



MEMORANDUM

To: Douglas Ferraro, Provost

From: Penny S. Amy, Interim Dean of the Graduate College

A handwritten signature in cursive script, appearing to read "Penny Amy", is written over the printed name of the sender.

Date: May 27, 1999

Re: Doctor of Musical Arts in Performance

The DMA in Performance proposal has been evaluated by the Graduate Program Evaluation Committee members and found to meet both their requirements and their high standards for acceptability. Following the positive recommendation from Dr. Mark Rudin, chair of the committee, I met with the Chair of Music, Dr. Paul Krieder and graduate coordinator, Dr. Isabelle Emerson. Two additional drafts of the proposal were developed.

The degree program meets the relevant goals of the university strategic plan and addresses the Department of Music's strategic goals as well. The proposal is clearly written and meets the needs of two groups of potential students, i.e., regional and national students interested in a terminal degree in music performance and local musicians or music teachers. It appears to be quite unique for our state and one of a very few for the southwest region, and thus, has potential for success as the first doctoral program in the College of Fine Arts.

Entrance into the program requires a masters degree and builds on that graduate experience by a further 60 credits. I am not in favor of the limitations of the one year, on campus internship, but the Music department has addressed the need of local students to meet the residency requirement while remaining employed. It is a rigorous program, requiring several performance, written and teaching components. The admission requirements are rigorous and once in the program, no course work with a grade lower than a 'B' will be accepted.

The program requires that a musicologist be hired. The argument is persuasive and well supported by the curriculum and the current demands on the one departmental musicologist. The remaining performance-based faculty are of high quality and sufficient number to begin the program. Most of them perform in local, regional, national and sometimes international venues.

The Department of Music took the review of their departmental programs to heart and implemented changes to address reviewers concerns before initiation of this program proposal. Their use of program review to address departmental concerns is appropriate and makes the department and the program proposal stronger.

This will not be a large doctoral program because of the inherent 'apprenticeship' nature of advising doctoral students in music. It will, however, take UNLV another step ahead in production of doctoral degrees. This will be most successful if this program is assigned the

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number of graduate assistantships requested. Doctoral students should be supported, otherwise regional or national students will not be attracted to the program, however, local students may not desire graduate assistantship support because they are already employed. Enrolled students will also help teach during part of their program which is the best use of graduate assistantship money. The musicologist position will be needed to both teach in the doctoral program and in the undergraduate program. There would actually be PTI salary savings by allowing the appropriate faculty to teach in their areas of expertise. Considerable library resources are requested. The need for these resources stems from the seminar and written portions of the degree program.

In general, the proposal is clearly written, the program is strong and the faculty are enthusiastic. The financial support requested is reasonable. I fully support this proposal and hope you find it to be an exciting new addition to graduate education at UNLV.

cc: Dean Jeff Koep, College of Fine Arts
Dr. Paul Kreider, Chair of the Department of Music
Dr. Isabelle Emerson, Graduate Coordinator and Proposal Author
Dr. Barbara Cloud, Associate Provost for Academic Affairs

I. Degree to be awarded: Doctor of Musical Arts in Performance

II. Date of implementation: Fall Semester, 2000

III. Description of program:

The Music Department has been offering a Master's of Music in Performance since 1979.

This program offers at the present time twenty-nine lecture courses, special topics seminars, studio courses in applied music, diverse instrumental and vocal performance ensembles, and independent study courses as approved by the faculty. With the addition of doctoral-level seminars and performance-credit courses, this core of offerings can be readily augmented to meet the requirements for a D.M.A. At the present time, the Music Department has thirteen full and twelve associate graduate faculty as well as thirteen part-time faculty teaching special areas (e.g., twentieth-century orchestration; film score composition, and so on) at the graduate level. The proposed degree is in music performance; the first degrees will be offered in the three areas of greatest strength in the Music Department: percussion, vocal, and woodwind performance. These proposed areas reflect present faculty strengths and current library resources. The doctoral student must be in residence for one full academic year (consecutive fall-spring semesters); the remainder of the work for the degree may be completed during summer semesters. All courses of study must be approved by the student's advisor and by the departmental graduate committee. Students would require an average of four years beyond the Master's degree to complete the program outlined below:

Year I	required course work; performance of one of the required doctoral recitals
Year II+	required course work in specified areas; performance of two additional recitals, one solo, one in ensemble; comprehensive examinations to be taken after completion of course work or during last semester; performance of lecture-recital, and completion of document (which may or may not be related to material of lecture-recital)

IV. Statement of degree objectives

The program will produce graduates who demonstrate the following:

1. Achievement of the highest level of performance in their discipline
2. Ability to teach any aspect of their specific discipline at the graduate as well
3. Comprehensive knowledge of the repertoire for their instrument or voice as the undergraduate college level
4. Capacity for independent research as well as preparation and performance of repertoire as demonstrated by the final lecture-recital and the document

V. Plan for assessment of degree objectives.

1. Progress of students in completing coursework in both the classroom and the private studio will be continuously mentored by the faculty in charge of these courses and by the students' advisors. Students must earn at least a B (3.0) in all work to be counted toward the degree.
2. As part of the work toward the DMA, the student will be engaged in teaching undergraduate students. Work in the classroom as well as in the private studio will be carefully supervised by appropriate faculty. This teaching experience complements the pedagogy components as an essential part of the doctoral program.
3. The student's knowledge of the repertoire in the field will be assessed at specified intervals (entrance examinations, juries, coursework, and qualifying examinations) by the studio teacher, the examination committee, and the entire graduate faculty of the Department of Music. Satisfactory progress must be demonstrated at every stage of the work toward the degree.
4. The student's ability to perform independent research will be nurtured from the very beginning of the program (specifically during the required research seminar). The student will be guided and advised as to the

preparation and performance of repertoire throughout the program; the four required recitals and the required document will serve as instruments of assessment.

VI. Contribution and relationship of program objectives to

A. Institutional mission

The UNLV Mission Statement declares that:

UNLV is a premier urban university supporting traditional values of higher education adapted for the global community of the 21st century;

UNLV will concentrate its resources on student-centered, excellent programs that are responsive to the needs of the local and regional community;

UNLV will provide traditional and professional academic programs;

UNLV recognizes the interdependence of quality instruction, scholarly pursuits, and substantive involvement in campus and community life;

UNLV will offer artistic, cultural, and technical resources and opportunities to the broadest possible community and promote creative activities by students and faculty that respond to the needs of an urban community in a desert environment;

UNLV will develop a synergy between professional and liberal studies, between undergraduate and graduate education, and between superior teaching and meaningful research, and remain a dynamic resource for, and partner with, the community it serves.

The Doctor of Musical Arts degree, the terminal degree in the field of musical performance, fits within the goals and objectives of this mission statement in its emphasis on the highest of standards in the field, in its preparation of students through an understanding of both past and current performance practices, and in its potential to focus these highest standards and practices on the university community as well as on the local, regional, national, and

international scenes. Students who are attracted to this degree program will undergo academic and professional training that will be tailored to individual requirements while at the same time meeting the standards and criteria set out by a distinguished faculty. Doctoral students will provide strong leadership for the Department's Masters and Baccalaureate candidates through their high performance standards exhibited in recitals, ensemble performances, and academic recitation, and by the level of knowledge and skill that they bring to their associations with other students. These advanced students will perform, teach, and publish throughout the community at large as a continuing part of the outreach services currently provided by the UNLV Department of Music.

The doctoral program in music will contribute in particular to the following specific goals expressed in *University of Nevada, Las Vegas, Premier Urban University : A Public Agenda for the Decade* :

Goal 1: Become More Student Focused

The primary purpose of UNLV's Doctor of Musical Arts in Performance is to produce highly qualified performers who can compete in the job market and who can teach in institutions of higher education. The focus of this program is on mentored student learning and student development. Coursework in applied music, for example, is on a one-to-one basis as candidates study privately with the performance faculty. Opportunities for individual growth and development are extremely rich in this personalized environment.

Goal 2: Hire, Motivate, and Reward Superior Faculty

Instruction in performance at the doctoral level requires the presence of nationally recognized performing artist/educators determined to see their students achieve professional levels. The Department of Music carefully selects doctoral faculty from among present faculty members; future positions will be defined with the needs of the DMA in mind. These faculty must be recognized and rewarded by the Department and the University for their continuing artistic achievements and for their work with advanced students.

Goal 3: Increase Research, Scholarly Activity, and National Recognition

Scholarship in both professional and academic courses will be considerably more advanced at the doctoral level than at the master's and the undergraduate levels. The university's reputation for quality will immediately be enhanced throughout the state by the new program—the only DMA program in Nevada. As the new recipients of the DMA enter the job market outside the state, this reputation will become national and international, significantly furthering progress toward the institution's goal of recognition as a premier urban university.

The planned new music building (scheduled to open in Fall 1999) will provide excellent recording, rehearsal, and performance facilities that will offer a climate conducive to the nurturing of research, scholarship, and creativity. Moreover, the full-time music librarian and the new music library included in the building will contribute greatly to the involvement of doctoral students in both research and *practicum* activities, another University goal for the next decade.

As the program grows in size during its first five years, the DMA in Music will assist the university in its goal to confer fifty or more doctoral degrees annually by the year 2005.

Goal 4: Grow Selectively, Serve the Region, and Achieve Distinction

The DMA in Performance will attract local, state, and regional professionals and educators. The need for such a program is dramatically underscored by the number of graduates from UNLV's Master of Music program who are pursuing or have pursued terminal degrees in performance at other institutions. Applicants from northern as well as southern Nevada are expected to fill the program to capacity during the next few years, virtually guaranteeing the steady development of the program in both size and quality.

The program will significantly benefit the local and regional area, as candidates are able to develop career alternatives or even to effect career changes without leaving the area. In particular, Clark County School District music specialists who have already earned a Master's degree will find in this program opportunities to develop as performers and as

educators, to enhance their abilities in their present work as band/choral/orchestra directors, or to branch out into new career areas.

This new program will greatly enhance the ability of the Department of Music to admit candidates selectively and to manage growth of student enrollment as a balanced academic unit. The presence of doctoral students who serve as musical leaders and role models to younger students will facilitate the recruitment of undergraduate students; it will especially raise the success rate of recruitment among instrumentalists.

The terminal degree in performance will confer upon UNLV a special distinction as one of the few institutions offering the DMA in this region. While the master's degree has done much for the reputation of the campus in the arts nationally, the doctorate in performance will give the highest stature to the university nationwide. Students who complete the degree program and establish themselves locally, throughout the state of Nevada, and elsewhere as performers and scholars will greatly enhance the stature of the UNLV Department of Music; thus the University will advance toward achievement of its desired national reputation for excellence. These graduates, disseminating in their work the experiences and the expertise gained through doctoral study at UNLV, are the most powerful messengers of the University's repute.

B. Campus academic master plan

UNLV has clearly expressed an interest in developing new doctoral degrees. The first sentence of the 1993 campus master plan begins with "As a publicly supported, comprehensive, doctoral degree-granting institution . . ." This statement of philosophy indicates an intent to pursue "selective growth in new undergraduate and graduate programs based upon consideration of student need and demand, available resources, and state of readiness." The proposal for the DMA degree grows out of a need often expressed by our students, the desire to exploit the unique advantages provided by our large metropolitan area with its history of professional music activity, and the confident aspirations of faculty members who seek to meet the challenge of developing a first-rate graduate program in

music. Tangible impetus for the proposal comes from the good fortune of the department in receiving a substantial bequest to build a new music facility, which will significantly enhance technological and physical resources for instruction. All these circumstances and conditions accord well with the goals expressed in the campus master plan .

The College of Fine Arts statement of vision defines the focus for degrees in the arts at UNLV: “The academic experience provided by the college is designed to equip students for professional employment in the arts.” The proposed degree, Doctor of Musical Arts, is a professionally focused terminal degree, one that parallels the existing terminal degrees in art and theatre and that is clearly consistent with the college objectives for degree programs.

C. Department and college plans

The proposed D.M.A. degree is closely aligned to the mission, goals, and action plans detailed in the College of Fine Arts Strategic Plan (27 October 1997): “to provide the highest academic standards and professional training for its undergraduate and graduate students.” The mission statement further defines the College to be “the primary artistic and cultural resource for the citizens of the state of Nevada.” No doctoral programs in music are currently offered in the state. Thus, in order to realize this mission, it is imperative that the College’s largest department establish a terminal degree (DMA) in music performance. The existence of a terminal degree (MFA) in the Theatre Arts Department and the consequent rise in performance standards and the increased national visibility accorded that area bode well for the establishment of the College’s first doctoral program. The following examples of goals and plans demonstrate the significance for the College of Fine Arts and ultimately for the University of the Doctor of Musical Arts degree.

Goal 1: The College of Fine Arts will maintain and develop present course offerings and programs while at the same time developing new courses and programs tailored to meet our present and future students’ needs in the practical areas.

The College of Fine Arts Strategic Plan specifies the establishment of several new degree programs including a DMA in performance.

Goal 2: Provide visibility and enhance support of the students and faculty in their development and dissemination of scholarly and creative activities on a regional and national level.

The Strategic Plan advocates college sponsorship of national conferences, workshops and competitions as well as the development of regional and national touring productions. The Department of Music has already achieved regional and national recognition in several areas; the expansion of the graduate program to include doctoral candidates in performance will lead to increased visibility for the entire department on a national level through touring, recording, and publishing activities.

The Plan specifically lists the new music building and the expansion of Artemus W. Ham Concert Hall. These concert spaces will facilitate the already active performance calendar in the Department of Music and make possible the performance activities of the DMA students.

Goal 3: Expand the cultural offerings of, and to, the community and the region to participate and contribute academically and professionally on a national/international level in the arts

The College of Fine Arts is committed to bringing in touring productions as well as to developing resident student performing ensembles that can function in the national arena. As there are no DMA degrees offered within a 250-mile radius of UNLV or within the state, and as southern Nevada (specifically the University) is considered to be an important cultural and entertainment center for the entire state, it follows that greater refinement of artistic endeavors through an expanded population of graduate students is intrinsic to the Department's academic mission and its ability to contribute to the national and international arts scene not only by faculty performances and presentations but by advanced students participating in workshops and master classes.

D. Other programs in the institution

The College of Fine Arts currently offers terminal Master of Fine Arts degrees in Theater and Art. The proposed DMA degree would parallel these degrees with respect to both the length of time required to finish the degree and the purpose for offering the degree. The proposed course of study culminates in a series of performance projects that will prepare the student to take on a leading role in the profession. The DMA degree would continue the development of the College of Fine Arts by extending the music program, one of the strongest areas in the College. The DMA degree would also capitalize on existing unique faculty and library resources in popular music. Specialized skills and research resources in the Music Department have already been cited by the History Department as complementary to their PhD degree program in history.

E. Other related programs in the system

The DMA in Music would be the only such program in the Nevada system of higher education, so there is no duplication of existing programs. Las Vegas is the largest metropolitan area in the state and is a national center of commercial music. This provides an ideal setting for the proposed DMA degree program.

F. Articulation Issues

Since applicants to the proposed DMA program are required to have completed a Master's of Music, there are no articulation issues with the community colleges in Nevada.

Students from the University of Nevada, Reno, who have completed a master's degree in performance would be eligible to apply for admission to the proposed degree program, as would students from any institution accredited by the National Association of Schools of Music.

VII. Evaluation of need for the program

A. Intrinsic academic value of program within the discipline.

The outstanding performers participating in a DMA program at UNLV will enhance the quality of the Music Department's many performing ensembles by their own performances,

by serving as role models for undergraduates, and by teaching and coaching younger music majors and other interested musicians. The increased course offerings at the graduate level that will be necessary to accommodate doctoral students will substantially enrich the Master's program as well. The presence of doctoral students in graduate music studies will enhance the quality of scholarship and dialogue throughout the entire graduate program.

B. Evidence of existing or projected local, state, regional, national, and/or international need for program.

The *National Endowment on the Arts Report* (1992) stated: "Arts education is not just an arts issue, nor is it simply an education issue. It is a concern to both as well as an issue with strong economic implications for the health of the nation." Las Vegas is one of the fastest growing metropolitan areas in the country. This rapid growth is a central concern for the community right now, for many citizens are concerned that quality of life and economic health may not keep pace with the expanding population base. These circumstances strengthen the belief of the Department of Music that it must offer the highest quality programs possible to enrich the cultural community.

The report by the Nevada Arts Council, "Economic Impact of the Arts" (1992) stated: "The nonprofit arts economy of the state has grown from approximately \$3 million in 1981 to over \$11 million in the last decade, providing an economic benefit to Nevada of at least \$32 million [per year]." There are at the present time at least twelve non-profit musical organizations, several other organizations that use musicians on a regular basis (theatre, dance companies, etc.), numerous for-profit musical groups such as lounge bands, and volunteer organizations such as church choirs, community bands, etc. This rapidly expanding cultural community is demanding more artists, higher levels of artists, and better training for artists. A DMA program at UNLV would support this expanding local culture.

C. Evidence of employment opportunities for graduates

The Clark County School District is actively committed to Goals 2000 particularly as applied to the arts. Standards for music education are significantly higher than in the past—for instance, all high school music students will be expected to read musical notation, perform either instrumental or vocal music at a competent level, compose and improvise music, as well as understand music in the context of history and culture. The MENC report, “National Standards for Arts Education” (1994) asserted: “Bringing the standards to life in students will require professional development for many teachers and changes in teacher preparation programs.” Doctoral students could assist in teacher training programs to implement Goals 2000 and would also be available as applied teachers for primary and secondary students in Clark County. Qualified teachers of individual instruments and voice are needed not only by private and public secondary schools but also by a growing number of music stores and organizations such as the Nevada School of the Arts.

At the national level it is becoming apparent that a DMA degree is essential for a successful college teaching career. Most job announcements list the DMA as either required or preferred. Having the DMA is often a requirement for receiving tenure at a university.

D. Student clientele to be served.

The Department of Music at UNLV has already established a national reputation for its outstanding faculty. Many students have expressed interest in working with this faculty while obtaining the terminal degree. At the present time very few DMA degree programs are offered in the Southwestern United States. The program should therefore be very attractive for the many musicians living in this region as well as for those interested in moving temporarily or permanently to greater Las Vegas.

E. Procedures used to arrive at the decision to propose the program.

Although the Departments of Art and of Theatre Arts currently offer terminal degrees, the Department of Music—the largest department in the College of Fine Arts—does not offer a terminal degree of any kind. The Department’s reputation has grown tremendously over the past few years; the numbers of students and of faculty have increased considerably. Students inquire frequently about pursuing a DMA at UNLV. Ground will be broken in the Fall of 1999 for a new music building, which will house a music library, a recital hall, and a recording studio.

For all these reasons, the faculty of the Department of Music recognize a mandate to establish now a DMA program—a program that will add depth to the Department’s offerings and bring distinction to the image of the Department of Music, the College of Fine Arts, and the University, and that will also aid in the effort by the UNLV Department of Music to meet the diverse needs of a growing community.

VIII. Detailed curriculum proposal

A. Representative course of study by semester

Semester 1:	required seminar (research or theory)	3	
	Musician in Higher Education	1	
	applied lessons	4	
	ensembles	2	
	performance seminar	0	
	Total, Semester 1:		10
Semester 2:	required seminar (research or theory)	3	
	applied lessons	4	
	doctoral recital 1	3	
	performance seminar	0	
	Total, Semester 2:		10
Subsequent Semesters (including Summers)			
	applied lessons	8	
	history/literature/pedagogy/electives	21	
	2 recitals, 3 credits each	6	
	final lecture-recital	3	
	document	2	
	Total, Subsequent Semesters		40
	Degree Total:		60

B. Program entrance requirements

Students must have completed a Master's of music. Students are required to take the GRE general examination and must audition in person at which time they will also take Music Department examinations. Upon admission to the DMA program, students will be advised on the basis of these Music Department examinations as to remedial work to be taken with no credit toward the doctoral degree.

C. Program completion requirements

A total of 60 credit hours beyond the Master's degree is required as specified below, with a GPA of 3.00. No course with a grade lower than a B (3.00) may be used toward the degree. If a grade of lower than a B is received, the course must be retaken. If the student's cumulative GPA falls below 3.00, that student may be removed from the program. Students must demonstrate competency in one modern foreign language (choice of language to be approved by the departmental graduate committee). Four doctoral recitals (the fourth a lecture-recital) are required, repertoire to be determined in consultation with the student's advisor and approved by the student's committee. The first of these must be a solo recital performed during the first year of course work. A second solo recital and an ensemble recital may be performed at any time after the first year, or during the first year if approved by the student's advisor and committee. One of the recitals (other than the first) must be performed both on campus and in an off-campus location. Qualifying examinations (written and oral) to be taken during or after last semester of course work must be passed before proposals for document and lecture-recital may be submitted. Completed document must be defended in an oral examination conducted by the candidate's committee. In accord with Graduate College regulations, all work must be completed within six years after initial matriculation.

Course	Credit hours	
Performance Studies		
Applied (Jury to be performed at end of each semester of applied study unless a recital has been given)	16	
Recitals, 3	9	
Lecture-recital	3	
Document	2	
Ensembles	2	
Performance seminars	0	
Total Performance Studies:		32
Core Seminars		
Research*	3	
Theory	3	
Musician in Higher Education	1	
Coursework		
History and literature (courses as specified by advisor)	9	
Pedagogy (as required by area of specialization, may include theory)**	3-9	
Electives (as required by area of specialization)**	3-9	
Total	12	
Total Seminars and Coursework:		28
Degree Total (beyond Master's):		60

*Prerequisite is master's level bibliography course.

**Credits for Pedagogy and Electives must total 12. Percussion Studies requires 9 credits of Pedagogy

Summary of Program

Entrance Requirements: Master's of music; GRE general examination; Music Department admission examination; audition in person.

Residency Requirements: Full-time enrollment (nine credits) for one academic year (consecutive fall-spring semesters)...Accommodation may be made to permit students to continue their current employment.

Foreign Language Requirement: Demonstrate competency in one modern foreign language.

Course work as outlined

Examination Committee: The student's examination committee will be named prior to the scheduling of the first recital.

Qualifying Exams: To be taken after completion of course work, or during last semester of course work; must be passed before proposal for document and lecture-recital may be submitted.

Recitals: Four doctoral recitals, repertoire to be determined in consultation with candidate's committee. The first, to be performed during the first year of course work, is to be a solo recital. The student may continue in the program only after successful completion of this recital. A second solo recital and an ensemble recital may be performed at any time during the following years of work (or during the first year if approved by the student's advisor and committee); proposal for the final lecture-recital may not be submitted until after the comprehensive written and oral examinations have been passed.

Document: Proposal for the document (which may or may not be related to materials of lecture-recital) may be submitted only after the comprehensive written and oral examinations have been passed. The completed document must be defended in an oral examination conducted by the candidate's committee.

Time Allowed for Completion of Degree: Six years, in accord with UNLV Graduate College guidelines for completion of doctoral degrees.

D. Accreditation considerations

At the present time no organization accredits the degree of Doctor of Musical Arts. The program being proposed has however been designed in accordance with recommendations of the National Association of Schools of Music (NASM) which does accredit undergraduate and master's degree programs. In the event that NASM establishes accreditation procedures for this degree, the UNLV DMA will thus be able to demonstrate compliance with little or no adjustment to the program.

E. Evidence of approval by appropriate committees of the institution

Proposal is being submitted to appropriate committees.

IX. Readiness to begin program

A. Faculty strengths (specializations, teaching, research, and creative accomplishments)

Most of the UNLV Music faculty hold terminal degrees. Several have received awards from UNLV and the UCCSN for teaching and other accomplishments; some have been members of such major American orchestras as the Baltimore Symphony, the Boston Symphony, and the Utah Symphony, and some have appeared in solo and ensemble performances internationally. Many of the faculty have national and international reputations, and many have held offices in national and international professional associations. The Sierra Winds have made themselves known for their ensemble performances and CDs, often featuring new or unusual music; Paul Kreider has sung on opera stages in the United States and abroad and was widely praised for his recent performance in the premiere at the Santa Fe Opera of Peter Lieberon's opera, *Ashoka's Dream*; new faculty member Mark Thomsen has performed opera in the United States and Europe; the compositions of Virko Baley are receiving performances in Ukraine, Europe,

New York, as well as several other American cities, while as a conductor he has released six CDs of his own and other compositions performed by the Kiev Orchestra. In addition to publishing a book, *Song: A Guide to Style and Literature*, which is in wide use throughout the United States, Carol Kimball served for several years as editor of *The Opera Journal*. Dean Gronemeier has perfected a unique six-mallet marimba technique and is in great demand both as performer and composer; jazz pianist Stefan Karlsson has made six CDs and, in addition to annual workshops at Stanford University, has concertized in the United States, Europe, and Japan; musicologist Isabelle Emerson, author of *Twentieth-Century American Music for the Dance: A Bibliography*, founded the Mozart Society of America which has members from all over the United States as well as from England, Austria, Israel. Every member of the faculty performs, gives master classes and workshops, and works tirelessly in the classroom and the private studio to communicate their musical knowledge and expertise. Aside from the fact that students are naturally attracted to work with these outstanding performers and educators, these strengths make the Department an extraordinarily lively and creative atmosphere in which to work and study.

B. Contribution of new program to department's existing programs (both graduate and undergraduate) and to existing programs throughout the university

The proposed DMA in music performance would contribute significantly to existing programs at both departmental and university levels; it would be of significance also at the university system level. Specific examples of contributions are as follows:

1. Level of student work in classroom and in performance would be positively affected by the presence of talented, dedicated doctoral students
2. Level of curriculum would necessarily rise, both in terms of content and of expected performance

3. The enthusiasm and motivation of doctoral candidates would spark responses with respect to both research and performance in undergraduate and master's level students and even the faculty, just as the Honors program has demonstrated a revitalizing effect on faculty and other students
4. The strengths of the faculty outlined in j(1) would be enhanced and expanded by work with talented creative students pursuing the highest degree in their field
5. The often touted visibility of the arts and especially of music would make this program one that would speak across departments and colleges as well as to the local and regional community
6. The dynamic energy of students involved in such a program coupled with the professional quality of the instruction and training would draw attention from students and faculty in other disciplines, even other institutions.

C. Completed prior planning for the development of the program (recent hires, plans for future hires, securing of space, curricular changes, and reallocation of faculty lines)

The Department of Music began plans for offering DMA degrees over four years ago. The areas of percussion and voice began curriculum development and program development that would attract quality doctoral students to UNLV. The recent hirings of Dr. Alfonse Anderson and Mark Thomsen as assistant professors of voice bring to four the number of voice faculty to facilitate doctoral programs in the voice curriculum. In the past the areas of music theory/music technology and musicology were determined to be the Department's highest priority for faculty positions. The Department has received permission to search for a music theory/technology specialist to be hired for fall 1999, leaving only the position in musicology to be requested with this program proposal. A senior faculty member in the

choral area may retire during the coming year. Plans to reallocate that position to another area in the Department of Music are assured, given the needs of the current programs and of the proposed program. The faculty of the percussion and woodwind areas, Professors Gronemeier and Bernatis, Caplan, McKay, Soule, and Viscuglia, stand prepared and confident that they can carry out the proposed curriculum in their respective areas.

Formal plans to propose the degree of Doctor of Musical Arts began two years ago when the graduate committee first met to discuss feasibility of the program. The greatest concerns among the faculty at that time remain the greatest concerns now: the position in musicology—essential to the DMA program—and the expansion of music library holdings. We are therefore requesting the musicology position and the funds required to obtain the library materials necessary for the implementation of this degree program.

The Music Department faculty support unanimously the offering of the DMA degrees. Funding of library materials and of the ethnomusicology position are, however, mandatory for the doctoral program to succeed.

D. Recommendations from prior program review and/or accreditation review teams

Most of the recommendations from program reviewers, both internal and external, were about department organization and self-governing procedures. All recommendations have been considered and changes implemented. Please see the One Year Follow-up Report submitted by the Department of Music dated 26 March 1997.

All areas of faculty governance have been addressed. The Department's faculty voted to have merit applications reviewed solely by the chair. A mentoring system is in place for junior faculty. An advisory committee with membership partially elected by the faculty is in place to advise the chair. A faculty handbook has been developed. Student handbooks for the department and areas have been published. Advising workshops for junior faculty have been implemented. A newsletter has been developed and alumni are

being tracked. An increase in minority students continues each year. The recent hiring of Dr. Alfonse Anderson, a minority faculty member addresses a concern of reviewers.

The single recommendation regarding equipment is addressed with the establishment of a midi-lab. Six midi-lab stations are available in HFA 224 plus four stations for computer notation.

Recommendations for the funding of additional graduate assistantships are addressed within the program proposal.

E. Organizational arrangements that must be made within the institution to accommodate the program

The Department has determined that no organizational arrangements are necessary to implement the proposed DMA program.

X. Resource Analysis

A. Proposed source of funds (enrollment-generated state funds, reallocation of existing funds, grants, other state funds)

All funding will come from regular budgeted sources with increases in funding for faculty positions, graduate assistantships, and library resources.

B. For review of adequate full-time equivalent to support the program in the fifth year:

1. Estimates of full-time equivalent fall enrollment

Year One: 5

Year Three: 10

Year Five: 15

These figures are based on admitting five students the first year and at least two the second.

The figures assume that completion of the program would take two years of full-time enrollment including summer sessions. It is also assumed that some students will take longer than two years. Continuing FTE enrollment after the first five years would be approximately 8-10 each semester.

2. Estimates of total headcount fall enrollment

Year One:	5
Year Three:	10
Year Five:	15

Please find below a list of potential students for the proposed DMA program. These are students that have consulted with faculty, inquired about the program and have indicated an interest in attending if approved. This list represents local and out of state students.

Student	Date of Inquiry	Possible Matriculation Date	Faculty
Oscar Petty	July 1998	Fall 2001	Caplan
Brian Moses	October 1998	Fall 2001	Caplan
Charles Cushinery	March 1999	Fall 2001	Stivers
Cathie Apple	February 1999	Fall 2000	Soule
Jennifer Kuk	August 1998	Fall 2000	Soule
Jennifer Green	August 1996	Fall 2000	Soule
Jim Williamson	February 1998	Fall 2000	Soule
Travis Lewis	October 1998	Fall 2000	Kreider
David Lopez	September 1998	Fall 2001	Gronemeier
Matthew Ownby	May 1998	Fall 2000	Gronemeier
Chris Francis	January 1999	Fall 2000	Gronemeier
Scott Griffiths	April 1999	Fall 2000	Karlsson
Dianne Schoff	February 1999	Fall 2000	Kreider
Edward Adams	October 1998	Fall 2001	Kreider
Oscar Macchioni	May 1998	?	Emerson
Clinton McLaughlin	November 1998	?	Emerson
Pam Hunter	March 1999	Fall 2001	Emerson
William McKoy	September 1998	Fall 2000	Anderson
Elizabeth Adams	February 1999	Fall 2000	Anderson
Barbara Staley	February. 1998	Fall 2000	Anderson

Vernon Smith	February 1999	Fall 2000	Anderson
Kimberly Volk	March 1998	Fall 2000	Anderson

C. Budget projections (revenue and expenditures) for each of the first three years, including:

1. Revenue and expenditures associated with the program

No expenditures by the Department of Music other than those incurred for the ethnomusicology position, the expansion of library holdings, and the new music building will be necessary for the new degree program. New revenue is also not to be expected. Additional funding from the Graduate College for graduate assistantships will be needed. A faculty member with a Ph.D. in music history/ ethnomusicology is necessary, since the Department has at this time only one music historian, and, as can be seen in the curriculum (section h, 1-5), the degree program has a substantial music history component. Most graduate courses added to the curriculum within the areas of concentration will be taught by current faculty. Courses currently in the rotation (mostly undergraduate courses) may require additional PTI funding. In all likelihood, however, graduate assistants in the doctoral program will be qualified to teach these courses.

2. Institutional financial support to be reallocated to accommodate the program

The imminent retirement of a faculty member who is currently teaching courses in music appreciation and in the choral and vocal areas could yield a position to support the doctoral curriculum, provided that the position is kept within the department.

3. Full-time-equivalent faculty

Year One: One assistant professor - musicologist. A second music historian on faculty is required to facilitate the program. The music historian currently on faculty teaches one graduate class per semester and one undergraduate class per semester while serving as the Department's Graduate Coordinator.

4. Classified staff, professional staff, and graduate assistants

The program requires no additional classified staff or professional staff. Graduate assistants are needed to teach those undergraduate courses that have been previously taught by faculty who are now offering master's- and doctoral-level courses. Graduate assistant funding helps to ensure projected enrollment figures. A total of five graduate assistants in the doctoral program, three for the first year and two more for the second year of the program, will be needed to meet the teaching demands in the Department.

5. Operating funds

The program can function on existing operational funding.

6. Library Resources

See attached budget

7. Other

D. Estimated budgetary and financial ramifications

Year One

One Assistant Professor -	\$ 38,000	
Three Graduate Assistants -	\$ 27,750	
Library Resources	\$150,000	
Total, Year One		\$215,750

Year Two

Two Graduate Assistants	\$ 18,500	
Library Resources	\$100,000	
Total, Year Two		\$118,500
Total Two-Year Budget Request		<u>\$334,250</u>

E. Impact of new program on department's existing resources

The addition of one assistant professor is not only required for the doctoral program but will also aid in the instruction of existing programs at both the undergraduate and graduate levels. This addition of an ethnomusicologist will allow applied faculty to teach fewer history courses and return to teaching applied music, thus decreasing the need for PTI funding in applied areas.

Estimated annual savings: \$11,700

XI. Facilities and equipment required**A. Existing facilities**

The Music Department occupies approximately 32,000 square feet in the Alta Ham Fine Arts Complex and one classroom in Grant Hall, and partially uses one large lecture room in the Classroom Building complex. The Music Department also has priority access to Ham Concert Hall and has partial access (when available) to the Black Box and Judy Bayley Theater. A new building, which will roughly double the square footage for music, is in the design stage. At that point, the music facilities in the Fine Arts complex will consist of 6 classrooms, 1 piano laboratory, 1 MIDI laboratory, 2 small rehearsal rooms, 4 rehearsal halls, 1 recital hall, 1 recording studio, 29 faculty studios, and 32 practice rooms. The department will continue to use as lecture room in the classroom complex building for large, non-major, survey courses.

Music rehearsal spaces must be sound isolated, and all music classrooms must have pianos and audio playback systems to accommodate the nature of the discipline. Existing

facilities are inadequate at the present time in the following categories: recital hall, practice rooms, teaching studios, and rehearsal space for large groups. As enrollments increase, classroom space is becoming tight. With the opening of the new building, one more classroom will be brought on board to alleviate this problem. These needs, as well as those associated with the DMA program, will be adequately addressed by the new building.

The DMA degree program will not adversely affect the scheduling of facilities in the department. These are performance degrees, and the bulk of the work takes place in the studio, practice room, rehearsal space, and recital hall. Graduate courses are typically scheduled late in the day, when competition for space is light. The impact of the DMA program on the scheduling of classrooms will be negligible.

B. Additional facilities required

No additional facilities will be required for the DMA degree. All current facilities needs will be effectively addressed when the new building opens.

C. Existing and additional equipment required

No special equipment will be required for the DMA degree. The recording studio and MIDI laboratory included in the new building should provide adequate access to technology for all of our students. The only additional equipment needed for the program will be work stations and office equipment for new faculty and teaching assistants (six offices projected at present).

XII. Student services required.

A. Plans to provide student services to accommodate the program, including its implications for services to the rest of the student body

No new student services are needed for inception of this program. The number of students accepted initially into the D.M.A. program will be small, and no adverse impact upon existing campus services is anticipated. Students will be encouraged to avail themselves of all services provided by the Graduate College and the Graduate Student Association.

Additional graduate assistantships may naturally become available over time through regular allocation procedures.

In the Division of Student Services, graduate students may be particularly interested in services provided by Student Psychological Services, Student Health Services, Jean Nidetch Women's Center, Disability Resource Center, Multicultural Student Affairs, Career Services (placement files), Campus Housing, Student Financial Services and International Student Services.

Other campus services of potential interest to graduate students in music include Academic Computing Services, the Center for Advanced Research, and Instructional Technology (formerly TeleMedia Services).

In addition, serious performers at the doctoral level will find evidence of a strong cultural life on campus and in the greater community by such entities as the UNLV Performing Arts Center (especially the Charles Vanda Master Series, the Barrick Lecture Series and related series which bring world-class performances and speakers to the campus), the Donna Beam Art Gallery, the Dance Department, the Theatre Department, Extravaganza in Black, Las Vegas Music Festival, Nevada Ballet Theatre, Nevada Chamber Orchestra, and Nevada Symphony Orchestra.

Many doctoral students will be interested in teaching, and such opportunities may be available within the Department of Music by means of PTI funding usually allotted for adjunct faculty. With the continued population growth in Clark County there are many opportunities for teaching private music lessons in the community, teaching at Nevada School of the Arts, and teaching or substituting part-time in the Clark County School District and at Community College of Southern Nevada.

XIII. Consultants

A. Names, qualifications, and affiliations of consultants used

Mr. Gary Cook is the present Director of the School of Music and Dance at the University of Arizona; he headed the percussion area before assuming the director's position.


Professor Cook is one of the leading percussion pedagogues in the country. Dr. Larry Day served as Director of the Opera Program and Coordinator of Voice Programs at the University of Arizona. Dr. Robert Miller from the University of Idaho served as Director of the Schools of Music at the University of Idaho and Arizona State University. Professor Chris Weait is a nationally recognized woodwind pedagogue and is currently a faculty member at Ohio State University.



MAY 05 1999

Date: May 4, 1999

To: Penny Amy
Dean, Graduate College

From: Mark Rudin 
Chair, Graduate College Program Evaluation Committee

Subject: Doctor of Musical Arts in Performance

I am in receipt of modifications to the Doctor of Musical Arts in Performance proposal made by Dr. Paul Kreider of the Department of Music. Dr. Kreider adequately addressed all of the Committee's concerns. I recommend that Dr. Kreider incorporate these changes in the text of the original proposal and resubmit the entire proposal to the Graduate College office at his convenience.

If I can be of any further assistance to you on this matter, please do not hesitate to contact me at extension x3299.

Thank you.

cc: I. Emerson
P. Kreider



February 19, 1999

MEMORANDUM

TO: Mark Rudin, Chair
Graduate College Program Evaluation Committee

FROM: Penny S. Amy, Interim Dean
Graduate College *PSA*

RE: Proposal for a Doctor of Musical Arts in Performance

I have enclosed the proposal for a Doctor of Musical Arts in Performance for your committee to review. The proposal had prior approval from Douglas Ferraro and Barbara Cloud. Please let me know if you need further information. Thank you in advance for your assistance.

\csh

cc: John Bowen, Hotel; James Busser, Leisure Studies; Richard Jensen, Communication; Margaret Louis, Nursing; Roy Ogawa, Computer Science; Steven McCafferty, C&I; Spencer Steinberg, Chemistry; Bill Thompson, Public Administration; Susan Biery, Library.

UNLV

UNIVERSITY OF NEVADA LAS VEGAS

Dean of College of Fine Arts

Phone (702) 895-4210 FAX (702) 895-4194 Zip+4 - 5013

TO:

Fenny Amy

DATE:

2/17/99

FROM: Jeffrey Koep

Beverly Hertig

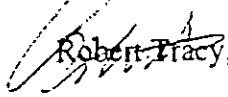
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| <input type="checkbox"/> Answer, send me | <input type="checkbox"/> For your information | <input type="checkbox"/> Note and file |
| <input type="checkbox"/> Approval | <input type="checkbox"/> Forward date requested | <input type="checkbox"/> Return to me |
| <input type="checkbox"/> As requested | <input type="checkbox"/> Handle | <input type="checkbox"/> Review |
| <input type="checkbox"/> Call me | <input type="checkbox"/> Immediate action | <input type="checkbox"/> See me |
| <input type="checkbox"/> Comment | <input checked="" type="checkbox"/> Necessary action | <input type="checkbox"/> Signature |

*Prior approval
received from Douglas
Ferraro & Barbara Cloud*

Thank you



February 10, 1999

TO: Douglas Ferraro, Provost
FROM:  Robert Tracy, Associate Dean
RE: Degree Proposal for a Doctor of Musical Arts in Performance

Enclosed you should find a proposal for a Doctor of Musical Arts in Performance program submitted by the Department of Music. This proposal is fully supported by the Dean's office, College of Fine Arts as it is closely aligned with the College's Strategic Plan (October 1997) and UNLV's goals expressed in *University of Nevada, Las Vegas, Premier Urban University: A Public Agenda for the Decade*.

Please advise, at your earliest convenience, if you would like to consider or review any additional information regarding this degree proposal.