webster, NC 28788
(828) 506-0185
m.schallock@mchsi.com

EDUCATION

M.A. Master of Arts in Woodwind Pedagogy
The Ohio State University, Columbus, Ohio, 1984

B.M.E. Bachelor of Music Education, The University of Southern Mississippi
(USM) Hattiesburg, Mississippi, 1982

TEACHING EXPERIENCE

2010-Present Adjunct Music Instructor, Western Carolina University, Cullowhee, NC
Responsibilities: teach Basic Music Skills for the Elementary Teacher course

2009-Present Music Teacher, Fairview Elementary School (Jackson County Public Schools), NC
Responsibilities: teach k-6gr. general music, and 7th and 8th grade chorus

2004-2009 Music Teacher, Smokey Mountain Elementary School (Jackson County Public Schools), NC
Responsibilities: teach K-5gr. general music, 6th, 7th and 8th grade band and chorus classes

1988-2003 Band Director, Axton Middle School (Henry County Public Schools), VA
Responsibilities: teach bell choir, 6th, 7th and 8th grade band classes; assist high school band director with marching and concert bands

1985-1988 Itinerant elementary instrumental music teacher (Henry County Public Schools), VA.
Responsibilities: teach 6th-grade band classes at four area elementary schools; assist high school band director

1984-1985 Assistant Band Director, Woodwind and Theory Instructor, Itawamba Community College, Fulton, MS.
Responsibilities: Assistant Director of the college marching and concert bands; teaching woodwind performance studies; teaching first year level theory classes
LICENSURE AND CERTIFICATION

State of North Carolina, Music, K-12
Orff-Schulwerk Training Course Level I and II Certification
Kodaly Certification

PROFESSIONAL EXPERIENCE AND SERVICE

2006-Present  Pianist, Webster Methodist Church, Webster, NC
2007        Member, Western Carolina Community Band, Cullowhee, NC
2005-2008   Western Carolina Community Chorus, Cullowhee, NC
2000-2003   Sunday School Superintendent, First United Methodist Church (FUMC), Martinsville, VA
1999-2003   Chairman of Effective Schools Committee, Axton Middle School
1999        Clinician for Jr. All-County Clarinet Choir
1997-1999   Director, Vacation Bible School, FUMC, Martinsville, VA
1997-2000   Member of Effective Schools Committee, Axton Middle School
1990-2003   Member, Chancel and Hand bell Choirs, FUMC, Martinsville, VA
1986-1987   Member of Self Study Committee, Mt. Olivet Elementary School
1985-2003   Member, Martinsville/Henry County Community Band

PROFESSIONAL AFFILIATIONS

National Association for Music Educators (NAfME)
North Carolina Music Educators Association (NCMEA)
Organization of American Kodaly Educators (OAKE)

AWARDS AND HONORS

2007          Teacher of the Year, Smokey Mountain Elementary School, Jackson County, NC

REFERENCES

Mrs. Carolyn Pannell, Principal, Fairview Elementary School, Sylva, NC
  Phone: (828) 586-2819         E-mail: cpannell@jcpsmail.org

Dr. Terry Clark, Principal, Smokey Mountain Elementary School, Whittier, NC
  Phone: (828) 497-5535         E-mail: tclark@jcpsmail.org
SARAH FULLER HALL
257 ANNANDALE AVE., SALISBURY, NC 28144
sfhall3@gmail.com 704-245-2302

EDUCATION
Post graduate studies in Music Education, Ph.D. program (1998-2000)
University of North Carolina-Greensboro
Greensboro, NC G.P.A. 4.0

Courses for teaching licensure (1994)
Pfeiffer College
Misenheimer, NC G.P.A. 4.0

Master of Arts in Music (1983)
Appalachian State University
Boone, NC G.P.A. 3.94

Bachelor of Music in Theory and Composition (1981)
Appalachian State University
Boone, NC G.P.A. 3.56

PRESENT EMPLOYMENT
Currently freelance writer, music reviewer, private piano instructor

PAST EMPLOYMENT
Pfeiffer University (Aug. 2012-May 2013)
Misenheimer, NC
Position: Visiting Associate Professor of Music

Oakdale Elementary School (Sept. 2011-June 2012)
1825 Oakdale Road, Charlotte, NC
Position: Music Teacher

Center for Faith & the Arts (Jan. 2010-Sept. 2011)
PO Box 4098, Salisbury, NC 28145
Position: Executive Director and Editor of Muse & Spirit magazine

Rowan-Cabarrus Community College (May-July 2011; also 1993-94)
1333 Jake Alexander Blvd. S, Salisbury, NC 28146-8357
Position: Instructor of Music (part-time)

Amadeus Youth Chorus (Sept. 2006-June 2010)
St. Luke’s Episcopal Church, 131 W. Council St., Salisbury, NC 28144
Position: Music Director

131 W. Innes St., Salisbury, NC 28144
Position: Writer for Lifestyle Dept.

John Calvin Presbyterian Church (Sept. 1986-April 2008)
1620 Brenner Avenue, Salisbury, NC 28144
Position: Director of Music

Position: Interim Music Director

Salisbury School of Music (July 2004-Sept. 2005)
213 S. Main St.
Salisbury, NC 28144
Positions: Founder, owner, manager, instructor

Southeast Middle School (July 2000 - May 2004)
1570 Peeler Rd., Salisbury, NC 28146
Position: Chorus Director and General Music Teacher

Salisbury Symphony Orchestra (June 1998-Sept. 2000)
Box 4264, Salisbury, NC 28145-4264
Position: Director of Education and Outreach (1998-2000); General Manager (1984-86)

Catawba College (1999-2000)
2300 W. Innes St., Salisbury, NC 28144
Position: Adjunct Music Instructor

P.O. Box 2349, Salisbury, NC 28145
Position: Elementary Music Teacher

The Music Center (June 1991-August 1994)
1700 W. Innes St., Salisbury, NC 28144
Position: Sales clerk and piano instructor

Pfeiffer College (Jan. 1987-May 1991)
Music Department, Misenheimer, NC 28109
Position: Instructor of Music history, theory, orchestration, 20th Century
music, music appreciation, applied brass, brass methods, bands, newsletter editor

Appalachian State University
Music Dept., Boone, NC 28608

Appalachian State University (July 1979 - July 1982)
Belk Library, Boone, NC 28608
Position: Cataloger

PROFESSIONAL AFFILIATIONS
American Association of University Women
Music Educators National Conference
National Education Association - N.C. Association of Educators
Presbyterian Association of Musicians
North Carolina Composers Alliance
International League of Women Composers
Sigma Alpha Iota Music Fraternity (Epsilon Theta President, National Convention delegate)

OTHER ACTIVITIES
Looking Glass Artist Collective of Salisbury (Founder and President two years)
The Concert Choir of Salisbury (President, newsletter editor)
Salisbury Symphony Orchestra (French horn, 2 seasons)
Music Director and/or performer for Catawba College and Piedmont Players musicals
Appalachian Symphony Orchestra, Appalachian Wind Ensemble
Volunteer work - Rowan Helping Ministries Homeless Shelter, United Arts Council, church youth leader,
church session member, treasurer of Salisbury High School Band Boosters
HONORS
Zimmerman Award (2011) from Rowan Arts Council "for outstanding service and significant
contribution to the quality of life and the arts in Rowan County, NC."
North Carolina Press Association award for arts writing
Pi Kappa Lambda Music Honor Society
Alpha Chi Honor Society
Sigma Alpha Iota - Ruby Sword of Honor (1981), College Honor Award (1981), Academic
Award (1980), 1980 SAI Undergraduate Scholarship (one of 10 in nation)
National Merit Scholarship (1977-81)
ASU Academic Scholarship (1977-81)
ASU Alumni Scholarship (1981-82)
English and History honors
Outstanding Young Women of America (1983)

ORIGINAL WORKS
“The Three Billy Goats Gruff,” and “The Bear Went Over the Mountain” both for narrator and strings,
performed for Salisbury Symphony’s Mini-Concerts in the schools, Aug. 1999, 2002 and 2003,
Opera “The Ransom of Red Chief” performed on tour by Opera Carolina, Feb. - April 1998, also
performed by Opera Workshop of University of South Carolina - Columbia, and by ASU Opera
Workshop, April 1982.
Choral Works featured in 1998 and 1999 concerts by Salisbury’s Concert Choir
“Bravura” for Trumpet and Orchestra performed by Salisbury Symphony Oct. 1986;
Trumpet & piano version of “Bravura” performed at Reynolda House in Winston -Salem in 1987, and
broadcast on Public Television
Choral works published by Alcove Music

References
Mark Ritchie, retired president of Cheerwine Bottling Company and current treasurer of
the Board of Directors of Center for Faith & the Arts
mritchiel@carolina.rr.com
704-239-6000

Katie Scarvey, Lifestyle Editor, Salisbury Post
kscarvey@salisburypost.com
704-797-4270

Missy Shives, retired Executive Director of Salisbury Symphony and currently on the
Board of Directors of Center for Faith & the Arts
mshives@carolina.rr.com
704-633-5852
PROFESSIONAL EXPERIENCE

WESTERN CAROLINA UNIVERSITY
Adjunct Voice Faculty, Aug 2009 – present
• Voice instructor for students in the B.F.A. Program for Musical Theatre
• Responsible for teaching Studio Class

UNDER ONE SKY, ASHEVILLE, NC
Instructor-Mentor, Apr 2014 – present
• Create original workshops for teenagers who are in foster care
• Carry out workshops at three yearly camps with at-risk/at-hope teens
• Mentor teens during workshops who have a direct voice in creating an original work and performance

WESTERN CAROLINA UNIVERSITY
Adjunct Faculty, Aug 2008 – May 2010
• Co-Course Creator and Instructor for From Singer to Artist: A Graduate Seminar

ASHEVILLE LYRIC OPERA
Associate Artistic Director, Company Manager, Director of Education, Jul 2006 – Jun 2012
• Production Management
• Create Production Budgets and Schedules
• Overseer, Creator and Director of the Education Opera Project
• Director of Summer Artist Training Program
• Educational Grant Writer
• Stage Director
• Opera Singer
• Create Educational Study Guides
• Artist Contract Writer
• Ghost-Writer
• Co-ordinator of Education and Outreach Programs

MARS HILL UNIVERSITY
Adjunct Voice Faculty, Jan 2007 – May 2008
• Voice Instructor for students in Musical Theatre and Classical Programs

ST. JAMES EPISCOPAL CHURCH, HENDERSONVILLE, NC
Soprano Section Leader, Sep 2007 – Dec 2010

UNC SCHOOL OF THE ARTS SUMMER SESSION
Instructor – Acting and Movement – Summers 2003-2005
• Teach acting and movement workshops
• Cast students in musical theatre and opera scenes
• Stage direct scenes program with movement and dance workshops incorporated
UNC SCHOOL OF THE ARTS COMMUNITY MUSIC SCHOOL  

KONNOAK BAPTIST CHURCH, WINSTON-SALEM, NC  
Pianist, Interim Music Director, Jan 2002 – May 2006

CHILDREN'S THEATRE CHARLOTTE  
Instructor - Musical Theatre Classes, Aug 1998 – Jul 2010  
• Teach musical theatre performance classes to students middle school through high school

CHILDREN'S THEATRE CHARLOTTE  
Original Production Co-conceiver, Choreographer, Teacher, Jan 1999 – May 2002  
• Create an original play with dance about domestic violence  
• Study issues of domestic violence and dating violence prevention  
• Lead workshops about Domestic Violence in Ninth Grade Health Classrooms for all students of Mecklenburg County

UNDER ONE SKY, ASHEVILLE, NC  
Instructor-Mentor, Sep 2007 – Nov 2010  
• Create, mentor and facilitate all aspects of workshops that guide teenagers through a musical theatre themed original work. Elements include design, original script writing, original poetry writing, singing, dancing, stage movement and acting.

PARAMOUNT PARKS (CAROWINDS AND KINGS DOMINION)  
Stage Manager, Actor, Feb 1998 – Sep 2002  
• Stage manager of seven outdoor productions. Actor in three children’s shows.

MATTHEWS PLAYHOUSE, MATTHEWS, NC  
Musical Director and Instructor, Aug 1998 – May 2001  
• Musical director and instructor for Year-Long High School Performance Company. Productions include Godspell, Babes in Arms, Aesop's Fallables and The Littlest Angel

SELF  
Professional Performer and Teacher  
• Performer in plays, musicals and operas within the professional regional scene. Acting (since 1990), Singing (since 1995), Directing (since 1998), Private Voice Instruction (since 2002)

EDUCATION

UNC SCHOOL OF THE ARTS, , NORTH CAROLINA UNITED STATES  
M.M./A.J. Fletcher Opera Institute, May 2006

UNC SCHOOL OF THE ARTS, , NORTH CAROLINA UNITED STATES  
B.M. Vocal Performance, May 2004

CATAWBA COLLEGE, , NORTH CAROLINA UNITED STATES  
B.A. Musical Theatre Performance with Minors in Theatre and Dance, May 1997

LEE COUNTY SENIOR HIGH SCHOOL, , NORTH CAROLINA UNITED STATES  
High School Diploma, Jun 1993
Kristen Hedberg
828-450-6136
Hair: strawberry blonde  Eyes: blue  Height: 5'4"
kyhedberg@gmail.com

Musicals and Plays
- Carousel
- Avenue Q
- The Light in the Piazza
- Rodgers and Hart Revue
- Cool, Clear and Cole
- Irving Berlin Revue
- MacBeth
- Henry IV
- Richard Scary's Busytown
- Magicadabra
- The Backyard Circus
- King Arthur and the Magic Sword
- Early Childhood Touring Show
- Kiss me, Kate
- Quilters
- Crimes of the Heart
- The Reach of Song

Musicals and Plays
- Julie Jordan
- Kate Monster
- Margaret Johnson
- Soloist
- Soloist
- Soloist
- 1" Witch
- M Quickly/L Mortimer
- Jeepers
- Krazy Kristen
- Ringmaster
- Cador
- Various
- Lilli/Kate
- Joan
- Lenny
- Susie Mae, Jeanne Reese

Asheville Lyric Opera
Haywood Arts Regional Theatre (HART)
Haywood Arts Regional Theatre
A.J. Fletcher Opera Institute
A.J. Fletcher Opera Institute
Vocal Arts Symposium, Colorado
Chickspeare

Operas
- The Medium
- Cosi fan tutte
- Don Pasquale
- Don Giovanni
- Lucia di Lammermoor
- La Traviata
- L'Elisir d'Amore
- Idomeneo
- Orpheus and the Underworld
- Don Giovanni
- Tartuffe
- Hansel and Gretel
- Rigoletto
- Maria Stuarda (Act III)
- Pride and Prejudice (Act I workshop premiere)

Operas
- Baba
- Despina
- Norina
- Donna Anna
- Lucia cover
- Flora, Violetta cover
- Giannetta
- Eletra
- Euridice
- Dona Elvira
- Dorine
- Gretel
- Page
- Elisabetta
- Mrs. Bennet

Asheville Lyric Opera
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Asheville Lyric Opera
Asheville Lyric Opera
Asheville Lyric Opera
Asheville Lyric Opera
A.J. Fletcher Opera Institute
A.J. Fletcher Opera Institute
A.J. Fletcher Opera Institute
A.J. Fletcher Opera Institute
Piedmont Opera Theatre
Vocal Arts Symposium, Colorado
A.J. Fletcher Opera Institute

Stage Direction
- The Sound of Music
- Brundibär
- Hansel and Gretel (abridged)
- Gianni Schicchi
- Opera Scenes Program – Interns
- Opera Graduate Seminar
- Musical Theatre Scenes

Stage Direction
- Rodgers & Hammerstein II
- Hans Krása
- Humperdinck
- Puccini
- Various
- Tartuffe, Maria Stuarda
- Various

Asheville Lyric Opera
Asheville Lyric Opera
Asheville Lyric Opera
Asheville Lyric Opera
Various
Western Carolina University
UNCSA Summer Session

Related Experience
- Western Carolina University (WCU)
- Asheville Lyric Opera
- Mars Hill College
- Children’s Theatre Charlotte
- Matthews Playhouse
- NCSA Community School
- NCSA Summer Session Faculty
- Paramount Parks

Related Experience
- Adjunct Voice Faculty
- Staff
- Adjunct Voice Faculty
- Choreographer
- Music Director
- Voice Faculty
- Acting/Dance/Scenes
- Performer/Stage Manager


Education
Master of Music, A.J. Fletcher Opera Institute, University of the North Carolina School of the Arts; summa cum laude
Bachelor of Music, University of the North Carolina School of the Arts; summa cum laude
Bachelor of Arts, Musical Theatre (minors in Dance and Theatre) Catawba College; magna cum laude
Kathryn Noland Johnson  
(Katee)

BIOGRAPHICAL
Address: PO Box 2373  
Bryson City, North Carolina 28713
Email Address: kjohnson@jcpsmail.org
Phone: Home (828) 488-7906  
Work (828) 293-5667  
Cell (828) 736-1186
Born: July 28, 1957 – Tampa, Florida
Spouse: James Wilmer Johnson (Jake)
Children: Justin Wade Johnson  
September 2, 1981  
Joshua Ward Johnson  
March 10, 1983
Hobbies: Swimming, reading and playing the piano

EDUCATION
Orff Certification Courses, Levels I and II  
Western Carolina University  
Cullowhee, North Carolina – 2003 and 2005
Master of Music  
Georgia Southern University  
Statesboro, Georgia – May 2002
Bachelor’s in Music Education  
Stetson University – magna cum laude  
Deland, Florida – May 1979
High School Diploma  
Academy of the Holy Names  
Tampa, Florida – June 1975

EMPLOYMENT
Music Specialist (K – 8th Grades)  
Cullowhee Valley School  
August 2003 – Present
Private Piano Instructor  
1988-Present
Music Specialist (K – 5th Grades)  
Screven County Elementary School  
August 1989 - June 2003
Office Manager  
Pizza Clinic of Chiropractic  
Hapeville, Georgia  
1984 – 1988

CHURCH – RELATED EXPERIENCE
Children’s Choir Director, Adult Choir Member  
and Substitute Choir Director  
First Baptist Church  
Bryson City, North Carolina  
August 2003 – Present
Minister of Music (bi-vocational)  
Pulaski Baptist Church – Pulaski, Georgia  
May 1997 – July 2003
Children’s Choir Director, Adult Choir and  
Handbell Choir Member, Youth Choir  
Accompanist  
First Baptist Church – Sylvania, Georgia  
Adult Choir and Handbell Choir Member  
First Baptist Church – Hapeville, Georgia  
December 1983 – May 1988

PROFESSIONAL AFFILIATIONS, MEMBERSHIPS, COMMITTEES AND AWARDS
Music Educators National Conference  
(1989-present)
Georgia Music Educators Association
North Carolina Music Educators Association
North Carolina Association of Educators
Screven County Arts Council  
Beta Lambda Chapter of Alpha Delta Kappa  
Honorary Teaching Fraternity, 2003-present
Teacher Mentoring Program Training  
Western Carolina University, 2004
Screven County Elementary Committees:  
Steering, Technology, SACS, Grant Writing
Cullowhee Valley School Committees:  
Communications, Character Education, New  
Teacher Selection, Special Programs
Accompanist for Handel’s “Messiah”  
Spring 2000 and December 2000
Soloist for Handel’s “Messiah”  
December 2003 and December 2005
Demonstration Teacher for Georgia Southern  
University
Supervising Teacher for Western Carolina  
University’s Teacher Education Program
Carol A. Carter Music Scholarship, 1999 – 2002  
Georgia Southern University
David Kyle Leitch
63 Hedgestone Ln, Sylva, North Carolina 28779
(336) 269-0317 dkleitch91@gmail.com

Education
Western Carolina University, Cullowhee, NC
Master of Arts in Education – Music, Expected Graduation May 2015
North Carolina Agricultural and Technical State University, Greensboro, NC
Bachelor of Science in Secondary Education – Music, May 2013
Eastern Alamance High School, Mebane, NC
High School Diploma, June 2009

Professional Experience
Western Carolina University, Cullowhee, NC	August 2014 – Present
Graduate Teaching
• Instructor of Undergraduate String Methods courses
Haywood Arts Regional Theatre, Waynesville, NC	June 2014 – August 2014
Musician
• Bassist for productions of A Grand Night for Singing and Hello Dolly
Western Carolina University, Cullowhee, NC	August 2013 – Present
Graduate Assistant
• Media Lab Supervisor
• Assistant School of Music Faculty
Turrentine Middle School, Burlington, NC	January 2013 – May 2013
Student Teacher
• Directing orchestra
• Providing individual lessons with students
Turrentine Middle School, Burlington, NC	September 2012 – November 2012
Orchestra Assistant, Student Intern
• Assist orchestra director with daily lessons
• Directed orchestra during directors absence
• Lead private sectionals for cello and contrabass students
Sedalia Elementary School, Sedalia, NC	August 2010 – November 2010
Teaching Assistant
• Assist general music teacher with daily lessons
• Assist music students with class work
Garret Elementary School, Mebane, NC	November 2008 – January 2009
Teaching Assistant
• Assist 2nd grade teacher in general classroom lesson
• Assist students with class work and homework materials
Triad Stage Theatre, Greensboro, NC	April 2012 – May 2012
Musician
• Bassist for the production of Ain’t Misbehavin’

Computer Skills
Don R. Miller  
160 Mountain View Road  
Sylva, NC 28779  
(828) 586-1669  
Email: donraymiller@hotmail.com

EDUCATION

Boston University  
Boston, MA  
COMPLETED ALL COURSE WORK FOR DOCTORATE OF MUSICAL ARTS IN MUSIC EDUCATION. ALL BUT DISSERTATION AND ONE EXAM

Western Carolina University  
Cullowhee, NC  
MASTER OF ARTS IN TEACHING COMPREHENSIVE EDUCATION - MUSIC K-12. CERTIFIED

Excelsior College  
Naples, Italy  
BACHELOR OF SCIENCE, LIBERAL ARTS - MANAGEMENT AND MUSIC STUDIES 1997

Armed Forces School of Music  
Little Creek, VA  
CERTIFICATES OF COMPLETION - UPPER DIVISION ADMINISTRATION AND PERSONNEL MANAGEMENT, BASIC, INTERMEDIATE AND ADVANCED MUSIC CURRICULUM

Senior Enlisted Academy  
Newport, RI  
CERTIFICATE OF COMPLETION - MANAGEMENT STUDIES

PROFESSIONAL EXPERIENCE

Western Carolina University (2007-Present)  
- Taught Music Appreciation, Jazz Appreciation, American Popular Music, Ear Training, Woodwind Pedagogy, Integrated Arts

Southwestern Community College (2005-2007)  
- Taught Music Appreciation 110 fall and spring semesters as part time faculty.

Swain and Haywood County Schools (2005-2007)  
- Substitute teacher as required. Taught various subjects in absence of the teacher, maintaining class continuity and flow to each teacher’s syllabus.

Western Carolina University (2003-2005)  
- Taught Jazz Lab Band course in spring semester 2005 as visiting assistant  
- Tutored and substitute taught classes in Music Theory, Form and Analysis, Aural Skills, Music Technology, Jazz Band, and Orchestration as a graduate teaching assistant (2003-2005)

Jackson County Public Schools (2004-2005)
- Director of Bands at Smoky Mountain High School, Fairview Elementary School, and Cullowhee Valley Elementary School grades 6-12.

- Managed budget of $2,000 and musical equipment inventory of $100,000

- Managed travel schedules, transportation, hotel accommodations, food, training and administration of student grades.

- Taught beginning band and intermediate band in grades 6-8 and wind ensemble in grades 9-12.

- Supervised marching band, percussion ensemble, winterguard, and steel band after school activities.

Assistant Director of Navy Bands New Orleans, SIXTH Fleet in Naples Italy, and Newport, Rhode Island (1990-2003): 30 years experience managing, teaching, directing, and performing with Navy bands

- Controlled performance schedules, arranged logistical support, cultivated effective public relations within all military branches and communities both local and abroad, and increased public awareness of United States traditions and ceremonies

- Managed budgets of $25,000-$75,000 and musical equipment inventories of $300,000-$750,000 per band

- Supervised 26-45 musicians per band in the following departments: Auditions/Admissions, Operations, Education, Supply, Fiscal, Administration, Public Affairs, Travel, Transportation, Maintenance, and 3-5 performing groups that traveled throughout the Southern United States, Northeastern United States, Canada, Iceland, Europe, Mediterranean, the Black Sea, North Africa, and the Middle East

- Provided classroom instruction in theory, arranging and composition, MIDI technology, conducting, and music performance

- Coordinated with other departments to ensure that all training was documented and employees received college credit for American Council on Education approved training.

- Coordinated and conducted musical presentations for public performance in the United States and abroad including marching, concert, jazz, show, and contemporary popular musical literature

- Directed honors ceremonies for Diplomats and Consular representatives

- Responsible for the organizations' performance, good order, and discipline

Director of Navy Band New Orleans' Showband South (1988-1990) and Assistant Leader of Navy Steel Band (1987):

- Provided clinics and master classes at numerous elementary, junior high, and high schools

- Supervised personnel in the following departments: Operations, Supply, Education, Administration, Travel, Transportation, and performing groups that traveled throughout the continental United States

- Provided classroom instruction in theory, arranging and composition, MIDI technology, conducting, and music performance
- Wrote numerous musical arrangements and compositions that are performed by musical organizations throughout the United States and abroad
- Developed and conducted the Armed Forces School of Music marching band in Army/Navy football game halftime show

Provided classroom instruction in choir, instrumental performance, and MIDI technology in grades 7-12 at Naples American High School Department of Defense Dependent School (March 1998):
- Developed musical skills in students, motivated students to succeed, fostered pride in accomplishment, and elevated school spirit
- Adjudicated Department of Defense Dependent Schools solo and ensemble music festivals
- Provided private instruction in woodwinds to high school and middle school students

**SIGNIFICANT ACHIEVEMENTS**

Performed for Presidents Ford, Carter, Reagan, G.H. Bush, G.W. Bush, numerous foreign presidents, heads of state, diplomatic and consular representatives

Author of "The Performance Standards for Musicians Handbook" U. S. Navy training manual

Composer, arranger, and conductor

Perform in a variety of professional groups including jazz, contemporary, popular, concert, show, marching, and reception combos, most notable was with the Cab Calloway Orchestra in 2008

Performed as an orchestra member on the 50th anniversary recreation of the original broadcast of Orson Wells' *War of the Worlds* radio broadcast, broadcast and podcast live October 30, 2008

Member of Music Educators National Conference

Member of Pi Gamma Mu Honor Society

Member of Kappa Delta Pi Honor Society

John Phillip Sousa award winner

Discography:
- "Steel Appeal - 30th Anniversary" U. S. Navy Steel Band album
- "Northeastern Navy Showband 1995 Concert Series" (2 CD set)
- "Navy Showband East 1979"
- "Caribbean West" 1986
- "Ritmo Caribeno" Single 2003
- Western Carolina University Jazz Band 2004
- Hurricane Creek 2010

Musical Arrangements on CD/Tape:
- "Autumn Leaves" on Cheers to You CD by Jon Miller and also on Navy Band Sixth Fleet recording
- "What a Wonderful World" on Cheers to You CD by Jon Miller
- "Tequila," "America The Beautiful" and "Another Cha Cha" on Navy Showband South recording
OBJECTIVE

For consideration as Adjunct Academic Music Supervisor at Western Carolina University.

EDUCATION

Mars Hill College
Bachelor of Music Education

Mars Hill, NC
December 1970

TEACHING EXPERIENCE

Granite Falls High School
Band Director
Caldwell County, NC
1970 - 1972

• Marching Band
• Concert Band
• Small Ensembles
• District Band preparation
• Music performance assessment

Elkin City High School
Band Director
Elkin, NC
Fall of 1972 – Spring 1973

• Marching Band
• Concert Band
• Small Ensembles
• District Band preparation
• Music performance assessment

Hibriten High School
Assistant Band Director
Lenoir, NC
Spring 1973

• Marching Band
• Concert Band
• Small Ensembles
• District Band preparation
• Music performance assessment
• Taught middle school bands that fed Hibriten High School
Donald Edward Peach- page 2

Lincolnton High School  
Band Director  
Lincolnton, NC  
Fall 1973 – Spring 1994
- Marching Band
- Concert Band
- Small Ensemble
- District Band preparation
- Music performance Assessment
- Developed competitive marching band program
- Taught seventh and eighth grade concert bands

Hickory High School  
Band Director  
Hickory, NC  
Fall 1994 – Spring 1998
- Marching Band
- Concert Band
- Small Ensemble
- District Band performance
- Music Performance Assessment
- Taught seventh and eighth grade concert bands

Retired in 1998 from the North Carolina Public School System

RELATED EXPERIENCE

Spirit of America National Honors Band  
Assistant Director  
July 2001
- Pre tour full band rehearsals prior to trip at Georgia Southern
- Sixteen day European tour of Spirit performances
- Attended the International Championship Music Festival in Ker, Belgium
- Won International Competition in our classification scoring 98.5

Western Carolina University Band Camp  
Marching Band  
Cullowhee, NC  
August 1997 – August 2010
- In charge of full band rehearsals

Adjudicator for Marching Festivals and Concert Festivals  
1978 - present
- Virginia
- North Carolina
- South Carolina
- Tennessee
- Arizona
Donald Edward Peach- page 3

**Lincoln County Theatre Guild Productions**

*Orchestra Director*

- *Hello Dolly*
- *Sound of Music*
- *Fiddler on the Roof*
- *Oklahoma*
- *Music Man*
- *Show Boat*

Lincoln, NC
Summer 1981 - Summer 1987

**First United Methodist Church**

*Counselor*

- Supervised youth activities and summer camps

Lincoln, NC
1979 - 1990

**WORK EXPERIENCE**

<table>
<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duncan Music Company</td>
<td>Winston Salem, NC</td>
<td>2002 - 2004</td>
</tr>
<tr>
<td>Brook Mays Music Company</td>
<td>Dallas, Texas</td>
<td>2004 - 2006</td>
</tr>
<tr>
<td>Music and Arts Centers</td>
<td>Frederick, Maryland</td>
<td>2006 - present</td>
</tr>
<tr>
<td>Appalachian State University</td>
<td>Boone, NC</td>
<td>2011 - 2012</td>
</tr>
<tr>
<td>Appalachian State University</td>
<td>Boone, NC</td>
<td>2012 - present</td>
</tr>
</tbody>
</table>

**HONORS AND ACTIVITIES**

- Past President of Northwest District Clinic Bands- 1976
- Chairman of the North Carolina Music Curriculum Revision for Middle School and High School
- Member of Phi Mu Alpha International Music Fraternity
- American Schools Band Director Association
- Music Educators of North Carolina
- In 1985 Lincolnton High School attended the Inaugural Parade in Washington D.C.- performed for the North Carolina Republican Committee

**REFERENCES**

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References available upon request
After studying music in college, I participated in music ensembles as well as taught elementary music as a music specialist. Living in Southeast Asia gave me unique ethnomusicological opportunities that culminated with the study and performance of Javanese gamelan. Once back in the States, I studied and participated in gamelan groups in New York City and at Wesleyan University and now, having made my permanent home in Western North Carolina, my goal is to help create enthusiasm and interest in Indonesian gamelan.

2003-2004 STUDIED GAMELAN WITH PAK I.M. HARJITO & PAK SUMARSAM
WESTLEYAN UNIVERSITY, MIDDLETOWN, CT
1996-2002 STUDIED GAMELAN WITH PAK WAKIDI & PAK SUPARNO
JAKARTA, INDONESIA
1994-1995 ATTENDED WORKSHOPS AND SEMINARS, RECEIVING ORFF LEVEL ONE CERTIFICATION
WESTMINSTER CHOIR COLLEGE IN PRINCETON, NJ
1993-1994 EARNED CREDITS TOWARDS A NJ TEACHING CERTIFICATE
STUDYING MODERN EDUCATIONAL PRACTICES (4.0 GPA)
WILLIAM PATERSON COLLEGE, NEW JERSEY
1978-1980 STUDIED MUSICOLOGY AT NEW YORK UNIVERSITY GRADUATE SCHOOL IN NEW YORK CITY
WHILE WORKING FULL TIME AT NYU MEDICAL CENTER
1975-1977 RECEIVED A BM IN MUSIC HISTORY AND LITERATURE IN 1976
AND A MM IN MUSIC HISTORY AND LITERATURE IN 1977 (3.8 GPA)
UNIVERSITY OF SOUTHERN MISSISSIPPI (USM)
1971-1974 UNDERGRADUATE STUDIES IN APPLIED MUSIC
MISSISSIPPI STATE UNIVERSITY (1971-72) & BELHAVEN COLLEGE (1973-74)

2005-PRESENT ADJUNCT FACULTY TEACHING GAMELAN ENSEMBLE, MUSIC APPRECIATION & PIANO CLASS
WESTERN CAROLINA UNIVERSITY
CONTINUED STUDIES AND PERFORMANCES WITH GAMELAN KUSUMA LARAS
NEW YORK CITY, NEW YORK
2003-2004 MEMBER OF GAMELAN KUSUMA LARAS UNDER PAK I.M. HARJITO IN NYC
MEMBER OF THE WESLEYAN UNIVERSITY ADVANCED GAMELAN UNDER PAK SUMARSAM
WESTLEYAN UNIVERSITY
1999-2002 MEMBER OF PPIA BOARD OF DIRECTORS, PAGUYUBAN RETROBUDAYA GAMELAN GROUP;
JAKARTA INTERNATIONAL SCHOOL (JIS) COMMUNITY GAMELAN,
LEADER OF JIS HS GAMELAN CLUB
SUBSTITUTE ELEMENTARY MUSIC SPECIALIST AT JIS UNTIL 2001, THEN CONTRACTED
FOR 2001-2002 TEACHING ALL PREP AND GRADE ONE MUSIC CLASSES
1996-1998 MUSIC TEACHER AT PSKD MONTESSORI SCHOOL, MEMBER OF SARI LARAS GAMELAN
CIRCLE, ERASMUS CHAMBER ORCHESTRA IN JAKARTA, INDONESIA
1990-1995 DIRECTOR OF CHILDREN'S CHOIRS AT GOOD SHEPHERD LUTHERAN CHURCH & MUSIC
DIRECTOR OF THE VBS PROGRAM FOR ST. CATHERINE'S & GOOD SHEPHERD CHURCHES
GLEN ROCK, NEW JERSEY
1988-1989 MEMBER OF THE HONG KONG CHAMBER ORCHESTRA
SUBSTITUTE MUSIC TEACHER AT THE HONG KONG INTERNATIONAL SCHOOL
HONG KONG, HONG KONG
1984-1988 MEMBER OF THE ERASMUS CHAMBER ORCHESTRA
MEMBER OF THE JAKARTA INTERNATIONAL CHAMBER ENSEMBLE
JAKARTA, INDONESIA
1981-1983 PRIVATE PIANO TEACHER, HONG KONG
1979-1980 MEMBER OF THE BROADWAY SYMPHONY ORCHESTRA
NEW YORK CITY, NEW YORK
1976-1978 MEMBER OF THE USM ORCHESTRA, UNIVERSITY CHOIR, SIGMA ALPHA IOTA
(PROFESSIONAL WOMEN'S MUSIC FRATERNITY), PI KAPPA LAMBDA (HONORARY MUSIC
FRATERNITY), AMERICAN MUSICOLOGICAL SOCIETY AND MISSISSIPPI LIBRARY
ASSOCIATION SERVING AS MUSIC LIBRARIAN AT USM BEFORE MOVING TO NYC
Michael Tanguay  
102 Timberleaf Court Fletcher, NC  
828/329-6521  
tanguay.michaelj@gmail.com

**Objective**
To better facilitate student learning in the areas of music and orchestra.
- Positive and dynamic leader demonstrated through varying leadership roles
- Seeking high school music career that will utilize my people friendly personality
- Enthusiasm towards student growth and strive towards excellence

**Education**
Brevard College, *Bachelor of Arts in Music Education*, December 2012
- Major: Music Education (Specialization in instrumental music)
- Cumulative GPA 3.2

**Student Teaching Experience**
Asheville High School, Asheville City Schools (August 2012 - December 2012)
- Taught high school instrumental band, steel drums, and marching band
- Piloted student clarinet ensemble along with performances
- Reinforced instructional methods provided by mentor teacher

Asheville Middle School, Asheville City Schools (October 2012 - December 2012)
- Taught 7th grade band class while helping beginning musicians
- Private teacher for large variety of instruments

**Teaching-Related Experience**
Intern - Asheville High School, Asheville NC (January 2012 – May 2012)
- Provided teaching support and pedagogy for mentor
- Prepared students for performance competition while maintaining classroom goals

Music Director – Camp Wright, Stevensville MD (Summer 2012)
- Proposed new repertoire for camp devotions
- Reorganized music program at camp
- Launched music as an activity for education while inspiring campers

Camp Counselor - Camp Wright, Stevensville, MD (Summers 2010, 2011, 2012)
- Planned and implemented daily activities for summer residential camp

Para-Professional - Families First of North Carolina, Henderson NC (July 2007 - October 2008)
- Conducted goals for North Carolina regulations and procedures for mental health
- Experienced working with IEP’s and planning goals for future success of clients
Teacher Assistant – Hendersonville Middle School – Henderson NC (Spring 2008)
  • Responsible for lessons and participation of students
  • Experienced learning strategies and acquired knowledge for future management

**Leadership Activities**

Manager – GameStop Inc. (August 2012 – Summer 2013)
  • Specialize in employee training and high levels of customer service
  • Increased sales and insured positive growth in company

Assistant to Asheville Middle School (Fall 2012)
  • Chaperoned overnight jazz band trip to Dollywood, TN

Teacher – AHS Clarinet Ensemble (September 2012 – December 2012)
  • Founder and teacher of student ensemble, weekly rehearsals

Member of Leadership Team – Camp Wright (Summer 2012)
  • Trained counselors and provided support for staff during summer

Brevard Wind Trio, Brevard, NC (September 2010 – May 2011)
  • Founder, clarinetist

Blue Ridge Orchestra, Asheville, NC (October 2009 – May 2010)
  • Principle Clarinetist
Eliot Wadopian, bassist/musician
22 Beech Tree Lane
Asheville, NC 28804-1949
phone/fax: (828) 259.9504
cell: (828) 273.3401
www.eliotwadopian.com
wadopian@charter.net

Education:

1993 Masters class with Edgar Meyer, MCA recording artist, Classical soloist.
1991 Masters class with Harold Robinson, Principal Bass, National Symphony.
1990 Masters class with Jack Budrow, Principal Bass, North Carolina Symphony.
1981 Masters class with Lawrence Wolf, Principal Bass, Boston Pops Orchestra.
1978 Masters class with Dave Holland, ECM recording artist.

Paul Winter Consort:

International Tours:

2005 Japan, two tours, performances in Hiroshima, Symphony Hall Tokyo among other venues. Sponsored by Shumei Organisation
2004 Red Sea Jazz Festival Eilat, Israel
1996 Croatia, performance in Zagreb sponsored by the Society for the Improvement of Life in Bosnia and Croatia.
1996 Mexico, Performance in Cancun for the Preservation Society of S’an Kann Nature Preserve.
1994 Spain. Performances in Santiago and Viego, with the Spanish folk group Milladoiro.
North American Continent Tours:

1997 Tour Of the South: Atlanta, Georgia, Harrisonburg, Virginia
Birmingham, Alabama, North Carolina.

1995-1996 Maine, Connecticut, New Jersey, Massachusetts, Florida,
Georgia, California, Colorado, Arizona, North and South
Carolina.

1995 Boston, MA. premier of Earth Cantata composed by Paul
Halley at Symphony Hall.

1994 New Haven, CT. Stanhope, NJ.

1993 Harrisburg, PA. New York City, NY. Medford, OR.
Saratoga, CA. Boulder, CO.

1992 Altoona, PA. New York City, NY. Minneapolis, MN.
Providence, RI. Waterloo, NJ. Toronto, Canada.

Festival and Major Performances:

2006 Performance of the “Earth Mass” for the American Choral Society
at St. Bartholomew New York City, NY by the Paul Winter
Consort, UNC-Wilmington Concert Choir and Chorus Angelicus
form Connecticut.

2006 Performance with Jazz Trumpet virtuoso Byron Stripling at the
Western Carolina University Trumpet Festival.

2005 Performance with famed jazz pianist Hal Galper at the Waynesville
Performing Art’s Center.

2005 Emergency substitute bassist for the Louisiana Jazz Repertory
Ensemble at the Brevard Music Center subbing for the famed
bassist Walter Payton.

2004 Performance with famed jazz trumpeter Jon Faddis at the Western
Carolina University Trumpet Festival.

2004 New York City, NY The Winter Solstice Performance at the
Cathedral of Saint John the Divine aired live on National Public
Radio.

2004 Red Sea Jazz festival with the Paul Winter Consort and the
Dmitri Pokrovsky Ensemble form Moscow.

2003 Performances with pianist / vocalist Michael Finestein at the Peace
Center for the Performing Art’s in Greenville, SC.

2002 Savannah, Ga performance with Con Clave at the Savannah Jazz
Festival.

2000 New York City, NY Summer Solstice Performance at the
Cathedral St. John the Divine.

**Festival and Major Performances continued:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>Televised performance with the Paul Sullivan Trio at the annual national gathering of the United Church of Christ in Kansas City, Missouri.</td>
</tr>
<tr>
<td>1992 -2006</td>
<td>Stanhope, NJ. The biannual Geraldine R. Dodge Poetry Festival. The 1994 performance was televised on Public Television by the Corporation for Public Broadcasting, produced by David Grubin and Bill Moyers. This Bill Moyers series was entitled “The Language of Life.”</td>
</tr>
<tr>
<td>1993</td>
<td>Medford, OR. The Peter Britt Festival.</td>
</tr>
<tr>
<td>1992</td>
<td>Paul Winter Consort tour of Spain. Ten concert performances that yielded the “Spanish Angel” album that won the Grammy in 1993 for best New Age recording.</td>
</tr>
</tbody>
</table>

**Howard Hanger Jazz Fantasy:**

**Department of Defence Tours, International:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1984</td>
<td>Korea, Japan, Okinawa, the Phillipines, Guam, Diego Garcia.</td>
</tr>
<tr>
<td>1983</td>
<td>Turkey, Greece, Crete, Sicily, Sardinia, Italy, Spain.</td>
</tr>
<tr>
<td>1981</td>
<td>Panama, Antigua, Puerto Rico, Cuba.</td>
</tr>
<tr>
<td>1977</td>
<td>Greenland.</td>
</tr>
</tbody>
</table>

**Howard Hanger Jazz Fantasy:**

**United States Tours:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
1983 Texas Arts Council, Amarillo.
1983 Spartanberg, SC. Downtown Festival.

Recordings:

2006 Chris Rosser, “Hidden Everywhere”, Hollow Reed Art’s
2006 Steve Simpson, “Better Late”, Steve Simpson Music
2006 Compilation Album, “Seth’s Playground”, Braidstream Music
2006 Joe Carlson, “Joe Carlson” Skipped Disk records
2005 David Holt, “Slide” High Windy Audio
2005 Josh Lamkin, “Boy Genius” Acoustic Corner
2005 Beth Wood, “Marigolds” Bethwood Music
2004 Free Planet Radio, “New Bedouin Dance” Gurowa Records
2004 David Morreale, “From The Dirt” Mad Luscious Records
2004 Ron Fetner, “Defying Gravity’ Felsong Music
2004 Mother Maya, Darshana” (Double Bass and Sarangi) Mother Om Sounds”
2003 Joe Ebel, “Primebel”, Way To Blue Music
2003 Fran McKendree, “Cairn” Neath Music
2002 Andrew O’Dell, “Sense of Purpose”, Lightness From Dark Music
2002 Danny Ellis album project “This Tenderness”. Wind in the Well Music BMI.
2001 Kat William’s album project.
2001 Fran McKendree album project “Via Transforma” Neath Music.
2000 Peggy Seeger, “Peggy in a Minute” sixty second radio spot.
1999 Jim Taylor, One October Morn”, PearlMae Music
1998 Fran McKendree, “Listening for the Heart”
1997 Nance Pettit, “Skin and Water”
Fresh Baked Records

Recordings Continued:

1996 Nance Pettit, “Skin and Water”
1995 Nicholl/Wadopian Project, “From Here to There.” Matthew Nicholl and Eliot Wadopian producers. Nic/Wad publishing
1994 The Howard Hanger Jazz Fantasy, “Elementary Blues.”
1990 First Baptist Church Asheville, NC Choir, “Christ Lag In Todesbanden.”

Recordings Continued:

1988 Dr. David Foster, “Organ and Chamber Orchestra Concert.” First Baptist Church.
1986 Howard Hanger Jazz Fantasy, “For Kids Only II.” Swan Records.
1984 Howard Hanger Jazz Fantasy, “For Kids Only I.” Swan Records.

Miscellaneous Performances:

2000-2001 Chatam Jazz Series, Chatam, MA on Cape Cod with the Paul Sullivan Trio.
2000 University of South Carolina, Spartanberg Summer Jazz Camp performances with Donald Harrison, Ingrid Jensen, Donald Brown and Steve Turre.
1998 Fiesto Do Soul, performance of Brazilian Music with Oscar Castro-Neves, Gaudeamus, Chorus Angelicus and the Paul Winter Consort at the Yale Music Shed, Norfolk, CT.
1997 Dominican Republic Tour, with the Rhonda Larson Band, Sponsored by the United States Embassy, Santa Domingo.
1997 Pretty Good Concert, performed at the Yale Music Shed, Norfolk, CT. with Gaudeamus, Chorus Angelicus and the Paul Winter Consort.
1995 Earth Cantata, Premiere at Symphony Hall in Boston, MA with the Paul Winter Consort and Choir.
1994 Marvin (Doc) Holladay Trio. Piccolo Spoleto Festival, Charleston, SC.
1993 Eugene Friesen, Earth Requiem. Southern Connecticut State University, New Haven, CT.

Miscellaneous Performances continued:

1993 Eugene Friesen, Earth Requiem. Jubilee Community Church, Asheville, NC.
1991 Jack Coker Trio. Performance at Young Harris University, Young Harris, GA.
1990 Gene Bertoncini (former "Tonight Show" guitarist). Ferrum College, Ferrum, VA.
1990 Opening act for Bela Fleck and the Flecktones. Asheville, NC.
1989 City Without Walls. With Paul Halley and members of the Paul Winter Consort. New Haven, CT.
1989 Jack Coker Trio. WCQS Radio live broadcast, Asheville, NC.
1979-1986 Bele Chere Festival. Performances with various ensembles, opening for such acts as Paquito D’Rivera in 1986. Asheville, NC.
1986 Steve Allen/Terry Gibb Big Band. Grove Park Inn, Asheville, NC.
1985 Steve Allen Trio. Carolina Theatre, Greensboro, NC.
1981-1990 Inside/Out (Contemporary Jazz Ensemble), Extensive performances through North and South Carolina.

Teaching Experience:

1980-present Private bass instruction.
1996-present Adjunct Instructor of Bass Guitar, Strings Method and Double Bass at Western Carolina University, Cullowhee, NC.
1997-1999 Adjunct Instructor of Double Bass, Mars Hill College
1993-1996 Adjunct Instructor of Bass Guitar, Double Bass and Jazz Improvisation at the Brevard College, Brevard, NC.
1996 Musical outreach programs in Transylvania County elementary schools.
Sponsored by the Brevard Chamber Orchestra.

1994
Double Bass Instructor at the Henderson County Strings Camp for elementary school students. Hendersonville, NC.

1980-1992
Bass Instructor at Musician's Workshop, Asheville, NC

**Recording Studio String Arrangements:**


**Awards Received:**

2005 **Grammy Award Winner** as member of the Paul Winter Consort album “Silver Solstice”. This album was nominated in December of 2004 and received the award for best New Age album of 2005 in the February telecast of the Grammy Awards for the Staples Center in Los Angeles, CA.

2000 **Nominated for Grammy Award** as a performer on the Paul Winter album “Journey With the Sun”.


1993 **Grammy Award Winner** as a member of the Paul Winter Consort album “Spanish Angel.” This album was nominated in January of 1994 and received the award for Best New Age Album of 1993, in the March telecast of the Grammy Awards from Radio City Music Hall in New York City.

1986 National Library Association Award for Most Notable Children’s Album. Howard Hanger Jazz Fantasy “For Kids Only II.”

1984 National Library Association Award for Most Notable Children’s Album. Howard Hanger Jazz Fantasy “For Kids Only I.”

1984 Bronze Card Award to the Howard Hanger Jazz Fantasy from the Jazz Panel of the National Endowment for the Arts.


**Orchestral Experience:**

1985-present Section bassist Greenville, SC Symphony Orchestra.
1985-2000 Principal bassist Brevard Chamber Orchestra.
1994-present Substitute section bassist Charlotte Symphony Orchestra.
1980-present Substitute bassist for many mid-Atlantic Orchestras including Johnson City, TN, Western Piedmont, Savannah, GA Augusta, GA.

**Professional Associations:**

- National Academy of Recording Art’s and Sciences (NARAS), voting member since 1993 (Grammy Awards) member since 1993.
- American String Teachers Association (ASTA), member since 1991.
- Broadcast Music, Inc. (BMI), member since 1995.
- United States Judo Association (USJA), member since 1972.

**Personal:**

Born in Chicago, Illinois on January 15th, 1958
Four Children; Joan 27, Erin 25, Lael 20, Joel 18