SELF-STUDY

Data presented for consideration by the
NASM Commission on Community/Junior College Accreditation

by

Amarillo College
P.O. Box 447
Amarillo, TX 79178
(806) 371-5350

Degrees currently listed in the NASM Directory
for which renewal of Final Approval is sought:

Associate in Arts in Applied Music
Associate in Science in Music Education
(To be combined and renamed “Associate in Science in Music”)

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

________________________  Jim Rauscher, Chairman, Department of Music
Date                        Name and Title of Reporting Officer

Signature
# TABLE OF CONTENTS

I. OPERATIONS  
A. Mission, Goals, and Objectives ................................................................. 3  
B. Size and Scope ............................................................................................ 5  
C. Finances ....................................................................................................... 7  
D. Governance and Administration ................................................................. 9  
E. Faculty and Staff ......................................................................................... 11  
F. Facilities, Equipment, and Safety ............................................................... 15  
G. Library ......................................................................................................... 19  
H. Recruitment, Admission-Retention, Record-Keeping, and Advisement .... 22  
J. Published Materials ..................................................................................... 24  
K. Community Involvement and Articulation with Other Schools .............. 25  

II. INSTRUCTIONAL PROGRAMS  
A. Non-Degree-Granting Programs ................................................................. 27  
B. Associate Degree Programs ........................................................................ 27  
   Standards for the Music Major Transfer Program ....................................... 27  
   Curricular Programs and Procedures ......................................................... 31  
D. Music Studies for the General Public ......................................................... 39  
E. Performance ................................................................................................ 42  
F. Other Programmatic Activities .................................................................... 43  

III. EVALUATION, PLANNING, AND PROJECTIONS  
A. Policies and Activities ................................................................................ 45  
B. Principal Summary of Current Strengths and Areas for Improvement ....... 47  
C. Music Unit Projections ............................................................................... 48  

APPENDICES  
Appendix I: HEADS Data Surveys for Music ..................................................... 53  
Appendix II: Faculty Record Reports with Attached Summaries .................... 111  
Appendix III: Copies of Promotional/Student Recruitment Documents .......... 161  
Appendix IV: Curricular Tables in the NASM Format .................................... 175  
Appendix A: Miscellaneous documents ......................................................... 183  
Appendix B: Sample Programs ..................................................................... 219
I. OPERATIONS
   A. MISSIONS, GOALS AND OBJECTIVES
The mission of the Amarillo College Department of Music is to be a center of musical learning
and cultural enrichment within the community of Amarillo and the surrounding panhandle of
Texas, by providing a comprehensive two-year music curriculum for transfer students, elective
courses for the non-music major, musical training for younger students, and performance
opportunities in various ensembles for students and members of the community.

The above statement outlines the four major goals of the department; specific objectives relating
to each goal are as follows:

1. Provide a comprehensive two-year music curriculum for transfer students.
   a. Music majors shall study and perform representative solo literature in the
      principal area at an increasing level of artistry.
   b. Music majors shall study and perform representative ensemble literature in at
      least one Amarillo College ensemble during each semester of study.
   c. Music majors shall develop knowledge and skills in music theory and ear
      training comparable to the first two years at a four-year university.
   d. Music majors shall develop basic keyboard skills.
   e. Music majors shall gain basic knowledge of musical periods and styles.

2. Provide elective courses for the non-music major.
   a. Courses in music appreciation and basic music theory will be offered to non-
      music majors.
   b. Non-music majors will have the opportunity to participate in any Amarillo
      College ensemble.
   c. Non-music majors will have the opportunity for class or private study of an
      instrument or voice.

3. Provide musical training for younger students.
   a. All music faculty will be allowed to teach primary and secondary students
      privately through the Preparatory program.
   b. The department shall sponsor and support the Amarillo College Suzuki String
      Program for young students aged 3 to 18.
   c. The department shall sponsor and support other programs for younger students
      as dictated by need and demand.

4. Provide performance opportunities in various ensembles for students and members of the
   community.
   a. Concert Choir
   b. Jazz Choir
   c. Amarillo Civic Chorus
   d. Opera Workshop, in conjunction with Amarillo Opera, Inc.
   e. Community Band/Wind Ensemble
   f. Chamber Orchestra
   g. Jazz Ensemble
   h. Small chamber groups, such as string quartet, men’s vocal ensemble (Forte),
      guitar ensemble, piano ensemble, percussion ensemble, brass quintet,
      woodwind quintet, as needed
The mission/goals statement is printed in the departmental brochure, which is available to prospective students upon request and is displayed with other college department brochures in the Administration Building lobby; many of the above objectives are also discussed within the brochure, a copy of which can be found in Appendix III. Mission, goals and objective statements are listed within the college on the Institutional Effectiveness evaluation form.

These statements are a direct outgrowth and natural extension of the Amarillo College mission statement given in the Vision 2000 Academic Master Plan, which states:

“Amarillo College, a public community college, provides educational programs, services, and resources for the residents of Amarillo and its surrounding area. With fundamental principles affirming the value of education, the freedom for teaching and learning, and the worth and dignity of each individual, the College emphasizes innovation, excellence, and leadership in its mission to be an exemplary community college.”

Furthermore, our mission/goals/objectives statements respond to one of ten “future directions” identified by Vision 2000, entitled Cultural Enrichment, in which it is stated that “Amarillo College will enhance the quality of life for area residents by serving as a center for cultural enrichment.”

The stated mission, goals and objectives serve as the basis for making all educational and artistic decisions with the department. They serve as the basis for all future long range planning and as the basis for all operational decisions, including selection of faculty and staff, allocation of our resources, and evaluation.

Institutionally, every department undergoes an evaluation process referred to as “Program Review” approximately every 5 years, in which all aspects of the department are analyzed and evaluated by peers from within the institution. The Music Department last underwent program review in 1994-1995.

The music department is able to effectively carry out its stated missions, goals, and objectives under current conditions, which are quite favorable.

Areas for Improvement
No areas for improvement regarding mission, goals, and objectives surfaced in preparing the self-study.
B. SIZE AND SCOPE
During the past four years, the number of declared music majors enrolled in any course at
Amarillo College has averaged out to 70 students, based on fall enrollments. Specifically, the
number of music majors for each year is as follows:

- Fall, 1998: 72 majors
- Fall, 1997: 82 majors
- Fall, 1996: 68 majors
- Fall, 1995: 56 majors

These numbers come from a “Coordinators List” issued each semester by the Registrar’s Office,
listing all students who declare Applied Music or Music Education as a major. Because a
significant number of these students were part-time students taking only one or a few classes, a
truer picture of the number of music majors can be found by looking at the number of students
enrolled in music theory/ear training, including leveling courses in theory (Rudiments of Music
and Foundations of Music), Elementary Theory/Ear Training, and Advanced Theory/Ear
Training. During the past four fall semesters, the number of theory students in all classes has
been 36 in Fall, 1998; 45 in Fall, 1997; 42 in Fall, 1996, and 24 in Fall, 1995.

The Department of Music employs six full-time faculty, including the Department Chairman,
who teaches four-fifths of a full load and is reassigned one-fifth of a full load for departmental
duties. In addition, the department employs a number of part-time faculty to assist with applied
lessons and methods classes such as voice class and guitar class; the number of part-time faculty
ranges from 6 to 12, depending upon the needs of the particular semester. Total part-time
instruction has equaled from 1.7 to 2.3 full-time positions over the past four years.

The number of our faculty is adequate for our department, primarily because of the various areas
of expertise represented collectively. Each faculty member is responsible for a primary area:

Strings/Orch. Beverly delaBretonne - orchestra, private violin/viola, upper string methods,
                 elementary theory/ear training
Voice/Opera  Mila Gibson    - private voice, opera workshop
Winds/Jazz   Jim Laughlin   - jazz ensembles, improvisation, private
                 saxophone/clarinet, leveling theory, wind methods
Piano        Jim Rauscher   - class piano, private piano, department chairman
Choral       Steven Weber   - director of choral activities, private voice
Brass/Band   Alan Wenger   - band director, private trumpet/horn, brass methods, music
                 literature and appreciation, advanced theory/ear training

Qualified part-time instructors currently teach applied lessons in double bass, electric bass,
violoncello, percussion, flute, voice, guitar, and organ. There are also qualified musicians in the
area who are willing to teach, if needed, on the following: bassoon, oboe, harp, trombone, and
tuba.

The size of our department currently is sufficient to meet the needs of our students, and is indeed
an asset. Because each faculty member is responsible for a particular area, a strong sense of collegiality and fellowship has developed which is very positive. All faculty support each other’s endeavors, and the department does not experience any of the conflict, disagreements, or negative competition which seems characteristic of so many larger departments. The faculty truly enjoys working together, which has been observed and commented upon by many guests. However, the number of faculty is sufficient only because of the particular expertise of our present faculty, particularly in voice. Dr. Weber, director of choral activities, is highly qualified to teach private applied voice, having a second masters degree in vocal performance, and is able to teach part of the overload of voice students. As the composition of our faculty changes, the department needs to bring attention to the possible necessity of another full time voice instructor, particularly if our trend continues of increasing enrollment of vocal majors.

A complete list of graduates from 1990 to the present is given below:

<table>
<thead>
<tr>
<th>Music Education</th>
<th>Applied Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pace, Ryan</td>
<td>Mulkey, Brenda</td>
</tr>
<tr>
<td>Vogt, Tammy</td>
<td>Muehling, Daina</td>
</tr>
<tr>
<td>Deavenport, Mary</td>
<td>Timmons, Mary E.</td>
</tr>
<tr>
<td>Matta, Elizabeth</td>
<td></td>
</tr>
<tr>
<td>Oliphant, Nekesha</td>
<td></td>
</tr>
<tr>
<td>Oliver, Michael Todd</td>
<td></td>
</tr>
</tbody>
</table>

Areas for Improvement
As the number of vocal majors continues to increase, the department may need to request another full-time vocal instructor. A part-time piano instructor would help to ease the overload of the department chairman, who currently is the only piano instructor on the faculty. There has also been increasing demand for guitar instruction, and another part-time guitar instructor may need to be found in the future to avoid overloading our current guitar instructor.
C. FINANCES
All factual information concerning finances is provided in the HEADS Data Surveys for 1998, 1997, and 1996, submitted as Appendix I. A summary of pertinent financial data is given below:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time faculty/administrator, with benefits</td>
<td>283,607.87</td>
<td>272,740.00</td>
<td>273,886.56</td>
</tr>
<tr>
<td>Part-time faculty</td>
<td>20,345.00</td>
<td>28,800.00</td>
<td>22,600.00</td>
</tr>
<tr>
<td>Other personnel</td>
<td>32,074.00</td>
<td>27,957.00</td>
<td>26,876.00</td>
</tr>
<tr>
<td>Instructional/Operational/Performance Budget</td>
<td>45,184.00</td>
<td>42,317.00</td>
<td>40,847.00</td>
</tr>
<tr>
<td>Equipment</td>
<td>3,880.00</td>
<td>13,010.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Grand Total, Annual Budget</td>
<td>385,090.87</td>
<td>333,804.00</td>
<td>319,666.56</td>
</tr>
</tbody>
</table>

The sources of operating income for Amarillo College are 1) State appropriations (approximately 50 percent), 2) Tuition and fees, and 3) local property taxes on property within the Amarillo College district. The reliability of this income is very stable at the present time, because the state treasury is not looking for reductions at the present time, the enrollment is stable, and the local tax base is stable. The consistency of income to expenses is also very stable; the college has been able to maintain a carryover of monies from one year to the next. Regular budget allocations for personnel, space, and materials are appropriate and sufficient to sustain the programs of the music unit from year to year; however, equipment allocations vary widely from one year to the next and there are a number of important items of equipment that we have not been able to obtain in the last few years, due to the fact that equipment requests college-wide far exceed the amount of money available. Allocation and control of expenditure is handled through a normal “chain of command”: a requisition is completed by a faculty member, approved by the department chair who ascertains that funds are available in the budget, then approved by the division chair, the Vice President/Dean of Instruction if necessary, and the business office. A purchase order is then issued from the purchasing department. Equipment costing more than $300.00 must have been requested and approved in the current year’s budget.

Currently, the budget for the music department is developed each spring for the following academic year. The department chair coordinates the budget planning, seeking input from each faculty member for items such as: 1) particular equipment needs 2) student travel needs 3) teaching supplies such as music, costumes, stands, small equipment items, etc. and 4) student development activities, such as visiting clinicians, guest artists, etc. All items within the budget are either “historical based,” in which only increases to the previous year’s allocation need to be justified, and “zero-based,” in which the entire request needs to be justified each year. The completed budget is then submitted for approval by the division chair, the Vice President/Dean of Instruction, and finally the Executive Committee of Amarillo College. Equipment needs are prioritized in order of importance by the department chair, then all department chairs within the
division prioritize the equipment requests as a division, and then all division chairs meet and prioritize the equipment requests college-wide. Long-range financial planning beyond one year is currently not taking place in a formalized manner by the music department; however, the college is considering moving to a biannual budgeting process.

In regard to development methods including fundraising procedures, the Concert Choir and Jazz Ensembles do solicit donations for spring tours; these funds are deposited into accounts with the Business Office and dispersed as needed. Mila Gibson, voice professor and director of Amarillo Opera, does extensive fundraising through grants, individual, and corporate donations for the opera productions, produced in conjunction with our opera workshop program. The department chair is not involved in the fundraising processes for the ensembles or opera productions. The Music Department also works with “Art Force,” the fine-arts support group for Amarillo College which raises scholarship monies for Amarillo College students; the department provides musical entertainment and programs for a variety of Art Force events. Funds have also been obtained in the past through college-wide grants, such as a Title III grant several years ago which funded the new electronic piano lab; the college is examining the possibility of applying for another Title III grant in the near future.

Scholarship opportunities in music have been abundant, especially in the last few years. These monies are not included in the budget of the music department, and so are not reflected in the HEADS summaries. Instead, nearly all scholarship monies at Amarillo College come from separate accounts within the Amarillo College Foundation. Because of the diligence of the “Art Force,” the fine-arts support group mentioned above, and particularly because of an extremely large endowment bequeathed from the estate of Judy Noble several years ago, and specifically designated for music scholarships, the music department has a tremendous amount of scholarship monies available to assist deserving students. For the 1998-1999 academic year, scholarship monies in excess of $46,000.00 were available. Music majors can receive a scholarship covering all costs of tuition, books, and fees; during this past year, 24 music majors received this full scholarship. Students not receiving a full scholarship may instead receive a partial scholarship; for example, $300.00 per semester. Non-music majors can audition for a participation scholarship in any of the major ensembles; these scholarships are generally for $75.00 to $100.00 per semester.

Areas of Improvement
Year-to-year budgeting works well for most items needed, but limits the ability to work on large projects. Currently there is no system in place for requesting high-dollar items over several years.
D. GOVERNANCE AND ADMINISTRATION
1. Following is a table of organization of Amarillo College, as it relates to the internal organization of the music department:

   BOARD OF REGENTS
   9 members serving 6 year elected terms

   PRESIDENT
   Dr. Luther Bud Joyner

   VICE PRESIDENT AND DEAN OF INSTRUCTION
   Dr. R. E. Byrd

   CHAIRMAN, DIVISION OF LANGUAGE, COMMUNICATION AND FINE ARTS
   Dr. Paul Matney

   CHAIRMAN, DEPARTMENT OF MUSIC
   Dr. Jim Rauscher

   FULL-TIME MUSIC FACULTY
   Beverly de la Bretonne, strings/orchestra/theory
   Mila Gibson, voice/opera workshop
   Jim Laughlin, woodwinds/jazz ensembles/theory
   Jim Rauscher, class/private piano
   Steven Weber, choral activities/voice
   Alan Wenger, brass/theory literature/bands

   PART-TIME MUSIC FACULTY
   Janice Easterday, voice
   Geoffrey Elsner, percussion
   Eleonora Khu-Lopez, cello
   Raenell McDonough, organ
   Donovan Stokes, electric and double bass
   Kelly Teal, voice
   Jerry Thompson, guitar
   Amelia Wenger, flute
   Inez Wyrick, double bass

   STAFF
   Gene Murray, Music Media Center Supervisor
   Lydia Grey, accompanist
   Noel-Paul Laur, accompanist
   Raenell McDonough, accompanist

2. Administrative policies of the music department are determined by the Vice President/Dean of Instruction and the Chairman of the Division of Language, Communication, and Fine Arts, in accordance with policies determined by the Board of Regents. Educational policies of all departments are ultimately governed by the Texas State Coordinating Board. Within Amarillo College, the Academic Affairs Committee governs all instructional programs, overseeing curricula and course changes. Within the music department, faculty members determine the content of individual syllabi for their particular courses, according to the standards developed by NASM and TAMS (Texas Association of Music Schools) and following the Amarillo College standard format for syllabi; the music curriculum follows the transfer curriculum in music developed by TAMS and approved by the Coordinating Board.
in 1981. These procedures have been effective in developing and maintaining educational quality. The transfer curriculum is currently undergoing extensive revision due to recent legislative mandates, and TAMS is working closely with the Coordinating Board to create a “field of study” transfer curriculum which will satisfy all requirements. The music department plans to make all necessary changes to the curriculum as soon as these revisions have been made.

3. The Texas State Coordinating Board determines all curricular offerings; any courses offered by the music department must coincide with an approved course description. The board approves all transfer curricula. The Coordinating Board also determines the reimbursement rate per hour and the contact hours allocated per course.

4. Communication between the music administrator and faculty, staff, and students is very good, as evidenced by consistently high evaluations of the administrator. Faculty are kept informed of upcoming events and paperwork necessities by departmental memos; several faculty meetings per semester maintain good communication between all faculty. Students are encouraged at the beginning of each semester to bring any problems or concerns directly to the department chairman.

5. The music department chairman’s duties include:
   Administrative duties--20% of total load
   - Assign teaching loads to faculty
   - Coordinate, plan, and oversee departmental budget
   - Coordinate semester class schedules
   - Oversee all scholarship allocations
   - Textbook requisitions
   - Coordinate student evaluations
   - Conduct faculty evaluations
   - Supervise departmental equipment
   - Attend conferences (TAMS, NASM, TMEA, etc.)
   - Update faculty on college-wide activities
   - Be highly visible at community arts events
   - Act as a liaison between faculty and upper level administration

Teaching duties--80% of total load (16-19 clock hours per week)
   - Teach 1 to 2 sections of beginning piano class
   - Teach applied piano to all piano majors, piano minors, and non-music majors

Performing duties--not required, but very necessary; no compensation
   - Pianist, Amarillo Symphony Orchestra and Randel Chamber Orchestra
   - Performance of solo recital at Amarillo College once every two or three years
   - Accompanist for faculty recitals at Amarillo College, one to three each year
   - Accompanist for guest artists recitals at Amarillo College, as needed

Community service--not required; no compensation
   - Member of local boards: Greater Southwest Music Festival, Amarillo Symphony Orchestra, Amarillo Youth Orchestra (former)

Creative work and research--not required
Clerical, professional, and technical support for the music department includes:

- Janice Easterday, Administrative Assistant to the Division Chair. Books events for Concert Hall and Ordway Auditorium, assists faculty with paperwork, acts as liaison with division chairman, advises students, provides information for fine arts related activities and screens incoming calls from public on a daily basis, maintains music major files, serves on Art Force committees, serves as office manager.
- Gene Murray, Fine Arts Media Center Supervisor. Responsible for maintaining the media center, including acquisitions of recordings, videotapes, software programs, etc., and coordinating student lab workers.
- Doug Rittenberry, independent piano tuner and technician. Responsible for maintenance of all college-owned pianos, on contractual basis.
- Two student workers for the media center, working a total of 20 hours per week.
- Professional/technical support is also provided for computer equipment by the Information Technology Services area, headed by Victor Fite.
- Three student workers for the band, orchestra, and choral departments.

6. The music department chairman serves an indefinite term, at the discretion of the division chair. The chairman is reviewed every two years in a process which involves all music faculty and the division chair.

Areas for Improvement
No areas for improvements regarding governance and administration surfaced in the preparation of the self study.

E. FACULTY AND STAFF

1. Faculty information concerning full-time and part-time faculty is provided in the HEADS Data Surveys, submitted as Appendix I.

2. A copy of the NASM Faculty Record Report for each full-time and part-time member of the music faculty, with summary statements, is provided in Appendix II.

3. Faculty member’s aggregate qualifications adequately fulfill the needs of the department in terms of size, scope, mission, goals, and objectives. Each full-time faculty member brings his or her particular expertise to the department, and all major areas are represented: band, choir, jazz ensemble, orchestra, brass, keyboard, strings, voice, and winds. Qualified part-time instructors provide applied lessons in areas in which the full-time faculty either do not have expertise, or in which an overload situation exists.

4. Not applicable; the faculty is not represented by a collective bargaining agent.
5. Faculty productivity, morale, and development is generally very high. All faculty are extremely self-motivated, and driven to seek the highest standards in their particular areas. All full-time faculty are on a small to large overload; this sometimes leads to undue stress.

6. Faculty salaries are reasonably competitive with other community colleges across the state. Salaries for all faculty members at Amarillo College, regardless of discipline, are determined by highest degree held, additional course work completed, and years of experience, and are set out on a salary schedule. This is very positive for morale in the music department. In general, salary levels are sufficient to attract and retain the caliber of faculty needed to support the programs offered; Amarillo College does not have difficulty hiring experienced faculty from other institutions. Also, faculty are compensated for overloads, per load hour, according to a scale based on years of experience and highest degree held.

7. A. Initial appointment of faculty
   At the time of initial appointment, the Director of Personnel will analyze the new faculty member’s academic and work record to determine placement on the salary schedule. Each degree: Bachelor’s, Master’s, and Doctor’s, has a separate schedule. The faculty member’s salary is increased by one increment on the schedule for each 3 approved credits completed toward the next degree, (or beyond the doctoral degree), and for each year of experience. The faculty member indicates agreement of the placement on the Faculty Salary Schedule by signing a letter of acceptance.

   B. Tenure
   “Tenure” is defined as a fundamental commitment to continued employment. All faculty are considered to be probationary until tenure is conferred. Faculty must serve a minimum of 7 years in a probationary status. To be eligible for tenure, a position must be available within the department; in departments such as music with six to ten faculty members, at least two must be “non-tenure” positions. Therefore, only four of our six faculty members may be tenured. As a position opens, the non-tenured faculty with the most years at Amarillo College is eligible to apply for tenure to the Rank and Tenure Committee, and submit appropriate supporting documentation.

   C. Increases in salary
   Salary increases are determined as part of the budget process completed in August of each year, and are reflected in “across the board” increases on the salary schedule, increases in professorial rank compensation, “step” increases which deal with the number of years of experience, and benefits increases.

   D. Promotion in rank
   Amarillo College recognizes four professorial ranks: Instructor, Assistant Professor, Associate Professor, and Professor. Each rank above instructor provides for additional compensation. Currently the annual compensation for rank is:
   - Assistant Professor $1,000.00
   - Associate Professor $2,000.00
   - Professor $3,000.00
Faculty members must meet all requirements as stipulated in the Amarillo College Faculty Handbook and apply to the Rank and Tenure Committee for consideration of promotion in rank.

Policies regarding appointment, tenure, increases in salary, and promotion in rank are consistent for all faculty at Amarillo College regardless of discipline. This impacts faculty morale and professional development in a positive manner. All policies and requirements are laid out in detail in the Amarillo College Faculty Handbook; a copy of all pertinent pages is submitted in this report in Appendix A.

8. Not applicable; for Non-degree Granting Institutions.

9. The payment system for part-time faculty is as follows:
   - Clock hour (all applied lessons): $16.00 per hour, paid by time sheet
   - Load hour (methods classes, ensembles): Based on years of experience and highest degree held, equivalent to overload compensation for full time faculty.

10. Not applicable; Amarillo College does not employ graduate assistants.

11. A full load is equivalent to 15 “load hours.” For calculating faculty loads, courses such as Music Theory, Introduction to Music Literature, and all ensembles, each clock hour equals 1 load hour. Methods classes, which meet 3 hours per week, are considered to be 2 lecture and 1 lab, and are given 2.5 total load hours. For applied lessons, each clock hour of teaching is given .6 load hours (each 5 clock hours of teaching equals 3 load hours). All load hours above 15, including fractional increments, are granted overload pay. Each semester, the music department chairman completes a “Teacher Load Analysis Form” for every faculty member, full and part-time, and completes the “Faculty Current Assignment” program, which gives the Amarillo College Payroll office the correct information for determining compensation. Published load formulas are consistent with actual teaching loads in the music department.

12. Evaluation of music faculty is ongoing. For the first five years of employment, each faculty member undergoes the “Faculty Performance Review Program (FPRP),” which is a three-fold process: 1) Student evaluations, given in November of each year, 2) Self-evaluation, in which the faculty member writes a narrative statement of evaluation, and 3) Chairman evaluation, in which the music department chairman writes a narrative statement of evaluation, and which includes a plan for professional development activities to be completed during the next term. These documents are submitted to the division chair and the vice president/dean of instruction. After the first five years, the FPRP occurs biannually.

Notice of intention not to reappoint a faculty member must be given in writing by the president of Amarillo College in accordance with the following deadlines:
1. Not later than 6 months from the date of appointment.
2. Not later than December 15 of the second and third academic years.

13
3. Not later than October 1 of the remaining academic years in the probationary period.

13. Amarillo College promotes faculty development in the form of four programs:
   A. Instructional development grants: for projects designed to produce significant changes in existing instruction or services at Amarillo College.
   B. Professional development grants: intended to increase an applicant’s value to Amarillo College, although their impact on existing instruction and services may be indirect.
   C. Faculty development leave grants: intended to increase an applicant’s value to Amarillo College, involving a paid leave of absence for research, writing, work in industry, or consultative work.
   D. Other faculty development activities: the college provides and sponsors many short development activities such as Dean’s Book Review, Higher Education Consortium Day, Starlink Conferences, guest lecturers, computer workshops, attendance at conferences and workshops, etc.

In addition to the above faculty development programs, faculty are strongly encouraged to further their education. As already mentioned, for each 3 credits of graduate course work taken, the faculty member moves one increment on the salary schedule. Prior approval must be given by the department chair, division chair, and vice president/dean of instruction.

14. Technical and support staff include the Fine Arts Media Center supervisor, Gene Murray, and staff accompanists Raenell McDonough, Noel-Paul Laur, Marcus Bradford, and Lydia Grey. The Media Center supervisor is a half-time, 20 hour per week position, paid by the hour. Accompanists receive $15.00 per hour for accompanying rehearsals, lessons, and recitals. Piano technician Doug Rittenberry is paid on a per service basis for tuning and maintaining the pianos. Student workers are paid the current minimum wage.

The music department does not have a secretary assigned to it; however, as already mentioned, Janice Easterday, Fine Arts Administrative Assistant to Division Chairman Paul Matney, books events for Concert Hall and Ordway Auditorium, assists faculty with paperwork, acts as liaison with division chairman, advises students, provides information for fine arts related activities and screens incoming calls from public on a daily basis, maintains music major files, serves on Art Force committees, and in general serves as office manager.

Areas for Improvement
The need exists for a secretary specifically assigned to the music department, especially at certain times during the year. However, it is extremely difficult to have new staff positions approved by the administration.
F. FACILITIES, EQUIPMENT AND SAFETY

The Music Building and the Concert Hall are the primary facilities used by the Music Department, and are part of the Fine Arts complex, built in 1972. A third building in the complex houses the Amarillo Museum of Art, and a new Experimental Theatre, built in 1997, completes the Fine Arts complex. All four buildings are of masonry construction with fire proof brick.

The Music Building contains a gross square footage of 17,998 square feet. It contains the Band Hall (2,630 square feet), the Choir Room (1,110 square feet), choir library, 3 classrooms, electronic piano lab, media center (also known as the “music lab”), 14 office/studios (3 on first floor and 11 on third floor), a printer/copier room, 2 storage rooms between floors, custodial rooms on first and third floors, and mechanical equipment rooms on first and third floors. Of the 14 office/studios, all are used by the music department except for the offices of the Professor of Humanities, the Technical Director for Theatre, and the Fine Arts Administrative Assistant.

Amarillo Opera, a professional opera company which grew out of the opera workshop program of Amarillo College Music Department and continues to work very closely with our students, now has its offices in a house owned by Amarillo College located across from the Art Center. The opera company pays a reduced rent for use of the building.

The Concert Hall is the primary performance hall for the Music Department. It contains 4,000 square feet and currently seats 248, with a maximum capacity of 266. There is a small pit at the front of the stage which can accommodate up to 10 musicians. Also in the building are 15 practice rooms; however, 6 of these rooms are currently used as locked storage rooms, and 1 is used as a voice studio, leaving 8 rooms available for practice. The Concert Hall building also houses the “Common Lobby,” a large open area adjoining the hall, which connects all four buildings of the Fine Arts complex, and lies underneath the outside plaza. This lobby is frequently used for dinners and post-concert receptions.

Before the Experimental Theatre was built, there were very few dates available for performances in the Concert Hall, because the Theatre Department used this facility approximately 20 weeks out of the academic year. All sets had to be constructed on the stage because of the lack of a stage door, which meant that each production would occupy three to four solid weeks of the calendar. Many music department performances had to be scheduled off-campus, or else within a very short time span in the Concert Hall. With the completion of the Experimental Theatre, the Concert Hall Theater schedule has opened up tremendously, allowing for far more flexibility and availability in scheduling of performances.

The Band Hall and Choir Room are also used for performances such as departmental student recitals, guest lecture/recitals, and piano recitals given by Amarillo Music Teachers Association, the Amarillo Piano Guild of Teachers, and by students of AC faculty. Other facilities on campus used for performances include the “Oak/Acorn Room” in the College Union Building, which houses a departmentally owned Baldwin L grand piano, and Ordway Auditorium, with 450 seats, which primarily houses the Amarillo College Children’s Theater School (ACTS). Music
department ensembles also frequently perform off-campus, at area high schools, churches and the senior citizen center, increasing our visibility to the community. Amarillo Opera/Amarillo College Opera Workshop frequently presents programs across the Texas Panhandle.

Soundproofing throughout, although adequate, is less than ideal. When rehearsals of two large groups occur simultaneously in the Choir Room and Band Hall, there is a significant bleed through of sound from one room to the other. When there is a performance in the Concert Hall Theater, there can be a small carry-over of sound from the practice rooms; however, because performances are generally on the weekends and at night, there is very little student demand for the practice rooms at that time.

Climate control throughout the campus is controlled by computer through the office of the Physical Plant Director. A new heating/air conditioning system was installed in the Music Building and the Concert Hall Theater during 1997. The sound of air moving through the vents seems louder with the new system, particularly in certain offices, which can be very distracting in applied teaching; however, it appears that nothing can be done to improve the matter. In changes of weather, the building often becomes too hot or too cold. The Music Building was originally equipped with a central humidification system; however, it does not ever seem to have been operational.

The Concert Hall, Choir Room and Band Hall all contain equipment for recording and playback; the Choir Room recording/playback system was replaced this past fall (1998). In addition, the department owns a DAT digital recording unit which is used frequently to record off-campus concerts. The Media Center houses two VCR/TV units for watching videos. It also houses several cassette decks, CD players, and turntables for listening to recordings.

Four faculty offices have IBM 486 computers. Requests have been made for 2 years to upgrade the computers for the other two faculty members to 486's or better; one currently has a sluggish 386 computer, and the other has a Tandy 3000 which no longer operates. It is hoped that these computers will be upgraded by the time of the on-site visit by NASM evaluators. The music lab contains 7 computers.

The department owns the following pianos: one concert grand in the Concert Hall Theater, one 7-foot grand in the Choir Room, one smaller grand in the Band Hall, two grands in the piano studio (Room 303), one smaller grand in the violin studio (Room 304) and in the voice studio (Room 309), one smaller grand in the Oak-Acorn room of the College Union Building, and 20 upright pianos located in the rest of the studios and practice rooms, for a total of 27. These instruments are maintained regularly by a tuner/technician under contract with the college, with each instrument receiving from 2 to 8 tunings per year. This same tuner/technician also regulates and voices 5 pianos each summer on a 10 year master plan of maintenance, with each instrument being worked on every 4 to 10 years, depending upon usage. In addition to these 27 pianos, the department also owns 12 Baldwin/Korg electric pianos, housed in the piano lab; a Clavinova; and a Rhodes S-50 sampling keyboard. The department needs a new synthesizer and has requested one in this year's budget, but was not approved.
The department owns 8 violins, 3 violas, 3 violoncellos, and 2 double basses, all with bows, for use by students in ensembles and in methods classes. It owns the following wind instruments: 2 flutes, 2 oboes, 3 Bb clarinets, 1 alto clarinet, 1 bass clarinet, 1 contra bass clarinet, 1 bassoon, 1 alto sax, 1 tenor sax, and 2 baritone saxes. It owns the following brass instruments: 1 cornet, 2 B flat trumpets, 1 E flat trumpet, 1 herald trumpet, 1 piccolo trumpet, 2 French horns, 1 E flat tenor horn, 1 trombone, 1 valve trombone, 1 baritone, and 2 tubas. It owns the following percussion instruments: Ludwig 4 piece drum set, 1 alto wood block, 1 set Ludwig castanets, assorted mallets, claves, triangle, 18" crash cymbals, Ludwig Bass Drum, 2 Musser Xylophones, 1 set Musser orchestral bells, 1 Wenger percussion cabinet, 3 timpani, 1 set Deagan chimes (frame broken) and 2 LP conga drums.

Other instructional equipment owned by the department includes: 2 JBL Power 15 Speakers, JBL 10 track mixer, 2 Yamaha speakers, Crate BX-50 bass amplifier, Crate guitar amplifier, Crate CR-165B bass amplifier with case, Legend “SuperLead50” guitar heal amplifier with 4 speaker console, 15 Manhasset “Voyage folding music stands, 15 stand lights, 4 Sure microphones and cords, Yamaha Clavinova with Anvil case, and Roland S-50 Electronic Keyboard with Anvil case.

Maintenance of the physical plant is under the direction of the physical plant director; problems and complaints are directed to that office.

Requests for new equipment are handled through the budget process which currently takes place in the spring of each year. All equipment requests are prioritized, first by department, then by division, then by the institution, and available moneys are used for the most critical needs. Total equipment request for 1998-1999 by the music department was $35,675.00, of which only $4,030.00 was approved. There is no plan currently in place for regular replacement or updating of equipment.

Safety and security issues are the responsibility of the Police/Security Department. This department consists of state-certified police officers with the duties and powers of Texas peace officers; it functions as an independent police department. The duties of this department include:

- Administering an active, effective safety program; insuring compliance with occupational health and safety standards, and federal, state, and local safety laws and codes; providing appropriate safety training for College employees.
- Inspecting College facilities for potential health or safety hazards; coordinating inspection and maintenance of fire extinguishing equipment.
- Investigating accidents which occur on or involve College property; determining cause and developing preventative measures; maintaining accident records.
- Enforcing College traffic and parking regulations, investigating traffic accidents and criminal offenses which occur on or involve College property.

Several publications containing information on the Police/Security Department are distributed to students: “Amarillo College Student Rights and Responsibilities,” “Amarillo College Police/Security Department Campus Safety and Traffic/Parking Regulations,” “Amarillo College Safety Guide” (not updated since 1995), and the Amarillo College General Catalog, p. 26.
Police/Security Department officers are on duty 24 hours daily, every day of the year.

**Areas for Improvement**
Our facilities are generally in excellent condition, both functional and aesthetically pleasing. One area of concern is the Band Hall, which is desperately in need of carpeting. For many years, we have had several large rolls of carpet which are laid loosely on the floor; they are necessary to dampen the extremely live acoustics of the hall. This carpeting is no longer in good condition, and because the Band Hall is a location seen by many students and parents on a regular basis, it is important that this room be attractive to the eye and have good acoustics. We have requested carpeting for this room for several years, without success, and will continue to press the issue until the room is carpeted. We recently (January 1999) removed the chain link “cage” in the Band Hall which had been used to store various equipment, but was a genuine eyesore. This has improved the aesthetics and usable space of this room, and we have found alternative places to store that equipment. We also threw out a large number of miscellaneous items which were no longer being used and were needlessly taking up space.

Currently the only storage lockers for musical instruments are located in the Band Hall, making it difficult for students to secure their instruments during classes; the Band Hall is generally locked when not being used for rehearsals, for security reasons. The music department is considering the possibility of installing a bank of larger lockers on the second floor of the Music Building, just inside the main entrance, where a large number of small lockers currently are in place.

A handicap access area was recently (1997) added to the Choir Room, located just inside the north door. It is difficult to see the short lip which was added around the perimeter of the area, and the potential for a serious accident exists; people repeatedly trip on this lip after entering the room.

Another potentially dangerous situation exists in the Band Hall, along the ramp leading down to the main floor. There are large gaps between the railing supports through which a person, particularly young children, could fall. The ramp is too steep to be accessible to wheel-chairs, and needs to be rebuilt, with a new raling. The new director of the Physical Plant was taken on a tour of the entire building in January, 1999, and agrees definitely that the ramp needs to be rebuilt.

The practice rooms are in extremely poor condition; the floor tiles are stained from previous flooding, lighting is not always adequate, and the general appearance is not aesthetically pleasing. The music faculty would like to see mirrors installed in the practice rooms, and small windows put in the doors. Also, the pianos in the practice rooms are extremely old and are in need of replacement; several are scarred by graffiti and have been greatly abused.

The department is concerned about the low level of funding for equipment needs over the past few years, particularly this year. We will continue to present our needs and hope to receive our most critical requests.
Governance

1. The music collection is primarily housed in an independent unit operated by the music unit, but budgeted through the Instructional Services area of the main library. This unit is known as the Fine Arts Media Center, otherwise referred to as the “Music Lab,” and is located on the second floor of the Music Building, occupying the equivalent space of three classrooms. The music collection contains compact discs, cassettes, videos, LP recordings, music encyclopedias, scores, music magazines, and other reference books. Also included are the software programs and manuals contained on the lab’s computers. The lab supervisor keeps a current list of all the available materials and helps students to find whatever is needed. The lab supervisor also helps students to load and run the computers for their homework practice and ear training. The lab supervisor is in charge of the student lab workers who run the lab during the supervisor’s off hours. The lab supervisor and student lab workers assist all faculty in finding desired materials. The main library also houses books on music, and students are able to secure materials not found at either place through inter-library loan service at the main library.

Collections

2. Amarillo College Fine Arts Media Center has an extensive recorded library of more than seven hundred compact discs, several hundred video tapes, and thousands of LP recordings, with a budget to increase holdings each year, that adequately meets the needs of the music students, general students, music faculty, and lessons being taught. If a recording of a particular work is available, it can nearly always be obtained.

Music holdings for the various ensembles are housed throughout the music building, depending upon the particular ensemble. All orchestra music is located in several filing cabinets in Beverly de la Bretonne’s studio. All concert band, wind ensemble, jazz ensemble, and instrumental chamber ensemble music is contained in several filing cabinets in Room 207. An extensive choral library is housed across from the choir room in Room 107. Piano ensemble music is filed in a cabinet in Jim Rauscher’s studio. Finally, a tremendous amount of solo piano music which has been donated to the department over the years is kept in two filing cabinets in Room 301, the Work Room; this music is available for students to check out and use until they obtain their own scores.

3. As needs of the faculty arise, new selections are ordered and catalogued. The faculty makes requests to the lab supervisor, and if the budget allows, the selection is ordered. Recordings of upcoming works by the Amarillo Symphony Orchestra, Randel Chamber Orchestra, Amarillo Opera or departmental performing groups are ordered if a recording is not already owned.

4. There are no cooperative arrangements made directly through the Media Center to augment holdings; however, the Amarillo College Library belongs to the Harrington Consortium, a cooperative groups of libraries across the Texas Panhandle, through which all materials of any of the member institutions are available.

5. The music department and students rely in a limited fashion upon community library
facilities, mainly for books for students’ and faculty’s research. Through inter-library loan, any book which is needed and not available at our library can be ordered and picked up at our library.

**Personnel**

6. The Media Center is staffed by one lab supervisor working four hours per day, five days a week. The lab is open an additional sixteen to twenty hours per week, staffed by student workers. This generally meets the needs of the students and the faculty. The lab supervisor must have a general knowledge of all kinds of music and computer software. The lab supervisor also keeps catalogues of recordings, a file of requisitions, and a record of the music students’ hours spent in the lab.

**Services**

7. Students are only permitted to use recordings or book within the lab; they are not granted check-out privileges. Faculty members, however, may check out any recording or book for an unspecified length of time. The lab is open eight hours per day throughout the week, and is generally not open on the weekends. A catalog of owned recordings is kept on two separate computer data bases, in addition to a hard copy.

8. The lab supervisor/student lab workers are available at all open times to assist anyone using the music lab.

**Facilities**

9. The Fine Arts Media Center consists of three rooms joined by either doors or movable partitions. The main room is in the center; it consists of the two cataloguing computers, the lab supervisor’s desk, the student lab worker’s desk, and all holdings. The adjoining room to the north is set up for listening, with headphones for individual work. The third room is set up as an electric piano lab, with 11 student pianos and an instructor piano. Six of these pianos are connected to computers for use with software which allows the students to access various kinds of music software learning programs. All videos and recordings for individual listening are readily available for students and faculty.

10. All elements of the primary music collection: books, collected editions, periodicals, videotapes, scores, and recordings, are available in a single location at the Media Center. In addition, the main library, approximately one-half block away, houses more books on music.

**Finance**

11. The music department chairman, in consultation with the lab supervisor, considers future needs and makes a budget request for the upcoming year to the Director of the Lynn Library Learning Center, who then makes a final determination of moneys available for the next year.
12. Expenditures for music acquisitions:

<table>
<thead>
<tr>
<th>LIBRARY EXPENDITURES</th>
<th>Number in Collection</th>
<th>Actual Expenditures Year Before Last</th>
<th>Actual Expenditures Last Year</th>
<th>Budgeted for This Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Books</td>
<td>Not available</td>
<td>$646.40</td>
<td>$512.00</td>
<td></td>
</tr>
<tr>
<td>b. Collected Editions</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>c. Periodicals</td>
<td>5</td>
<td>$54.00</td>
<td>$82.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>d. Videotapes</td>
<td>451</td>
<td>$912.25</td>
<td>$700.00</td>
<td>$700.00</td>
</tr>
<tr>
<td>e. Scores</td>
<td>50</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>f. Recordings</td>
<td>700 CDs 264 Cassettes 2000 LPs</td>
<td>$28.00</td>
<td>$700.00</td>
<td>$700.00</td>
</tr>
<tr>
<td>g. Microfilm/Microfiche</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>h. Electronic Access</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td>3,470 items</td>
<td>Not available</td>
<td>$2,128.00</td>
<td>$2,012.00</td>
</tr>
</tbody>
</table>

13. Budgetary support is adequate to provide for the current staff. Equipment acquisitions have not been consistent or sufficient to keep up with increasing demands. Budget for maintenance of existing equipment is sufficient; all repairs needed are paid through an institutional repair budget, and not charged to individual departments.

Areas for Improvement

14. The Fine Arts Media Center needs up to six more computer work stations, linked with midi keyboards. More up-to-date software for practice of ear training and theory is desperately needed. The Media Center needs to be open at least one evening per week, and possibly during the weekend as well to better service students, if more money can be allocated for student workers.

Our collection of scores for student study is small, and needs to be developed. There is no specific line item in the budget for music scores, but there is money available through the “teaching supplies” budget, if music faculty request specific scores.
H. RECRUITMENT, ADMISSION, RETENTION, ADVISEMENT, AND RECORD-KEEPING

RECRUITMENT, ADMISSION

1. Amarillo College has an “open-door” admissions policy that ensures all people who can benefit from higher education have an opportunity to do so. Our admissions policy does not discriminate on the basis of race, color, national origin, sex, age, religion or disability. A student may declare any major, and enroll in any course for which prerequisites are met. However, state legislation requires that as of Fall 1998, students entering Texas public colleges and universities be assessed for reading, mathematics, and writing skills before they enroll in any collegiate course work for credit, unless exempted. This assessment generally is done by the TASP (Texas Academic Skills Program) test, or a state-approved alternative test (MAPS, ACCUPLACER, COMPASS, or ASSET), unless a student scores highly enough on the ACT or SAT tests.

Because of our “open-door” policy, any student is allowed to declare music as a major. Some of these students do not have a clear understanding of the requirements involved in being a music major, but they are allowed to take non-prerequisite courses such as Rudiments or Fundamentals of Music, ensembles, and applied lessons. After a semester of course work, an advisor, generally the department chairman, will advise these students as to the possibility for success in the music program.

Nearly all music majors, however, audition for music scholarships in the spring prior to beginning their first year of study. At this time, the faculty make beginning assessments and award scholarships based on musical aptitude and potential for success in the music program. These scholarship auditions are advertised by posters sent to area high schools and churches in early spring. Students at area high schools who indicate an interest in music at Amarillo College are sent a letter of information along with a departmental brochure, and are personally notified by telephone of the upcoming scholarship audition date.

2. As stated above, there are no admission requirements for undergraduate students beginning as music majors; they automatically qualify as freshmen. All freshmen music majors are encouraged to begin the four semester sequence of college level music theory and ear-training. On the first day of fall classes, a pre-test is given in Elementary Theory to determine if the student has the basic musical knowledge necessary to be able to comprehend freshmen-level theory. If a student scores poorly on the pre-test, that student is advised to drop down into a leveling course in music theory called Rudiments of Music in the Fall, or Fundamentals of Music in the Spring. These courses are offered as elective classes for non-music majors, but music majors may take them as leveling courses designed to prepare them for Freshman Theory. They are advised that Rudiments and Fundamentals will not be counted towards their music degree, but must be considered as leveling courses.

In order for a student to achieve advanced, or sophomore standing, the student must complete two semesters of Elementary Theory and Ear Training, with a minimum grade of C; exceptions must be approved by the department chair. The student must also have
successfully completed two semesters of applied music in the principal area, with the performance of two music juries for the entire music faculty, have completed two semesters of ensemble, and have completed two semesters of piano study.

Because of the “open-door” policy of Amarillo College, a significant number of students who begin as music majors do not complete the program satisfactorily. These students have been given the opportunity, however, to see if they can be successful in music, and, even if they do not complete the program, have hopefully been given gratifying experiences in musical endeavors. Other students transfer successfully to other institutions before completing our program.

3-6 Not applicable to community colleges.

RETENTION
7. Specific policies dealing with retention have not been developed by the music department at this time. The department seeks to encourage students in the study of music, without falsely encouraging those who do not show an aptitude for musical study or are not able to commit to the responsibilities of a music major.

8. Not applicable to community colleges.

ADVISEMENT
9. Music majors are generally advised by the department chairman and the faculty member most directly involved in the student’s performance area. Amarillo College also has an Advising and Counseling Center which advises students, but the department encourages the counselors to send prospective music majors directly to the department whenever possible. Fine Arts Administrative Assistant Janice Easterday is also authorized to advise music majors.

RECORD-KEEPING
10. Most student records are now kept on the computer network mainframe, including all transcript information. Copies of advising recommendations, scholarship information, and miscellaneous papers are kept on file in the Fine Arts Administrative Assistant’s office. Jury repertoire and critique sheets for each semester are kept by individual instructors for each student.

Areas for Improvement
No areas for improvement regarding recruitment, admission, retention, advisement, and record-keeping surfaced in the preparation of the self-study.
J. PUBLISHED MATERIALS

1. The Amarillo College General Catalog is the main publication which contains all pertinent information associated with the work of the music department. Degree plans for all degrees offered in music are given on p. 66 of the 1998-1999 catalog, and course descriptions of all classes offered by the music department are given on pp. 125-127 of the same catalog. In addition to the catalog, a departmental brochure, revised and produced in Fall, 1998, provides pertinent information for inquiring students. A web-site page for the department was produced by one of the music faculty several years ago, but has not been updated recently.

2. Appendix III contains the following promotional materials used in the student recruitment process:
   • Departmental brochure (Fall, 1998)
   • Scholarship posters (Spring 1999 and Spring 1998)
   • General information letter, sent to all students who request information
   • Two sample scholarship offer letters
   • Scholarship contract
   • Summer “follow-up” letter to incoming scholarship students

Areas for Improvement

No student handbook for the music department currently exists; the development of a comprehensive handbook would be beneficial to students, and has been discussed frequently by the music faculty. Also, problems with the use of our web-site page need to be worked out.
K. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS

The Amarillo College Music Department has a long history of being vitally involved in the arts in Amarillo and the surrounding Texas panhandle:

1. Amarillo Opera, Inc.
   Amarillo Opera, Inc., a professional opera company, is a direct outgrowth of our music department’s opera workshop program. Founded by voice professor/opera workshop director Mila Gibson, its mission is “To bring live, community based opera to ALL residents of the Texas Panhandle, to nurture and encourage local talent, and to use the all-inclusive art form of opera as a tool to help build community.” Our students gain invaluable experience in comprimario roles, as chorus members, or as backstage workers, while professional singers, usually with ties to the Texas panhandle, perform the lead roles. For the past several years, major performances have been held at the Amarillo Civic Center; prior to this, performances were usually held in the Concert Hall. Students and community members enroll in Opera Workshop, a class offered for college credit or continuing education credit by the department.

   Amarillo Opera’s outreach program involves our students in performances of opera scenes and shorter operas in communities across the panhandle such as Claude, Panhandle, Hereford, Canyon, Dalhart, and Pampa. Through the “ARTS, An Alternative” program, our students receive a stipend for tutoring students in arts activities at various centers in economically challenged areas around the city. The annual “Lift Every Voice” concerts for the past five years have encouraged community people of different races to come together to share a mutual love of gospel music.

   In addition to the many scholarships offered by the music department, Amarillo Opera offers a tremendous amount of additional scholarships to deserving students to help them complete their education; in 1998 alone, more than $60,000.00 was awarded.

2. Amarillo Civic Chorus
   The Amarillo Civic Chorus is an community adult chorale which has been affiliated with and sponsored by Amarillo College since its inception in 1981, consisting of people from the Amarillo community such as church choir members and directors, public school music teachers, college students, business professionals, physicians, lawyers, and homemakers. All members enroll in “Choral Union” either for college credit or continuing education credit. The chorus has always been directed by Amarillo College’s choral director, currently Dr. Steven Weber (previous directors have been Richard Nance and George Biffle). It performs two to four times per year, and at least one performance per year is with the Amarillo Symphony Orchestra or the Randel Chamber Orchestra.

3. Radio Days Orchestra
   This group, playing primarily “big-band” music of the 1930's and 1940's, performs regularly around Amarillo at places such as the Senior Citizens Center and the NAT
Ballroom. It is open to students and community members on an audition basis, and is offered for college credit or continuing education credit.

4. Chamber Orchestra
   The Amarillo College Chamber Orchestra, which performs several times per semester, offers both college students and community members the opportunity to perform in an orchestra. Deserving college and preparatory students are often invited to perform as soloists with the ensemble.

5. Community Band/Wind Ensemble
   Our newest ensemble, which performs several times per semester, offers college students and community members the opportunity to perform in a concert band, and has been extremely successful in a relatively short amount of time.

6. In addition to the above mentioned performing opportunities offered through the music department, the faculty is extremely involved in various aspects of the musical life of Amarillo. Beverly de la Bretonne, Jim Rauscher, Alan Wenger, and Jim Laughlin are members of the Amarillo Symphony Orchestra. Steven Weber and Jim Rauscher are choir directors for their respective churches. Faculty and student groups perform regularly at area schools and churches. Faculty members are frequently called upon as clinicians and to adjudicate local contests and festivals; they also serve on various local boards, and as consultants. They attend performances by area high school ensembles, as well as regional University Interscholastic League (UIL) meetings.

L. MULTI-CAMPUS PROGRAMS
   Not applicable.

M. OPERATIONAL STANDARDS FOR INDEPENDENT, POSTSECONDARY MUSIC UNITS WITHOUT REGIONAL OR OTHER INSTITUTIONAL ACCREDITATION
   Not applicable.

N. OPERATIONAL STANDARDS FOR PROPRIETARY INSTITUTIONS WITHOUT REGIONAL ACCREDITATION
   Not applicable.
II. INSTRUCTIONAL PROGRAMS
   A. NON-DEGREE GRANTING PROGRAMS (NOT APPLICABLE)

   B. ASSOCIATE DEGREE PROGRAMS

Standards for the Music Major Transfer Program
1. Refer to the NASM Handbook, Standards for Community/Junior Colleges, “Standards for the Music Major Transfer Program,” and relate the music unit’s overall objectives and practices to NASM standards for:

   a. Basic Musicianship
      i. Programs for developing skills and basic understanding of musical properties such as rhythm, melody, harmony, timbre, texture, and form.

      These skills are developed primarily in the four semester sequence of freshman and sophomore music theory and ear training courses, although these basic skills are also taught in every class dealing with study or performance of music. Music in Theory and Practice, Vol. 1 and 2, by Bruce Benward and Gary White, are the texts used for music theory, and Introduction to Sightsinging and Ear Training/Advanced Sight Singing and Ear Training, by Bruce Benward, Maureen A. Carr and J. Timothy Kolosick, are used for ear training. The “moveable do” and “la-based minor” system of solfeggio is taught. Two semesters of leveling course work in music theory are offered for students who do not have sufficient skills to begin freshman theory, entitled “Rudiments of Music (Music 3293)” and “Foundations of Music (Music 3333).” The Fine Arts Media Center offers a variety of software programs for individual drill of specific aspects of theory; the primary program used is GUIDO, which contains lessons in intervals, melodies, chord qualities, harmonies, rhythms, and rhythmic melodies. Students are required as part of each music theory class to spend one to three hours per week in the media center working on drills. Besides the theory course work, required skills are developed in two semesters of music literature, two semesters of piano class, and four semesters of applied music. In particular, the music literature text, The Enjoyment of Music, 7th Edition, by Joseph Machlis, begins with a unit on the elements of music, and includes other sections on form and matters of sound in other parts of the text. Finally, nearly all music majors take four semesters of a one-credit course entitled “Fine Arts Seminar,” in which students are required to attend at least 10 performances per semester, complete weekly listening assignments, write critiques, and are given an opportunity to perform in student recitals. This course is not required for graduation, but is strongly encouraged as the best method of proving that the student satisfactorily completed recital attendance requirements while at Amarillo College.

      ii. Repeated opportunities for enacting in a variety of ways the roles of listener, performer, composer, and scholar, by responding to, interpreting, creating, analyzing, and evaluating music.
A full-time music major at Amarillo College has the opportunity of developing these roles on a daily basis in the combination of music classes generally taken. Listening skills are developed in applied lessons, ensemble rehearsals, music literature classes, and theory/ear training, as well as lab time spent by the students in the media center. Performance skills are developed in applied lessons, ensemble rehearsals, and piano classes. Compositional skills are developed primarily in music theory classes, with extensive part-writing requirements beginning in the second semester, and composition projects required in the second and fourth semesters. Scholarly endeavors are developed within music literature, for which a major paper is required each semester, in small research projects for “Fine Arts Seminar,” in the development of analyzation skills in music theory, and through applied lessons.

iii. A repertory for study that includes various cultures and historical periods.

In applied lessons, students are taught representative literature from the major historical periods of western music, applicable to their particular area. Voice students study literature in Italian, German, English, and occasionally French, and also study spirituals. Music literature includes a unit on popular styles of music, including jazz, musical theater, rock, and the global scene, as well as “27 illustrated Cultural Perspectives scattered throughout the text, which offer insights into diverse cultures and societies.” (From text jacket). Ensemble groups perform literature from various cultures; for instance, the Concert Choir has performed folk songs from Cuba, Samoa, Japan, and Africa over the past several years, as well as more traditional choral works. The Jazz Ensemble studies many different forms of jazz composition from the past century. Amarillo Opera has presented diverse cultural offerings ranging from a Spanish Zarzuela to an annual concert of spirituals and gospel music. A hand-drum class offered during 1997-1998 explored many non-western types of rhythms.

b. Performance

All music majors are required to take applied lessons in their major area, for one hour per week, for a minimum of four semesters. The focus of the applied lessons is the acquisition of adequate technical skills, and development of an ever increasing level of musical artistry, by a thorough study of representative pieces of music from different historical periods and styles, written for that particular instrument or voice; technical studies such as vocalises, scales, arpeggios, and chord progressions are also an integral part of the applied lessons. All music majors also study piano as a secondary instrument for a minimum of four semesters, either taking piano class for two semesters followed by applied lessons for one-half hour per week for two semesters, or four semesters of applied lessons. The focus of the piano instruction is the development of basic technical skills, sight-reading skills, harmonization, basic improvisation, and repertoire. Piano majors must take four semesters of another instrument/voice as a secondary area.
All music majors must perform a jury examination for the entire music faculty at the end of each semester of study, in both their principal and secondary areas (except for students in piano class). The students perform a minimum of two works in their principal area, one of their choice, and one of the jury’s choice, from a prepared list created by their individual studio (applied) teacher. These jury examinations traditionally take place on the first day or two days of final exams. Each faculty member assigns a numerical grade for the performance, then grades are averaged together to form a composite jury grade. The individual applied teacher then factors the jury grade into the final grade for each student.

All music majors must take and pass the piano proficiency exam prior to completion of their fourth semester of piano instruction. The exam includes major/minor scales and chord progressions in all keys, performance of a technical exercise by Hanon or Czerny, sight reading of a simple piano piece, sight reading of single lines of a vocal score, and two memorized repertoire pieces. Students failing or not completing the proficiency exam receive an incomplete or failing grade for the fourth semester.

All music majors are required to be a member of at least one ensemble each semester for at least four semesters. Ensembles include Concert Choir, Jazz Choir, Amarillo Civic Chorus (Choral Union), Opera Workshop, Chamber Orchestra, Chamber Music (includes String Quartet, Jazz Combo, Woodwind Quintet, Brass Quintet), Jazz Ensemble, Lab Band, Radio Days Orchestra, Guitar Ensemble, and Community Band/Wind Ensemble. All ensembles are conducted by full-time music faculty members (with the exception of Guitar Ensemble), who are extremely competent musicians in their particular fields, and the ensemble program as a whole reflects a serious, artistic approach, striving for the highest possible level of musicianship from each particular group. Each ensemble presents at least one public performance per semester. The success of our artistic endeavors is evidenced by the high level of community support, both financially and with attendance, at our performances, such as operas, choir concerts, band/orchestra concerts, jazz ensemble dances/concerts, etc.

Sight-reading skills are developed to varying degrees in the applied lessons, sight-singing components of ear-training courses, in piano classes, and in the various ensembles.

Evaluation of student achievement in performance comes from jury examinations, already discussed. Students are also given opportunities to perform in student recitals, offered four or five times per semester through “Fine Arts Seminar.” Every music major is expected to perform at least once per semester on student recital. Applied teachers also hold studio classes for their own students.
c. Basic Analysis

Music majors learn to analyze from a harmonic perspective throughout the four semester sequence of music theory. Analysis from a stylistic and historical perspective is discussed in-depth throughout the music literature curriculum. All music majors are expected to attend a minimum of 10 performances of their choice per semester. The “Fine Arts Seminar” course requires students to write several critiques of concerts which they attend, thus encouraging them to learn to develop a deeper understanding of what they are hearing. This course also offers “informances” from visiting guest artists who are in town to perform with the Amarillo Symphony Orchestra, several times per semester, giving students an opportunity to meet and ask questions of professional performers.

d. Music Education

Students currently enrolled in the music education transfer curriculum are provided with four instrumental technique classes, each of which is offered once per year: String class, upper strings (Music 4231); String class, lower strings (Music 4241); Woodwind Class (Music 4331); and Brass Class (Music 4031). Beginning in Fall, 1999, Amarillo College will no longer offer a separate degree in music education, so these classes will most likely be phased out, or offered only as needed.

e. General Studies

Currently, all music majors are required to take the following general studies courses to receive a degree from Amarillo College:

- Freshman Composition I and II (English 3043/3053)
- History of the United States I and II (Hist 3373/3383)
- Government of the United States (Govt 4333)
- Government of Texas and the U.S. (Govt 4343)
- Speech (Interpersonal Communication, Public Speaking, or Business and Professional Speaking)
- Math (College Mathematics, Contemporary Mathematics, or College Algebra are the most frequently taken)
- Natural Sciences, any two natural lab-science courses from approved list; OR Modern Language, two courses (in place of Natural Sciences)
- Physical Education, any two activity courses

The Texas State Legislature recently mandated a new, 42 hour core curriculum which will impact every degree program offered by Amarillo College. These changes must be in place for the Fall, 1999 semester. Specific decisions regarding these changes were not finalized until January of 1999. A new curriculum for music degrees has been formulated which incorporates all necessary changes, and will be discussed in detail later in this document. The general education core curriculum for music degrees beginning in 1999 is shown on the next page:
Freshman Composition I and II (English 3043/3053) (no change)
History of the United States I and II (Hist 3373/3383) (no change)
Government of the United States (Govt 4333) (no change)
Government of Texas and the U.S. (Govt 4343) (no change)
Speech (Interpersonal Communication, Public Speaking, or Business and Professional Speaking) (no change)
Math (College Mathematics, Contemporary Mathematics, or College Algebra are the most frequently taken) (no change)
Natural Sciences, any two natural lab-science courses from approved list (students will no longer have an option between Natural Sciences and Modern Language)

New components:
Humanities (includes any one course in Humanities, Philosophy, English Literature, or 2nd year Modern Language)
Social/Behavioral Science (includes any one course in Anthropology, Economics, Geography, History, Psychology, or Sociology)
Visual/Performing Arts: up to 6 credits of course work from the major discipline, such as Ear Training/Theory, Applied Lessons, or ensembles could be used to satisfy this component of the core curriculum
Physical Education, any two activity courses (no longer required)

f. Describe any evaluative procedures used in areas other than performance, e.g. comprehensive examination, screening process for admission to sophomore status, etc.

All students enrolled in first semester Elementary Theory or Rudiments of Music take a theory pre-test on the first day of classes, to determine their readiness for college-level theory. Students who score poorly are encouraged to take Rudiments of Music; however, any student, regardless of pre-test score, is allowed to remain in Elementary Theory if they so choose. The final exam for second semester Advanced Theory is considered a comprehensive exam for the theory sequence. Students successfully completing their second semester jury examination in their applied area are allowed to enroll in sophomore level applied lessons the following semester.

Curricular Programs and Procedures

1. Describe and evaluate the requirements, provision, and procedures for continuing review and appraisal of curricular offerings, both individually and in the aggregate. Discuss any specific policies for reviewing courses and curricula for continuation or deletion.

Every program at Amarillo College undergoes a comprehensive formal program review on a division-wide basis every five years. Program review is designed to ensure that the institution is successfully and effectively meeting the various needs of its student constituency. The program review committee for each division is headed
by the division chair, who is responsible for coordinating and conducting the program review process. The division chair appoints committee members which include department chairmen, program coordinators, selected faculty from the division, and two faculty members from outside the division. Each program completes a departmental/program review outline, an extensive document which serves as the primary instrument in the review process. Outlines from all of the programs are then used to develop a divisional program review report. The finalized divisional program review report is sent to the Institutional Program Review Committee which serves as a hearing body to analyze and review the report. Recommendations made by the institutional committee may be for program expansion, improvement, retrenchment, or termination. The last program review completed by the Music Department took place during the 1994-1995 academic year.

Individual curricular offerings are reviewed both within the scope of the program review, and during departmental meetings as needed.

The entire document entitled “Amarillo College Program Review: Policy and Procedures,” is contained in Appendix A. A complete copy of the 1994-1995 Music Department Program Review will be available to NASM evaluators during their site visit.

2. **What are the procedures for initiating: (a) a new course, (b) a new curriculum?**

   a. Any revisions to an existing curriculum, including the initiation of a new course, must be prepared according to 1) Coordinating Board Technical Education Program Guidelines, 2) Procedure/Checksheet for Curriculum Revision, and 3) Criteria for Programs and Courses. Documents 2 and 3 are contained in Appendix A. To summarize this preparation, the revision form should contain a concise statement of the request, a brief statement of the reason for the revision, the affect of the revision on faculty, staff, facilities, support areas, income projections, and program promotion/recruitment, and a projected course syllabus. The proposal must then be approved successively by the division chair, the Vice President/Dean of Instruction, the Registrar, and finally the Academic Affairs Committee of the college, which makes the final decision as to whether or not the course or revision is approved.

   b. The procedure for approval of a new curriculum is similar to that outlined above for revisions/new courses, except that there is a Procedure/Checksheet for Addition of a New Program which must be followed. Academic Affairs Committee recommendations to establish (or discontinue) programs are presented to the Board of Regents. Programs approved by the Board are then submitted to the Texas State Coordinating Board for state approval.

The entire document entitled “Amarillo College Policy and Procedures for Curriculum Revision and Establishment of New Programs For Transfer and
Occupational Programs,” which contains checksheets and forms mentioned above, is contained in Appendix A.

Individual course numbers will be changing in accordance with a voluntary Texas common course numbering system beginning with the 1999-2000 catalog. A copy of the revised course description section is contained in Appendix A, on pp. 216-218.

3. Describe the extent to which regional needs and resources have an impact on curricular offerings.

Amarillo College Department of Music attempts to be very aware of our community's needs, and strives to meet those needs which we are able to address. Opera Workshop has an outreach program to the area schools, in which short operas and scenes are presented to encourage interest in the arts. The Amarillo Civic Chorus provides the main choral group to perform with the Amarillo Symphony Orchestra in major choral works. The Radio Days Orchestra was created because of the obvious desire by the community for a group that would play familiar “big-band” music. Our department helped to create the Amarillo Boy Choir, and sponsored that group until they were strong enough financially to be on their own. We have offered one-time workshops for piano teachers, elementary music teachers, clinics for All-Region/All State high school vocalists, and hosted All-Region Jazz Bands. Our course on Computer Music Applications for Windows has been taken by area church music directors and area school teachers.

4. Present the policies used for granting credit in the music unit, including the meaning of a credit hour.

The Amarillo College General Catalog, p. 19, states that:

Academic credit at Amarillo College is granted on the basis of semester hours. In general, a semester hour of credit is given for passing work in one lecture period of 50 minutes each week, two to four laboratory hours each week, or four to 16 clinical hours each week for 16 weeks.

Credits for Music department courses follow this definition, with the following exceptions:

• 2 semester hours are given for Music Theory and Music Literature, which each meet 150 minutes per week.
• 1 semester hour is given for Ear Training, which meets 150 minutes per week.
• 1 semester hour is given for each ensemble, regardless of the number of hours of rehearsal per week.
• 1 semester hour is given for applied lessons meeting 30 minutes per week
• 2-3 semester hours are given for applied lessons meeting 1 hour per week.
5. Curricular tables for each emphasis of every undergraduate curriculum are provided in Appendix IV:
   1. Associate in Arts in Applied Music
   2. Associate in Science in Applied Music
   3. Associate in Science in Music Education
   4. Associate in Science in Music (new proposed name for music degree, which will replace the above three degrees, beginning with the Fall 1999 catalog)

6. For each area of emphasis, answers to items “a-f,” listed on p. 60 of Procedures for Institutional Membership, are given below; numbers correspond to the above list.

1a. **Associate in Arts in Applied Music**, a program intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in music. Students planning to be performance majors in their particular emphasis, particularly vocalists (because of the modern language requirement) as well as students planning to pursue degrees in music therapy or music business, generally pursued this degree.

1b. Curriculum is in full compliance with all NASM standards for the degree.

1c. Students who complete the music curriculum or portions of it have transferred with a high degree of success to various institutions to continue work towards a baccalaureate degree. There is no formal means for evaluating the results of the program, other than the success of our students in their transfer institutions.

1d. Strengths of the program include a highly motivated, talented faculty, who are all excellent teachers, willing to help students in any way possible, small classes with an excellent student/faculty ratio, and a strong curriculum. We are especially strong in preparing weaker students, with poorer backgrounds both financially and musically, to be successful in music. Areas for improvement include the necessity for continually updating our technology so as to best serve our students.

1e. Traditionally, very few students graduate from the program, because they choose to move on to a four-year institution before they complete their degree. However, our department is able to provide these students with an education they otherwise would not be able to obtain, and they are able to successfully compete at the upper undergraduate level.

1f. Theory faculty will meet as needed to examine new software programs which could provide more benefits.

2a. **Associate in Science in Applied Music**, a program intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in music. This degree is nearly identical with the above mentioned Associate in Arts in Applied
Music; the sole difference is that students pursuing an Associate in Arts degree would take 6-8 semester hours of Modern Language, and students pursuing an Associate in Science degree would take 6-8 hours of Natural Science instead. There is no difference in the music portion of the curriculum between the two degrees, and the two degrees share the same “major code” assigned by the college; students in this major would receive an A.A. or A.S. degree depending upon their choice of science classes or modern language classes. Instrumental performance majors sometimes have chosen the option of taking science courses rather than modern language. Students planning to be performance majors in their particular emphasis, as well as students planning to pursue degrees in music therapy or music business, generally pursued this degree.

This particular degree has not been listed in the NASM directory under Amarillo College, most likely due to an oversight. The 1988 Self-Study prepared for our successful reaccreditation process in 1989 does mention it as a separate degree plan (p. 3), but it did not end up being listed separately in other places in the document. Regardless, it will no longer be listed as a separate degree plan because of the impending change in Fall, 1999, to one music degree plan, the Associate in Science in Music.

2b. Curriculum is in full compliance with all NASM standards for the degree.

2c. Students who complete the music curriculum or portions of it have transferred with a high degree of success to various institutions to continue work towards a baccalaureate degree. There is no formal means for evaluating the results of the program, other than the success of our students in their transfer institutions.

2d. Strengths of the program include a highly motivated, talented faculty, who are all excellent teachers, willing to help students in any way possible, small classes with an excellent student/faculty ratio, and a strong curriculum. We are especially strong in preparing weaker students, with poorer backgrounds both financially and musically, to be successful in music. Areas for improvement include the necessity for continually updating our technology so as to best serve our students.

2e. Traditionally, very few students graduate from the program, because they choose to move on to a four-year institution before they complete their degree. However, our department is able to provide these students with an education they otherwise would not be able to obtain, and they are able to successfully compete at the upper undergraduate level.

2f. Theory faculty will meet as needed to examine new software programs which could be of more benefits.
3a. **Associate in Science in Music Education**, a program intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in music. Students planning to be music educators generally have pursued this degree.

3b. Curriculum is in full compliance with all NASM standards for the degree.

3c. Students who complete the music curriculum or portions of it have transferred with a high degree of success to various institutions to continue work towards a baccalaureate degree. There is no formal means for evaluating the results of the program, other than the success of our students in their transfer institutions. Many of these former students have become successful music educators, both in this area and elsewhere.

3d. Strengths of the program include a highly motivated, talented faculty, who are all excellent teachers, willing to help students in any way possible, small classes with an excellent student/faculty ratio, and a strong curriculum. We are especially strong in preparing weaker students, with poorer backgrounds both financially and musically, to be successful in music. Areas for improvement include the necessity for continually updating our technology so as to best serve our students. Currently, music education majors are required to take four instrumental methods classes, or appropriate substitutes, in order to graduate. This creates a difficult situation for some students to complete the degree.

3e. Traditionally, very few students graduate from the program, because they choose to move on to a four-year institution before they complete their degree. However, our department is able to provide these students with an education they otherwise would not be able to obtain, and they are able to successfully compete at the upper undergraduate level.

3f. Because of the recent legislative mandate to establish a 42 hour core curriculum, which by necessity limits the amount of hours remaining for classes in the major area, the music department has decided to replace our current three degree plans with one degree plan, no longer offering a separate applied music or music education emphasis. This degree will be called: “Associate in Science in Music.”

4a. **Associate in Science in Music**, a program intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in music. Replaces the Associate in Arts in Applied Music, Associate in Science in Applied Music, and Associate in Science in Music Education degrees currently offered, beginning in Fall 1999 catalog. Students beginning as a music major prior to Fall 1999 may choose to complete their program under their original plan or change to the Fall 1999 plan. All students declaring music as a major will pursue this degree plan, whether they plan to pursue a bachelor’s degree in performance, education, therapy, business, pedagogy, or other emphasis.
4b. Curriculum is in full compliance with all NASM standards for the degree. The differences between this degree plan and the current degree plans are as follows: Associate in Arts/Science in Applied Music required 12 semester hours (3 semester hours for 4 semesters) of applied lessons; Associate in Science in Music requires 8 semester hours (2 semesters hours for 4 semesters) of applied lessons. Associate in Science in Music Education required 4 semester hours of instrumental methods classes (4 classes); the Associate in Science in Music has no requirement for methods classes. These are the only changes being made.

4c. Students who have completed the music curriculum or portions of it have transferred with a high degree of success to various institutions to continue work towards a baccalaureate degree. There is no formal means for evaluating the results of the program, other than the success of our students in their transfer institutions.

4d. Strengths of the program include a highly motivated, talented faculty, who are all excellent teachers, willing to help students in any way possible, small classes with an excellent student/faculty ratio, and a strong curriculum. We are especially strong in preparing weaker students, with poorer backgrounds both financially and musically, to be successful in music. Areas for improvement include the necessity for continually updating our technology so as to best serve our students.

4e. Traditionally, very few students have graduated from any of the degrees in the program, because they choose to move on to a four-year institution before they complete their degree. However, our department is able to provide these students with an education they otherwise would not be able to obtain, and they are able to successfully compete at the upper undergraduate level.

4f. Theory faculty will meet as needed to examine new software programs which could provide more benefits.

A copy of the degree description for the Associate in Science in Music, as it will appear in the 1999-2000 Amarillo College Catalog, appears in Appendix A on p. 215. This will replace the entries in the current catalog on p. 66.
7. **Present a table showing undergraduate music major grade distribution for your latest completed term.**

Percentages presented below are given for the Fall, 1998 term

<table>
<thead>
<tr>
<th>AREA OF STUDIES</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
<th>Pass/Fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td>82.6</td>
<td>15.2</td>
<td>2.17</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Theory, History, Literature</td>
<td>43.9</td>
<td>29.3</td>
<td>12.2</td>
<td>12.2</td>
<td>2.44</td>
<td></td>
</tr>
<tr>
<td>Music Education</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>88.3</td>
<td>5.56</td>
<td>3.7</td>
<td>1.85</td>
<td>.62</td>
<td></td>
</tr>
<tr>
<td>Other (Music Only)</td>
<td>72.9</td>
<td>18.8</td>
<td>8.33</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

8. **Discuss the following points in relation to programs in community/junior colleges for students who plan to transfer to a senior college without meeting the requirements for one Associate degree.**

a. **Describe and evaluate the process by which students are admitted to the music unit as music majors.**

Because of Amarillo College’s “open-door” policy regarding admission, any student desiring to declare music as a major may do so. However, the majority of music majors audition for a music scholarship in the spring or summer prior to beginning their course work, giving the faculty an opportunity to assess their potential. Because the department is fortunate to have sufficient scholarship funds available, any student auditioning who displays the potential for success in the field of music is offered either a full or partial scholarship.

As already discussed, all students enrolled in Elementary Theory or Rudiments of Music take a pre-test on the first day of class to determine their readiness for college-level music theory. All students enrolling in applied lessons are expected to perform for their individual teacher at the first lesson, so that an assessment of ability can be made.

b. **What screening processes are applied after a student is admitted to the program?**

The primary screening processes used are the jury examinations, already mentioned, and the final exams in respective music courses. Students who receive a failing grade in applied lessons or in a music theory/ear training course are not allowed to proceed to the next class, but must retake the same class; those receiving a “D” generally must
repeat the class, except if the instructor gives permission to move on to the next class.

c. *How and by whom is counseling of non-degree transfer students handled?*

They are handled in the same manner as students receiving degrees. All students are counseled by the department chair, and by counselors from the Advising and Counseling Center as needed. The department chair will write any requested letters of recommendation or release of scholarship notification, as needed. If students experience any problems in transfer, they are encouraged to notify the department chair, who work to resolve the problem.

d. *What is the music unit’s relationship with the institutions to which students transfer?*

In general, Amarillo College has a strong relationship with transfer institutions, with relatively few problems in transfer. Amarillo College is a member of the Texas Association of Music Schools (TAMS), along with a majority of Texas public and private higher institutions of learning, including the schools to which our students usually transfer. A common transfer curriculum in music was drafted by TAMS and approved by the Texas Coordinating Board in 1981. This transfer curriculum is currently undergoing revision due to changes mandated by the state legislature for the general education core curriculum. All state institutions must abide by the terms of the transfer curriculum and accept all approved credits taken at any state institution. Private institutions belonging to TAMS also agreed to accept the 1981 transfer curriculum as its basis for accepting transfer students.

There will always be a variety of problems associated with students transferring from one institution to another. However, in general, our students have not encountered major difficulties in transferring, both in-state and out-of-state.

C. **BACCALAUREATE AND GRADUATE DEGREES (Not Applicable)**

D. **MUSIC STUDIES FOR THE GENERAL PUBLIC**

1. *Describe and evaluate your objectives, policies, and programs concerning music in general studies.*

Part of our departmental mission statement declares that we will provide “...elective courses for the non-music major, musical training for younger students, and performance opportunities in various ensembles for students and members of the community.” Amarillo College has a variety of offerings to accomplish this mission.

   a. As mandated by the Texas Legislature as part of the new 42-hour core curriculum, all college students pursuing an undergraduate degree will be required to take a
minimum of 3 semester hours in the Visual or Performing Arts, beginning in Fall 1999. At Amarillo College, they can fulfill this requirement by taking one of the following courses, worth 3 semester hours: Music Appreciation, American Music (a new course offering for Fall 1999 which will survey various styles of music in America including jazz, ragtime, folk, rock, and contemporary art music, as well as from historical periods of American culture), Rudiments of Music or Foundations of Music. They may also fulfill this requirement by taking any combination of applied lessons, ensembles, or other music classes such as Piano Class, Voice Class, or Guitar Class.

b. Professional musicians in the area may continue their applied studies with one of the faculty; voice and string students in particular, even those with Masters degrees, have continued to study voice privately with a faculty member, or pursue a Suzuki Teacher Training certificate through Mrs. De la Bretonne. These professionals also might take our Computer Music Applications for Windows course to gain skills in music technology.

c. Non-music faculty and administration frequently attend performances given by the music department, and ensembles perform for various functions college-wide. In the past, faculty seminars have been offered for non-music faculty in various areas of music appreciation, such as jazz, music of the cinema, far-eastern music, and the music of Aaron Copland. The music faculty has performed several times for Faculty Forum, a meeting open to all faculty on campus.

d. The local community also supports our department extremely well in its attendance at public concerts by students and faculty, by participation in ensembles such as Amarillo Civic Chorus (Choral Union), Opera Workshop, Orchestra, Community Band, Jazz Ensemble, and Radio Days Orchestra, and in taking applied lessons or other course work for enrichment. Parents of students enrolled in the Suzuki string program are required to take 1 or 2 semesters of String Development.

e. The local media gives excellent coverage to Amarillo Opera and Amarillo Civic Chorus events. Student and faculty performances will generally merit a short article in the newspaper, if information is sent in time to the college’s Office of Public Relations. The newspaper also sponsors a phone line called “In-Touch,” whereby anyone can use a telephone to receive a pre-recorded message pertaining to upcoming activities. Each major arts entity, including Amarillo College, has a separate extension number; messages are recorded by Janice Easterday, Fine Arts Administrative Assistant.

f. Several faculty members have been involved in arts and arts education policy development. Mila Gibson has served as a performing arts panelist on the Texas Commission on the Arts from 1994 to 1996, and has had articles published in four different publications from TCA, was the keynote speaker for a meeting of
university fine arts administrators, and was a presenter at Opera America’s annual
convention last year, speaking on community arts outreach. Jim Rauscher has
been a member of the board of Greater Southwest Music Festival, an independent
music festival held in Amarillo for the past 30 years which involves more than
5,000 students, and is a former member of the board of the Amarillo Symphony
Orchestra, where he chaired the Education committee and was very involved with
the Amarillo Youth Symphony Orchestra. Beverly de la Bretonne has been
involved in the Suzuki movement for many years, and is a much sought-after
clinician around the country.

2. List all music courses offered specifically for students not majoring in music. Give
the enrollment in each course for each of the last three years. For each course, give
the instructor’s name and rank.

<table>
<thead>
<tr>
<th>Course</th>
<th>1998</th>
<th>1997</th>
<th>1996</th>
<th>Instructor’s Name/Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Appreciation</td>
<td>17</td>
<td>8(S)</td>
<td>11(S)</td>
<td>Wenger, Instructor</td>
</tr>
<tr>
<td>String Development</td>
<td>5</td>
<td>10</td>
<td>24</td>
<td>de la Bretonne, Assoc. Prof.</td>
</tr>
<tr>
<td>Guitar Class</td>
<td>36</td>
<td>34</td>
<td>36</td>
<td>Thompson, part-time inst.</td>
</tr>
<tr>
<td>Voice Class</td>
<td>13(S)</td>
<td>13(F)</td>
<td>33</td>
<td>Easterday, part-time inst.</td>
</tr>
</tbody>
</table>

Numbers indicate combined total for Fall and Spring Semesters during the particular
year, unless offered only during the Fall (F) or Spring (S).

3. What is the institution’s policy with respect to enrollment of non-majors in (a) private
studio instruction, (b) ensembles, and (c) courses intended primarily for music
majors?

Non-music majors are invited and encouraged to enroll in any course for which they
meet the prerequisites. They are allowed to sign up for private instruction in any area
as space permits; music majors are placed in open spaces first. There has not been
any difficulty accommodating non-majors wishing to study privately. Non-majors are
allowed to participate in all ensembles based upon auditioning for that ensemble;
scholarships are available for non-majors who participate in ensembles. Non-majors
are also allowed to enroll in courses intended primarily for music majors, such as
music theory or ear-training.

Areas for Improvement
The music department is meeting its mission of providing music studies for the general
public; however, more can always be done.
E. PERFORMANCE

The Music Department strives to give each student the opportunity to reach an ever-increasing level of artistry, both technically and musically, in their performance area. All students are given frequent opportunities to perform, in weekly applied lessons, ensemble rehearsals, studio classes, student recitals, public ensemble performances, and jury examinations. Outstanding performers chosen during Fall jury examinations are invited to perform on a Student Honors Recital during the spring semester. Students are also given numerous opportunities to develop critical listening skills through attendance at guest artist recitals, faculty recitals, Amarillo Symphony/Randel Chamber Orchestra concerts, Suzuki recitals, etc. Vocal students have the opportunity to perform in fully-staged productions of major operas, generally as members of the chorus, but also in minor roles. These students also perform frequently in outreach programs to the area schools. Concert Choir performs at many of the area high schools each spring. String students are invited to audition for the Amarillo Symphony Orchestra; if selected, they received a scholarship in addition to regular per-service pay. Currently, one music major successfully auditioned and is a member of the second violin section.

Faculty are not required to perform recitals as a condition of employment; however, all faculty members perform regularly, allowing the students the opportunity to see them practicing their craft. Every faculty member has presented at least one solo recital within the past few years. For the past two years, the faculty has been presented in a joint faculty recital held in conjunction with the Amarillo International Club’s focus on particular countries: Greece in 1998 and Germany in 1997.

The Concert Choir and the Jazz Ensemble go on tour annually, during the spring. The Concert Choir is planning a tour to San Antonio during Spring 1999, and in the past has traveled to Denver, Albuquerque/Santa Fe, Arizona, and New York City. The Jazz Ensemble has appeared at the Wichita Jazz Festival and the Greeley, North Colorado Jazz Festival.

The Concert Hall was recently renovated, with major changes in the design of the stage ceiling and auditorium walls. The faculty is still learning to adjust to the changes made, and trying to find optimal locations on stage for the best sound production. This will be an ongoing problem for the next few years, but will hopefully be solved through experimentation and experience.
F. OTHER PROGRAMMATIC ACTIVITIES

1. Describe and evaluate any goals, objectives, and activities of the music unit involving educational or research institutes, festivals, special service activities, policy studies, special liaisons with other institutions or organizations, etc.

Activities not already discussed elsewhere in this document include:

• Trumpet Symposium. Annual festival of public performances by 2-3 outstanding trumpeters or ensembles, along with master classes for students.

• Choir Festival with Odessa College. For the past several years, the Concert Choirs of Amarillo College and Odessa College have combined for a weekend festival/performance, alternating between Amarillo and Odessa. In February, 1995, the combined choir performed for the Texas Music Educators Association (TMEA) state convention in San Antonio.

• Vocal students compete annually in the National Association of Teachers of Singing (NATS) Texhoma Regional Competition each fall, encompassing all schools in Texas, Oklahoma, and New Mexico; students consistently reach the semi-finals each year, and in 1997, one student placed third overall in the “freshman girls” category. Vocal students also compete each spring in the Panhandle Chapter NATS competition, with many first and second place winners over the past few years.

• Mr. Jim Laughlin, winds professor, has hosted the All-Region Jazz Band workshops, and the All-State Jazz Band Auditions.

• Dr. Steven Weber, Director of Choral Activities, hosts an annual pre-All State Clinic for area vocalists planning to audition for All-State Choir.

• Mr. Jim Laughlin and Mr. Alan Wenger began a band camp on music fundamentals, aimed mainly for middle school students, in June 1998, and plan to offer this camp again in 1999.

• Part-time double bass instructors Inez Wyrick and Donovan Stokes have offered a week-long day camp for double-bass students during June for the past several years.

• Amarillo Symphony Orchestra guest artists come to the campus on the Thursday before scheduled performances to meet with our students through the “Informance” series.

• The Suzuki String Program annually brings in several clinicians to work with the students and to prepare them for their annual recital.

• The keyboard portion of the Greater Southwest Music Festival has been hosted by Amarillo College for many years, until 1998.

• The department sponsors many activities of the Amarillo Music Teachers Association, the local chapter of MTNA, such as theory testing, piano festivals, piano recitals, auditions for various performing groups, solo/concerto contests, etc.

• The department has provided facilities for the annual Young Performers Competition, run by the Amarillo Symphony Guild and offering as grand prize a cash award and appearance with the Randel Chamber Orchestra.
2. *Discuss any new directions or activities being contemplated for the music unit.*

The possibility of creating an endowed chair or chairs has been discussed by members of the music faculty.

A Music Appreciation course in American Music, including jazz, rock, etc., will be offered for the first time in Fall, 1999; it will be taught by Mr. Jim Laughlin.

The Fine Arts Media Center needs new software programs for theory students.
III. Evaluation, Planning, and Projections

A. Policies and Activities

1. What conceptual approaches, management policies, and operational procedures characterize evaluation, planning, and projection efforts in the (a) music unit, (b) parent institution, if applicable? To what extent are evaluation, planning, and projections interrelated?

The music department utilizes a team approach to management. The department chairman sees himself as a facilitator, whose job is to assist the faculty in the performance of their duties, as well as to delineate and clarify what those duties are. Each faculty member is responsible for a key area within the department, and is also expected to assist any other faculty member as needed. The management policy of the department could be described as: “hire the right person, put that person in the right place, and let her or him do their job to the best of their abilities.” The department chairman acts as a liaison to the division chairman, and through him, to the uppermost levels of the institutional administration. Both short and long range plans have been developed for faculty through the Faculty Performance Review Program, for the department through the institutional Program Review and the 1989/1999 self-studies for NASM reaccreditation, and, for the institution, through the “Vision 2000” Academic Master Plan. All of these evaluation processes help to plan and make projections for the future.

2. Describe and evaluate structures available to evaluate student achievement for purposes of music unit improvement. For example, how does the music unit correlate various internal and external indicators of student achievement to produce a composite picture?

Internal structures to evaluate student achievement include scholarship auditions, examinations in music courses, end-of-semester jury examinations, student recital performances, performance in ensembles, and grade reports. External structures indicating student achievement include performance competitions, such as local/regional competitions sponsored by the National Association of Teachers of Singing (where our students consistently perform well) and All-State Community College Band auditions, successful transfer into senior institutions after studies at Amarillo College, and the receiving of scholarships by those transfer students. There is no formal process in place for producing a composite picture of overall student achievement, but the successful transfer of our students, and their subsequent completion of at least a bachelor’s degree in music at a senior institution indicates that we have assisted students to achieve their goals. If a student was successful at Amarillo College, they generally are successful elsewhere; conversely, if a student does poorly at Amarillo College, they often do poorly if they go on.

3. Comment on the frequency, effectiveness, and fulfillment of various planning efforts. For example, what are the primary incentives and hindrances to effective evaluation, planning, and projections?
Each faculty member undergoes the Faculty Performance Review Plan (FPRP) every year for the first five years, then every other year after that. A major section of the FPRP is the development of a plan of activities for the future, and an evaluation of the previous plan. Our faculty have consistently done an excellent job in fulfilling plan expectations, and in projecting new ones. The primary incentive to effective evaluation, planning, and projection is the striving for new goals and the sense of accomplishment which comes with achieving those goals. The primary hindrances are time constraints and everyday demands of teaching, which can make it difficult to plan very far ahead.

Each fall, the department chairman is required to submit a list of departmental goals to the division chairman for the coming year. These goals form a major part of the planning and projections for the upcoming year.

The department undergoes a comprehensive Program Review every 5 years, which has already been discussed in detail on page 31 of this report. This schedule allows for regular evaluation of the program without creating an overwhelming excess of paperwork.

4. Summarize the procedures used in developing the NASM Self-Study. Include the roles played in the self-study process by various concerned constituencies; for example, faculty, staff, administration, governing bodies, students, alumni. How will the report be used in planning for the music unit?

Chairman Jim Rauscher began preparations for the self-study by attending the workshops on “Preparing for NASM Evaluation, Parts I and II” at the Dallas National Convention in November, 1996. The faculty met in May, 1998, to discuss strategies for preparing the sections of the self-study; all faculty were given handouts including information regarding NASM, the handout entitled “A Philosophy for Accreditation in the Arts Disciplines,” and copies of pertinent pages from the NASM handbook including the Code of Ethics and the Standards for Community/Junior Colleges. The faculty met on numerous occasions during the Fall, 1998 semester, including a breakfast meeting and a seven hour “retreat,” for in-depth discussions of each section of the self-study. Dr. Rauscher was the principal writer of the text, and all faculty served as editors. Gene Murray, Media Center supervisor, drafted the “Library” portion of the self-study. Information regarding safety and security was obtained from the Office of Safety and Security. The Registrar’s Office provided information on transcripts, and statistics were gathered by the college statistician, Stan Adelman. Students participated through the regular course evaluations given in November, 1998, and will be performing on the Honors Recital to be presented on Sunday, March 28, as part of the requirements for the on-site visit.

Areas of improvement found through the self-study will form the basis for future planning for the department, forming a major thrust of our work in the near future.
5. Please note any areas for improvement the Self-Study has revealed concerning evaluation, planning, and projections. Describe how these issues can be addressed.

Although many ex-students will return to visit and inform the faculty of their activities after Amarillo College, there is no formal process in place for tracking student achievement after they leave. Methods should be explored to find ways to gather information on whether or not our students continue on and complete a degree in music.

B. Principal Summary of Current Strengths and Areas for Improvement

Major strengths of the Music Department
• Dedicated faculty, each of whom excels in his/her field, and who are passionately committed to their students, to the department, and to the Amarillo community
• Tremendous scholarship opportunities, to attract and assist talented students with up to full tuition/ books/fees scholarships
• Departmental budget which is sufficient to meet most needs
• Excellent facilities
• Positive support from upper administration
• Recognition and respect from the community
• Mutually beneficial relationship with Amarillo Opera and Amarillo Civic Chorus
• Funding for spring tours by Concert Choir and Jazz Ensemble
• Small faculty/student ratio, which allows faculty to spend more time with each student, especially to assist those who are struggling
• Opportunities for students with weak backgrounds to receive extra help in music theory by taking Rudiments of Music and Foundations of Music as leveling courses
• Excellent record and CD holdings in our Fine Arts Media Center, enabling students to listen regularly to a large variety of professional recordings and develop critical listening skills
• Fulfillment of mission to be a center of musical learning and cultural enrichment within the community of Amarillo and the surrounding panhandle of Texas, by its quality, quantity and diversity of offerings

Principal Areas for Improvement in the Music Department (not in a prioritized order)
• A second vocal instructor may be needed in the near future
• A part-time piano instructor would ease the load of the department chairman
• A second part-time guitar instructor may be needed to accommodate the demand for guitar instruction
• The possibility of an endowed chair or chairs within the music department should be explored
• There is no current system in place for requesting expensive equipment items, possibly over several years
• Storage lockers are needed for larger musical instruments used by students
• A music department secretary would alleviate undue stress on the department chairman and rest of the music faculty
• Band Hall needs: carpeting, and a new, safer ramp which is handicap-accessible
• Choir Room needs: Handicap access is dangerous; a railing needs to be placed around it
• Pianos in practice rooms need to be refinished; some need to be replaced
• Practice room doors need windows put in
• Equipment requests have been funded at a low level in the past few years
• Fine Arts Media Center needs: up to 6 more computer work-stations, and new theory software. Needs to be open at least one evening per week, and/or weekends. Score collection needs to grow.
• No student handbook currently exists for the music department
• Problems with the music department’s web page need to be worked out
• No method currently exists for tracking student achievement
• Widely fluctuating room temperatures and dryness will damage instruments over time

C. Music Unit Projections

1. What is the projected future relationship between (a) mission, goals, and objectives and (b) resources, particularly with regard to the size and scope of curriculum and/or program offerings at all levels?

The projected future relationship between resources and missions/goals/objectives appears to be healthy. The institution is financially very stable, and the music department has experienced stability and growth over the past few years, so it seems likely that support for the department will remain strong in upcoming years. One area of potential concern is in voice/opera workshop; as Mila Gibson contemplates retirement in the near future, decisions must be made regarding the role of a future faculty member in regards to private voice, opera workshop, and the relationship with Amarillo Opera. This may well necessitate the division of the current faculty position into two full-time positions, or at the very least one full-time and one half-time position.

2. What potential exists for (a) changing mission, goals, and objectives, (b) changing methods for developing, explaining, and evaluating mission, goals, and objectives?

The potential for change always exists; however, our present mission, goals, and objectives appear strong, clear, and comprehensive enough at the present time, and will hopefully be adequate for some years to come. Any reason for changing methods for developing, explaining, or evaluating our mission, goals, and objectives would most likely be driven by an institutional or accrediting
agency’s change in directives; none is anticipated at this time.

3. **What do your projections reveal about the adequacy and stability of future financial support?**
   Future financial support appears both stable and adequate to sustain current levels, although the concern remains about adequate funding for equipment needs, especially as our inventory depreciates and deteriorates with age. Scholarship monies will definitely remain stable, as we are drawing the interest only from all of our major accounts in the foundation; the corpus of each remains intact.

4. **Describe any changes contemplated in:**

   a. **Admission standards, policies, or procedures.**
      No changes contemplated

   b. **Counseling programs.**
      With the changes being made in our degree plan, the department will have to train the counselors in the Advising and Counseling Center, as well as ourselves, on what the students will need to know.

   c. **Record-keeping procedures.**
      Student records will become ever-increasingly stored electronically, rather than with hard copy. All steps of the budgeting and acquisition process, even the initial requisition of materials (currently still done on paper forms) will be done electronically.

   d. **Administrative structures or procedures.**
      No changes contemplated

   e. **Library operations or acquisition policies.**
      No changes contemplated

   f. **Promotional programs**
      No changes contemplated

   g. **Policies and procedures for evaluating student achievement**
      The department will attempt to devise a tool to track student achievement after leaving Amarillo College.

   h. **Evaluation, planning, and projection mechanisms**
      No changes contemplated

   j. **Standards for performance, composition, research, scholarship, etc.**
      No changes contemplated
k. Student recruitment
The department now has the equipment necessary to create compact disc recordings, and would like in the near future to produce a recording of our various performing groups and/or faculty, to be used as a recruitment tool by presenting copies to potential new students, and sending to area music directors. The Concert Choir, Jazz Choir, Civic Chorus, and Forte have each already produced a compact disc recording; a copy will be made available to the evaluators during their visit.

l. Etc.
No other changes are contemplated at the present time.

5. Discuss any projected changes in the overall composition of the faculty, especially with respect to mission, goals, and objectives and to the projected size and scope of curricular offerings. If additions, changes, or reductions are contemplated, how will these be managed with respect to curricular offerings?

The voice faculty position has already been mentioned above; when Mila Gibson retires, a decision will have to be made as to how best to replace the position. Part-time instructors in piano and guitar would enable the department to offer more students the opportunity to study privately. If the new course offering in American Music becomes popular, a part-time instructor may have to be found to help teach this course, if more than one section becomes needed.

6. Describe any plans for (a) enlarging, replacing, or renovating the physical plant; (b) providing long-term repair, maintenance, and replacement of equipment; (c) providing facilities and equipment that are effective for current academic and artistic practice. What are the time estimates for these plans?

There are no plans to enlarge or replace the current physical plant; the only renovations contemplated are minor improvements to the Choir Room, Band Hall, and practice rooms which have already been mentioned. Repair of equipment already owned has not been a problem for a number of years; there is a college-wide repair budget which has been more than adequate to take care of repair needs. Maintenance of all twenty-seven pianos owned by the department has been placed on a long-term maintenance plan set up by the department chairman with Doug Rittenberry, who has been the tuner/technician for the department since 1986. All pianos are tuned between 2 and 8 times per semester, depending upon their location and frequency of use. Also, all pianos are revoiced and regulated on a long-term schedule, every 3 to 10 years, depending again upon the amount of use. On the average, five pianos are revoiced and regulated each year.

7. What curricular changes are under consideration for the next three to five years? Discuss existing or projected timetables for implementation of these changes.
All necessary curricular changes have just recently been made, and are discussed in detail in Section II of this Self-Study. The department anticipates no further curricular changes in the near future.

8. **What are the most important issues that will influence the future effectiveness of your music unit? What plans exist or are being developed to address these issues?**

The single most important issue that will influence the future effectiveness of the music department is the makeup of the faculty. As current faculty members either retire or move on to other institutions, it is absolutely imperative that the best possible successor be found. In each and every case, the new faculty member will need to be someone who is able to respect and appreciate what has already been done in the program, who is able to envision new, exciting directions for the program to expand, who will be able to support and work with the rest of the faculty, and who will have at least as much drive, ambition, and passion for the job that the current faculty has. When the time comes, a committee comprised of faculty members, administrators, and concerned members of the community would be appointed to help select a worthy successor.

The music faculty is proud to be given the opportunity to serve the students of Amarillo College, the community of Amarillo, and those residing across the panhandle of Texas. We are committed to upholding the highest standards of professionalism and musicality, and plan to continue our role in fostering the great art of music.
APPENDIX I: HEADS Data Surveys for Music

The following pages contain copies of the HEADS annual reports for Amarillo College Department of Music from 1998-1999, 1997-1998, and 1996-1997. The following sections and pages which are not pertinent to Amarillo College have been omitted:

- Section II-B Baccalaureate Degrees
- Section II-C Master’s Degrees
- Section II-D Doctoral Degrees
- Section V-B Assistant or Associate Music Executive
- Section VII Demographic Survey of Doctoral Degree Students

As per instructions in Procedures for Institutional Membership, p. 71, all information concerning the salary of the Music Executive has been deleted from each of the reports.

1997-1998 HEADS Annual Report...........................................................................................................................................................................73
1996-1997 HEADS Annual Report...........................................................................................................................................................................93
Appendix II: Faculty Record Reports

Faculty Record Reports, along with their respective summary statements, are presented for full-time faculty and part-time faculty, in alphabetical order, begin on the following pages:

Full-Time Faculty

de la Bretonne, Beverly: violin/viola, elementary ear-training/theory, orchestra........................ 113
Gibson, Mila: voice, opera workshop .......................................................................................... 115
Laughlin, James: saxophone/clarinet, jazz ensembles, rudiments/foundations of music .......... 119
Rauscher, James: piano, department chairman ....................................................................... 123
Weber, Steven: choirs, voice ..................................................................................................... 127
Wenger, Alan: trumpet, horn, advanced ear-training/theory, concert band, literature .......... 133

Part-Time Faculty

Easterday, Janice: voice, voice class ......................................................................................... 137
Elsner, Geoffrey: percussion .................................................................................................... 139
Khu-Lopez, Eleonora: cello, low-strings class ........................................................................ 143
McDonough, Raenell: organ .................................................................................................. 145
Stokes, Donovan: double bass, electric bass .......................................................................... 147
Teal, Kelly Hogan: voice ........................................................................................................ 151
Thompson, Jerry: guitar, guitar class, guitar ensemble ......................................................... 153
Wenger, Amelia: flute ............................................................................................................. 155
Wyrick, Inez: double bass ...................................................................................................... 159
Appendix III: Copies of Promotional/Student Documents

Departmental Brochure ..............................................................................................................following 162
Scholarship posters from 1999 and 1998 ...................................................................................following 162
Letter to area high school music directors about scholarship auditions ................................. 163
Answer to student inquiry about Music Department ................................................................. 164
Scholarship information for returning students already on scholarship ................................. 165
Scholarship offer letter for potential music majors, after auditioning ....................................... 167
Scholarship offer letter for non-music majors, after auditioning ............................................. 169
Scholarship renewal letter for returning music majors ............................................................ 170
Scholarship contract .................................................................................................................. 171
Advising letter, sent to all music majors during summer ....................................................... 173
Honors recital notification letter .............................................................................................. 174
Appendix IV: Curricular Tables in the NASM Format

Associate in Arts in Applied Music ................................................................. 176

Associate in Science in Applied Music .......................................................... 177

Associate in Science in Music Education ....................................................... 179

Associate in Science in Music (new title, replacing above degrees) .................... 181
Degree title: Associate in Arts in Applied Music  Number of Years to Complete Degree: 2-3
Degree Submitted for: Old degree plan, being replaced by “Associate in Science in Music”

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses In Music</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Credits</th>
<th>Current Semester’s Enrollment in Majors</th>
<th>Name of Program Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>28 credits 46 %</td>
<td>8 credits 13 %</td>
<td>32-34 credits 53-56 %</td>
<td>4 credits 7 %</td>
<td>72-74</td>
<td>40</td>
<td>Jim Rauscher</td>
</tr>
</tbody>
</table>

**Major Area**
- MUSIC 3191/3201 Elementary Ear-Training (first/second semester) 2 credits
- MUSIC 3192/3202 Elementary Theory (first/second semester) 4 credits
- MUSIC 3492/3502 Introduction to Music Literature (first/second semester) 4 credits
- MUSIC 4191/4201 Advanced Ear-Training (first/second semester) 2 credits
- MUSIC 4192/4202 Advanced Theory (first/second semester) 4 credits
- Applied Music Four semesters in vocal/instrumental major area 12 credits

Total Major Area: 28 credits

**Supportive Courses in Music**
- Ensembles Any ensemble, first/second/third/fourth semesters 4 credits
- Secondary Area Four semesters of piano study. (If piano is the student’s major instrument, he/she must choose a different secondary area of applied study.) Beginning pianists take two semesters of piano class (MUSIC 3481/3491) followed by two semesters of applied piano (PIANO 3951/3961). Students with some piano background take four semesters of applied piano (PIANO 3951/3961/4951/4961)

Total Supportive Courses in Music 8 credits

**General Studies**
- ENGL 3043/3053 Freshman Composition I and II 6 credits
- HIST 3373/3383 History of the United States I and II 6 credits
- GOVT 4333 Government of the United States 3 credits
- GOVT 4343 Government of Texas and the United States 3 credits
- Modern Language French, German, or Spanish, 2 semesters 6-8 credits
- PHYED Any two Physical Education activity courses 2 credits
- Speech Com. Interpersonal Communication, Public Speaking, or Business and Professional Speaking 3 credits
- Math Any approved math course; generally College Math-, ematics, Contemporary Mathematics, or College Algebra 3 credits

Total General Studies: 32-34 credits

**Electives**
- Any electives, music or non-music, totaling 4 credits. 4 credits

176
Degree title: Associate in Science in Applied Music  Number of Years to Complete Degree: 2-3

Degree Submitted for: Old degree plan, being replaced by “Associate in Science in Music”

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses In Music</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Credits</th>
<th>Current Semester’s Enrollment in Majors</th>
<th>Name of Program Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>28 credits</td>
<td>8 credits</td>
<td>32-34 credits</td>
<td>4 credits</td>
<td>72-74</td>
<td>40</td>
<td>Jim Rauscher</td>
</tr>
<tr>
<td>46 %</td>
<td>13 %</td>
<td>53-56 %</td>
<td>7 %</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Major Area**
- MUSIC 3191/3201 Elementary Ear-Training (first/second semester) 2 credits
- MUSIC 3192/3202 Elementary Theory (first/second semester) 4 credits
- MUSIC 3492/3502 Introduction to Music Literature (first/second semester) 4 credits
- MUSIC 4191/4201 Advanced Ear-Training (first/second semester) 2 credits
- MUSIC 4192/4202 Advanced Theory (first/second semester) 4 credits
- Applied Music Four semesters in vocal/instrumental major area 12 credits

**Total Major Area:** 28 credits

**Supportive Courses in Music**
- Ensembles Any ensemble, first/second/third/fourth semesters 4 credits
- Secondary Area Four semesters of piano study. (If piano is the student’s major instrument, he/she must choose a different secondary area of applied study.) Beginning pianists take two semesters of piano class (MUSIC 3481/3491) followed by two semesters of applied piano (PIANO 3951/3961). Students with some piano background take four semesters of applied piano (PIANO 3951/3961/4951/4961)

**Total Supportive Courses in Music** 8 credits

**General Studies**
- ENGL 3043/3053 Freshman Composition I and II 6 credits
- HIST 3373/3383 History of the United States I and II 6 credits
- GOVT 4333 Government of the United States 3 credits
- GOVT 4343 Government of Texas and the United States 3 credits
- Natural Sciences Any two approved lab-science courses 6-8 credits
- PHYED Any two Physical Education activity courses 2 credits
- SPCOM (Speech) Interpersonal Communication, Public Speaking, or Business and Professional Speaking 3 credits
- Math Any approved math course; generally College Mathematics, Contemporary Mathematics, or College Algebra 3 credits

**Total General Studies:** 32-34 credits

**Electives**
- Any electives, music or non-music, totaling 4 credits. 4 credits
The Associate in Science in Applied Music is nearly identical with the above mentioned Associate in Arts in Applied Music; the sole difference is that students pursuing an Associate in Arts degree take 6-8 semester hours of Modern Language, and students pursuing an Associate in Science degree take 6-8 hours of Natural Science instead. There is no difference in the music portion of the curriculum between the two degrees, and the two degrees share the same “major code” assigned by the college; students in this major receive an A.A. or A.S. degree depending upon their choice of science classes or modern language classes. The Amarillo College catalog, however, does list the Associate in Science degree as a separate option (p. 66). This degree option will no longer appear in the Amarillo College catalog beginning in Fall 1999; it will be replaced by the “Associate in Science in Music” degree.
Degree title: Associate in Science in Music Education  Number of Years to Complete Degree: 2-3
Degree Submitted for: Old degree plan, being replaced by “Associate in Science in Music”

<table>
<thead>
<tr>
<th>Basic Musicianship and Performance</th>
<th>Professional Education</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Credits</th>
<th>Current Semester’s Enrollment in Majors</th>
<th>Name of Program Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 credits</td>
<td>4 credits</td>
<td>32-34 credits</td>
<td>4 credits</td>
<td>72-74</td>
<td>32</td>
<td>Jim Rauscher</td>
</tr>
<tr>
<td>53 %</td>
<td>7 %</td>
<td>53-56 %</td>
<td>7 %</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Basic Musicianship and Performance**

- MUSIC 3191/3201 Elementary Ear-Training (first/second semester) 2 credits
- MUSIC 3192/3202 Elementary Theory (first/second semester) 4 credits
- MUSIC 3492/3502 Introduction to Music Literature (first/second semester) 4 credits
- MUSIC 4191/4201 Advanced Ear-Training (first/second semester) 2 credits
- MUSIC 4192/4202 Advanced Theory (first/second semester) 4 credits

Applied Music Four semesters in vocal/instrumental major area 8 credits

Ensemble Any ensemble, first/second/third/fourth semesters 4 credits

Secondary Area Four semesters of piano study. (If piano is the student’s major instrument, he/she must choose a different secondary area of applied study.) Beginning pianists take two semesters of piano class (MUSIC 3481/3491) followed by two semesters of applied piano (PIANO 3951/3961). Students with some piano background take four semesters of applied piano (PIANO 3951/3961/4951/4961)

Total Major Area: 32 credits

**Professional Education**

- MUSIC 4031 Brass Class 1 credit
- MUSIC 4231 String Class, higher strings 1 credit
- MUSIC 4241 String Class, lower strings 1 credit
- MUSIC 4331 Woodwind Class 1 credit

Total Professional Education courses 4 credits

**General Studies**

- ENGL 3043/3053 Freshman Composition I and II 6 credits
- HIST 3373/3383 History of the United States I and II 6 credits
- GOVT 4333 Government of the United States 3 credits
- GOVT 4343 Government of Texas and the United States 3 credits
- Modern Language French, German, or Spanish, 2 semesters 6-8 credits
- PHYED Any two Physical Education activity courses 2 credits
- Speech Com. Interpersonal Communication, Public Speaking, or Business and Professional Speaking 3 credits

179
Associate in Science in Music Education, continued

Math  Any approved math course: generally College Math-, mathematics, Contemporary Mathematics, or College Algebra 3 credits

Total General Studies: 32-34 credits

Electives
Any electives, music or non-music, totaling 4 credits. 4 credits
Degree title: Associate in Science in Music
Number of Years to Complete Degree: 2-3
Degree Submitted for: Renewal of Final Approval (Title change; replaces Associate of Arts in Applied Music and Associate of Science in Music Education)

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses In Music</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Credits</th>
<th>Current Semester’s Enrollment in Majors</th>
<th>Name of Program Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 credits</td>
<td>8 credits 13 %</td>
<td>36 credits 60 %</td>
<td>0 credits 0 %</td>
<td>68</td>
<td>0</td>
<td>Jim Rauscher</td>
</tr>
</tbody>
</table>

**Major Area**

- MUSIC 3191/3201 Elementary Ear-Training (first/second semester) 2 credits
- MUSIC 3192/3202 Elementary Theory (first/second semester) 4 credits
- MUSIC 3492/3502 Introduction to Music Literature (first/second semester) 4 credits
- MUSIC 4191/4201 Advanced Ear-Training (first/second semester) 2 credits
- MUSIC 4192/4202 Advanced Theory (first/second semester) 4 credits
- Applied Music Four semesters in vocal/instrumental major area 8 credits

**Total Major Area:** 24 credits

**Supportive Courses in Music**

- Ensembles Any ensemble, first/second/third/fourth semesters 4 credits
- Secondary Area Four semesters of piano study. (If piano is the student’s major instrument, he/she must choose a different secondary area of applied study.) Beginning pianists take two semesters of piano class (MUSIC 3481/3491) followed by two semesters of applied piano (PIANO 3951/3961). Students with some piano background take four semesters of applied piano (PIANO 3951/3961/4951/4961).

**Total Supportive Courses in Music:** 8 credits

**General Studies**

- ENGL 3043/3053 Freshman Composition I and II 6 credits
- HIST 3373/3383 History of the United States I and II 6 credits
- GOVT 4333 Government of the United States 3 credits
- GOVT 4343 Government of Texas and the United States 3 credits
- Speech Com. Interpersonal Communication, Public Speaking, or Business and Professional Speaking 3 credits
- Math Any approved math course; generally College Math-, ematics, Contemporary Mathematics, or College Algebra 3 credits
- Natural Sciences Any two natural lab-science courses from approved list 6 credits
- Humanities One course in Humanities, Philosophy, English Literature, or second year Modern Language 3 credits
- Social/Beh. Science One course in Anthropology, Economics, Geography, History, Psychology, or Sociology 3 credits
- Visual/Performing Arts Up to 6 credits; music courses such as Ear Training/Theory, applied lessons, ensembles and Music Literature will satisfy this component, and are not counted here

**Total General Studies:** 36 credits

**Electives** (None) 0 credits
Appendix A: Miscellaneous Documents

Amarillo College Program Review Policy and Procedures ......................................................... 185

Amarillo College Policy and Procedures for Curriculum Revision and
   Establishment of New Programs for Transfer and Occupational Programs ....................... 193

Criteria for Determining Placement [of Faculty] .................................................................. 203

Professorial Rank System ........................................................................................................... 205

Tenure ..................................................................................................................................... 213

Associate in Science in Music description in 1999-2000 Amarillo College Catalog .............. 215

Music Course descriptions for 1999-2000 Amarillo College Catalog ..................................... 216

183
Appendix B: Sample Programs

Appendix B contains a collection of programs from selected recent performances, providing a sampling of the activities in which the Music Department participates in on a regular basis. A binder containing a complete set of programs from the past few years will be available to the evaluators during the site visit. Programs included are as follows:

Faculty Performances
   * From Bach to Hindemith: A Celebration of German Composers, September 28, 1997
   * Celebrating the Classics, October 4, 1998
   * Alan Wenger, faculty trumpet recital, May 5, 1998
   * Jim Rauscher, solo piano recital, presented in Borger, Texas, February 28, 1998

Student Recitals
   * Fine Arts Seminar Student Recital, April 16, 1998
   * Fine Arts Seminar Student Recital, December 10, 1998
   * Music Department Student Honors Recital, February 1, 1998

Suzuki String Program Recitals
   * Annual Recital, March 1, 1998
   * Graduating Seniors Recital, May 10, 1998

Jazz Ensemble Concerts
   * The Spring Jazz Concert, April 21, 1998
   * The Fall Jazz Concert, November 17, 1998

Chamber Orchestra/Community Concert Band Concerts
   * Spring concert, March 29, 1998
   * Fall concert, November 15, 1998

Concert Choir
   * Fall Concert, November 1, 1998

Amarillo Civic Chorus
   * Spring 1998 Concert, April 26, 1998
   * Amarillo Symphony Orchestra’s performance of Mendelssohn’s Elijah, Nov. 21, 1998

Amarillo Opera
   * The Jumping Frog of Calaveras County, by Lukas Foss, October 29-30, 1998
   * Apprentice Artists Recital, August 28, 1998
   * Tosca, by Giacomo Puccini, March 28, 1998