

Comprehensive Program Review

MUSIC

2013-2020

Prepared by Courtney Sherman, Chair of Music, with assistance from the Music faculty

UW-Green Bay's Music program is accredited by the National Association of Schools of Music. We offer 2 degrees containing a total of 8 emphases and 2 minors.

- Bachelor of Music degree
 - Music Education
 - K-12 Choral/General Music
 - K-12 Instrumental/General Music
 - Music Performance
 - Instrumental
 - Vocal
- Bachelor of Arts degree in Music (re-tool launched in Fall 2013)
 - Composition
 - Individualized Studies
 - Jazz Studies
 - Audio Production (new in Fall 2021)
- Music Minor
 - Music Studies
 - Music Performance (new in Fall 2017)

General and Overview

1. Describe your program's most significant opportunities and significant challenges. (Narrative)
 - Opportunities
 - High-performing, energetic, and innovative faculty
 - Recent and upcoming initiatives elevating our profile
 - Access-orientation at the institutional level is potentially good for recruitment of GBAPS students to our program
 - Connection with the Weidner Center helps us deliver robust programming
 - Challenges
 - Diminished staff support
 - No current staff members in CAHSS or at the Weidner Center with a background in Music
 - Underfunding for student scholarships makes recruitment difficult
 - Underfunding for equipment acquisition and maintenance

2. What are some things that would help make your program and its students more successful? (Narrative)
 - We're running the program on a fair bit of faculty service, resulting in faculty members performing tasks that could and should be done by staff. This isn't simply an academic unit. It's also an outward-facing arts organization. Faculty burnout and/or misdirection of energies and expertise is an ongoing concern.
 - We need a more scholarship funding. In order to recruit high-level student musicians, we must be able to compete with other institutions in the state and region. While certainly not on the same scale, the scholarship picture impacts music students' decisions in ways similar to those of student athletes.
 - It would not be possible to do most of what we do without access to the Weidner Center for the Performing Arts. We teach our curriculum largely in Studio Arts, but that building does not contain a performing arts hall/venue, a crucial "lab space" for the performance of basic curricular functions of our program. We are the only degree-granting Music program in the UW System without our own performance space. The University Theatre has been periodically utilized, but it is not an ideal space for acoustic musical performance. Amplified performances (such as Jazz Ensemble concerts) can work in the University Theatre when WCPA spaces are not available. We rely heavily on access to the WCPA.

3. What are some program accomplishments worth highlighting? (Narrative)
 - Development of the 6:30 Concert Series, which brings professional-level chamber music and educational programming to the community
 - Development of the Weidner Philharmonic, which re-instates the presence of a professional-level symphony orchestra in Green Bay
 - The addition of Strings/Orchestra to our curriculum, which has been a goal of UW-Green Bay Music's for decades
 - Adding an emphasis in Audio Production, which fills an academic subject-area void in this region
 - Continued commitment to *Jazz Fest*, a decades-long tradition with opportunities for recruitment, and other ongoing traditions in programming and outreach

4. Have there been any significant changes that have affected your program? (Narrative)
 - Some changes that have impacted us have been at our own hands. Redesigning areas of the curriculum and intentionality in crafting position descriptions and faculty searches have led to positive changes and opportunities for new initiatives.
 - Over time, the staff resources picture has changed for the Arts and Humanities, resulting in a gradual dwindling of support. This is problematic when considering basic department functions (including our unique outward-facing elements) still

need to get done somehow. The work gets shifted back to faculty, and the workload concerns become exacerbated.

- A long-needed remodeling of rehearsal rooms and was completed in 2016, the first update to those spaces since the Studio Arts Building was completed in 1973.
- We successfully proposed and were awarded funding through the 1923 Fund for substantial new instrument purchases and upgrading of Steinway Grand Pianos.
- The Robert and Joanne Bauer Endowed Professorship in Strings was established in 2019 as the result of a \$1 million gift.

5. Where do you want your program to be 5 to 7 years from now? (Narrative)

- We will continue to offer meaningful instruction in the areas of the curriculum we previously developed and continue to support (such as Music Education, Performance, Composition, Jazz Studies, and our two minors).
- We would like to discern which of the many new (and old) ideas we have are the ones most worth pursuing in earnest so that our program's identity can be clear, and our profile elevated further in this region.
- We would like to grow enrollment, and hope to do that at least in part with the addition of our new emphasis in Audio Production.
- We would like to support the near-future initiatives of our newest faculty member in Strings, Luis Fernandez:
 - Concert and String Quartet recruitment - Academy of Music in Bydgoszcz, Poland
 - Dr. Fernandez will audition string players from the Academy and select four students for a string quartet residency at UWGB fall 2022
 - The structure of the program will allow the quartet to become active members of the UW-Green Bay community, connecting with the public through performances, teaching, outreach, promoting music education and other creative and collaborative channels
 - Student String quartet "Phoenix String Quartet" or "Bauer String Quartet"
 - These UW-Green Bay students will receive full scholarships
 - They will do outreach by promoting the music program in area schools and other creative and collaborative channels
 - String orchestra performance in regional high schools and other venues
 - String orchestra will visit area schools, perform for the students, and answer any questions about the music program
 - Symphony orchestra concerts (strings plus winds)
 - Opera with strings, such as *L'Orfeo* - Monteverdi

- We plan to continue working with Advancement to respond to possibilities associated with donor interest (such as the All-Steinway project), and departmental needs (facility and equipment needs for the program as a whole, but for Strings and Audio Production in particular).

Demand

All data in this area is provided with the materials. (Graduates, majors, minors, etc.) This space is for any commentary you would like to apply to that material. (Narrative)

Internal

1. Program goals (Mission, vision, learning outcomes; present as narrative/lists)
 - Below is language from our most recent self-study (2017). Some of this language is in need of updating, given our most recent efforts and initiatives.

Music Program Mission Elements

The Music Discipline of the University of Wisconsin-Green Bay is committed to advancing the creation, performance and understanding of music, and in that context will:

- Encourage life-long learning and the practice of musicianship, music education and service to the arts.
- Seek to establish UW-Green Bay as a state and regional center for excellence in the study, teaching, and performance of music.
- Support creative and scholarly endeavors that strengthen its educational and artistic offerings.
- Enrich the cultural and musical environment of our region.

Program Goals

In support of the elements listed above, the music discipline will seek to:

- Recruit, educate, and graduate sufficient numbers of music education majors to meet regional and state demand for music teachers; performing musicians who are prepared for graduate school or the profession; broadly prepared students who are able to serve the musical needs of the region as a result of liberal studies programs in music.
- Provide a climate that is welcoming and supportive of diverse musical traditions, people and viewpoints. Provide appropriate support for diversity and gender initiatives.
- Establish and maintain mutually beneficial partnerships with local and state musical organizations.

- Provide high quality educational instruction in brass, woodwinds, strings, percussion, keyboard instruments, and voice, and support ensemble opportunities.
- Provide, develop, and maintain facilities that are conducive to excellence in the study and performance of music.
- Offer appropriate assistance for faculty development, scholarly and creative activities.
- Encourage interdisciplinarity and problem solving in the practice and study of music.
- Support musical outreach activities. Provide expertise and advice in music instruction, performance, pedagogy and scholarship, as related to programs offered to the public (i.e., camps, festivals, honors ensembles, etc.).
- Provide high quality educational instruction in Music Technology in order to stay current with wide-ranging trends.

Learning Outcomes: All Degrees and Emphases

- Demonstrate growth in musical expression, technical skills, and knowledge of repertory on major instrument in solo setting.
- Demonstrate growth in musical expression and technical skills on major instrument in large and small ensemble settings.
- Apply knowledge of music theory in academic contexts.
- Apply knowledge of music theory in performance settings.
- Apply knowledge of music history in academic contexts.
- Apply knowledge of music history in performance settings.
- Demonstrate analytical and problem-solving skills relevant to life-long musical learning.
- Demonstrate ability to identify, hear, and sing the elements of music.
- Demonstrate ability to read, write, and realize musical notation.
- Demonstrate appropriate competency at the keyboard.

Learning Outcomes: Music Education Emphases Only

- Demonstrate appropriate pedagogical skills for music classroom instruction.
- Demonstrate appropriate musical leadership through rehearsal and conducting skills.
- Demonstrate knowledge of relevant music methods for classroom instruction.

Assessment Strategies:

- Ongoing faculty evaluation of student performances: juries, convocations, small and large ensembles, and recital hearings. Students receive written feedback each semester from the faculty at juries. Jury comment forms are held in the main office.
- Outside peer evaluation of student performances.
- Annual sophomore profiles: assesses student learning in music academic study, group skills courses, minimum grade requirements, written materials

about music, correctness of musical styles as demonstrated through student performance.

- Triennial review of 1 embedded assignment from each of Music Theory IV and Music History II. A subcommittee will be formed to review student work.
- Discuss employment records of our graduates.
- Discuss graduate school accomplishments of alumni.
- Maintain standards set and accreditation by NASM.
- Review of student teachers via the rubrics completed by the supervisors.

2. Curriculum development (Lists, brief narrative if appropriate)

- Re-work of our emphases in the Bachelor of Arts degree in Music (2013), which involved creating two new emphases and eliminating others:
 - Composition (new)
 - Individualized Studies (new)
 - Jazz Studies (retained from before)
- Addition of Audio Production emphasis (Fall 2021), which included the creation of 8 new courses to be rolled out gradually over the next few semesters:
 - MUSIC 165: Fundamentals of Recording Technology
 - MUSIC 166: Digital Audio Overview
 - MUSIC 265: Audio Engineering I
 - MUSIC 266: Audio Engineering II
 - MUSIC 365: Advanced Audio Mixing
 - MUSIC 366: Live Sound Reinforcement
 - MUSIC 465: Senior Audio Seminar I
 - MUSIC 466: Senior Audio Seminar II
- Addition of Applied String instruction and String Ensemble (tenure-track String specialist hired Fall 2019)
- Addition of a second minor in Music Performance, which has been a popular choice since its rollout in Fall 2017.

3. Connections to other programs (Lists, brief narrative if appropriate)

- Theatre & Dance
 - We teach the Music core in the Musical Theatre emphasis—10 courses
 - We provide musical direction and instrumental musicians in the pit band for the annual musical theatre mainstage productions
- Arts Management
 - We offer courses that can be used to fulfill requirements in the major/minor—8 courses plus all MUS ENS courses
- Education
 - We teach 2 EDUC courses specific to Music.

- We collaborate with the Education program to supervise student teachers completing the Music Education degree
 - Future possibilities for interdisciplinary collaboration connected to the Audio Production emphasis:
 - Communications
 - English
 - Theatre & Dance
4. Number of courses offered (Overall number provided in materials. Chairs: short commentary if appropriate. Provide a sub-grouping of various modalities by percentage. For example, what percentage of your program is available online, hybrid, etc.?)
- Until quite recently, the vast majority of our curriculum has been offered face-to-face. That mode is the best mode for the bulk of what we do in Music and the performing arts. That said, the COVID-19 pandemic has allowed us to see that several of our courses can work in an online format, and this may allow for more flexibility and access going forward.
5. Diversity of students, faculty, and curriculum (Overall number provided in materials. Chairs: short commentary if appropriate; provide examples from curriculum if appropriate.)
- We seek to improve in this regard in part with new emphasis in Audio Production, anticipating becoming accessible and welcoming to an expanded profile of “music student.” This emphasis embraces a wide range of musical styles and production techniques, all within a larger Music department that is fully committed to UW-Green Bay’s access-oriented mission.
 - We have begun discussing how best to modify the Music Theory curriculum to be more inclusive of musical traditions aside from the traditionally-taught western European ones.
 - Our curriculum addresses Diversity and Inclusion through a number of courses, including these:
 - MUSIC 224: Pop Music Since 1955
 - MUSIC 362: World Music
 - MUSIC 254: Music Theory IV
 - MUSIC 354: Music History II
 - MUSIC 453: Materials and Design
 - MUSIC/WOST 272: Women in the Performing Arts
 - MUSIC 363: Jazz History
 - MUSIC 364: Musical Theatre History
 - MUS APP 045: Elementary Voice
 - MUS APP 106-406: Applied Voice Lessons
 - MUS ENS 241/441: String Ensemble
 - MUS ENS 188/388: Hand Drumming Ensemble

- MUS ENS 147/347: World Pop Ensemble

6. Gen Ed, FYS/GPS, CCIHS (Lists)

- General Education contributions
 - All MUS ENS courses are open to any UW-Green Bay student (some by audition to determine course appropriateness for instrument or proficiency), and they fulfill Fine Arts Gen Ed requirements.
 - Additionally, these popular MUSIC courses are offered regularly (including online offerings) and serve the Gen Ed population in addition to being electives or requirements within the Music majors/minors:
 - MUSIC 224: Popular Music Since 1955 (FA)
 - MUSIC 364: Musical Theatre History (FA)
 - MUSIC 363: Jazz History (FA, Ethnic Studies Perspective)
 - MUSIC 362: World Music (FA, Global Culture)
 - MUSIC 120: Video Game Music (FA)
 - MUSIC 121: Survey of Western Music (FA)
 - MUSIC 272: Women in the Performing Arts (FA)
 - First Year Seminars taught by Music faculty:
 - Video Game Music
 - The Jazz Loft
 - Exploring Creativity
 - Music in Film
 - Silence
 - Women in the Performing Arts
- Music faculty regularly show an interest and commitment to the GPS program. So far, two have participated. They are:
 - Eric Hansen
 - Adam Gaines
- CCIHS:
 - MUSIC 151 and MUSIC 115 are offered through GBAPS (East High School)

7. Program support and staffing (Chairs: History, trends, and future needs. Depending on program, could be connected to accreditation.)

- The Arts and Humanities ADA and the Performing Arts Coordinator are both extremely valuable to the Music program. As stated earlier, the reduction in support in these areas is a stressor, and will become problematic if further cuts are sustained and/or our program grows.
- We continue to rely on ad hoc instructors for applied instruction on some instruments/voice. Since we do not have all instruments represented on our faculty, we will continue to need to do ad hoc hires in this way indefinitely. This is common practice in many college/university Music programs. Load and

compensation are determined according to the model described below used for faculty. Thus, Music's ad hoc requests are not a large financial burden to CAHSS.

- We will continue to closely examine departmental needs based on trajectories and curricular evolution as we write position descriptions in the years ahead. Most imminently, depending on how rapidly the Audio Production emphasis grows, there will be a need for more instructional support in that area soon.

8. Cost per credit hour (TBD)

- Music looks expensive on paper; nearly every course in the curriculum is considered to be a high-impact learning experience. Training professional musicians requires a substantial amount of individualized and small-group instruction. UW-Green Bay's Music program follows guidelines for curricular design, instructional modes, and class sizes established by our accrediting body, the National Association of Schools of Music (NASM). Additionally, we calculate teaching load on a model unlike the rest of the university. Therefore, a simple cost-per-credit hour metric that may be easily applied to most other programs on campus cannot be fairly applied in Music.
 - Applied lessons are one-on-one courses offered for variable credit. Students enroll according to the requirements of their major/minor/emphasis. The student credits, faculty load credits, and weekly contact hours break down like this:
 - 1 student credit = 0.33 faculty load credits = 30 minutes of contact per week.
 - 2 student credits = 0.5 faculty load credits = 45 minutes of contact per week.
 - 3 student credits = 0.66 faculty load credits = 45 minutes of contact per week.
 - Additionally, our MUS ENS (music ensemble) courses are credited to the faculty variably, depending on size of ensemble and performance requirement. Some large ensembles meet for 3 hours per week, and are credited like a typical course at the university (faculty member gets 3 load credits). Others are considered "minor" ensembles and meet for 2 hours per week. Faculty teaching those courses earn 2 load credits. This procedure is also applied to some of our MUSIC (lecture) courses and MUS APP (skills) courses as well.

External

1. Outreach: student/faculty partnerships, collaborations, participation with organizations or individually (Lists)
 - Curriculum and outreach are closely linked in Music. A large portion of the curriculum is centered on the development of skills in the area of musical

performance and presentation. The midterms and final exams for these courses are public performances. Often, as is the case with all MUS ENS courses, these performances are brought forward by way of collaboration between faculty and students. When audiences experience one of our concerts, they see students on stage with their professors. On average, the Music program produces a total of 40 concerts per academic year. These are a combination of student performances, faculty performances, guest artist performances, and collaborations. They are open to the public, and many are free of charge.

- Piano Academy: UW-Green Bay Piano Academy provides group piano instruction to beginning piano students age 10 and up. The program provides an affordable way for students in the community to access high-quality fundamental music instruction, as well as opportunities for collegiate piano students to gain valuable teaching experience. It has been supported with scholarship funding by the Wisconsin Department of Public Instruction.
- Summer Camps: The Music summer camps are the largest and oldest of the summer camp array at UW-Green Bay. Students attending these camps work directly with most or all of the UW-Green Bay Music faculty.
- WSMA: Annually, we host the state solo and ensemble festival for our region, bringing thousands of people to our campus for two days every May, as well as other WSMA-sponsored events hosting the area's best student musicians.
- Private music instruction: Many of our faculty engage in private music instruction, serving middle school, high school, and adult-aged students in the area.

2. Contributions to regional infrastructure (Lists)

- Our program boasts an excellent placement rate of Music Education majors—many of our graduates stay in the region and contribute meaningfully to the education of young people while promoting our program enthusiastically.
- Faculty are regularly featured as part of various arts organizations and performing groups in the area (see below for more detail).

3. Scholarly activity of faculty (Lists that are not all-inclusive; maybe seek to highlight the different areas/types of activity)

- The Music faculty's primary avenue for scholarly and creative activity is through musical performance, but also includes scholarly articles, textbook authorship, musical composition, and professional service on committees and councils related to our fields of expertise. Our scholarship is closely linked to both our teaching and our service. Some of our performances involve close collaborations with students, affording high-impact experiences every semester. Our creative activities contribute to the cultural infrastructure of this region. Many of our faculty are quite well known in the community, and can be seen featured

regularly with all manner of musical arts organizations. During this review period, the Music faculty completed approximately 1,279 scholarly and creative activities. Highlights are listed below.

- Kevin Collins
 - Featured conductor: *Metropolis* (composed by Michelle McQuade Dewhirst), UW-Green Bay Music, Weidner Center for the Performing Arts
 - Guest Conductor: UW Army Field Band, Washington DC, Morton Gould's *American Salute* (2018)
- Luis Fernandez (hired Fall 2019)
 - Concertmaster of the Weidner Philharmonic Orchestra
 - Performance at Music by Women Festival
- Adam Gaines
 - October of 2014, performed the solo trumpet part to Egon Krak's *Jazzphony* with the Slovak Philharmonic in Bratislava.
 - Founder and artistic director of the Green Bay Jazz Orchestra, a non-profit organization (featured in Jazz Fest 2016, Swing for the Holidays, etc.)
- Eric Hansen
 - Invited multi-day professional recording project for international publishers Carl Fischer, Wingert-Jones, Southern Music Co., and Excelcia Music with other top-flight studio musicians from institutions throughout the United States. Tampa, FL; Jan. 2012-present.
 - Principal Clarinet, Weidner Philharmonic, Barber, Rachmaninoff, Marquez, Dvorak, September 2019 performance.
- Michelle McQuade Dewhirst
 - *Metropolis*: On April 28, 2017, the UWGB Wind Ensemble and Studio Orchestra (under the direction of Professor Kevin Collins) and Concert Choir (under the direction of Professor Randy Meder) premiered MMD's original film score for the Fritz Lang's seminal 1927 film, *Metropolis*.
 - *Man with a Movie Camera*: On April 23, 2019, an ensemble of UW-Green Bay Music faculty and friends (Courtney Sherman, soprano; Adam Gaines, trumpet; Michelle McQuade Dewhirst, horn; Bill Sallak, percussion; and Michael Dewhirst, cello) premiered MMD's new, original score for the 1929 Dziga Vertov *Man with a Movie Camera*.
- Randall Meder
 - Featured conductor: *Metropolis* (composed by Michelle McQuade Dewhirst), UW-Green Bay Music, Weidner Center for the Performing Arts

- Artistic Director and Conductor for Handel’s *Messiah*, Weidner Center for the Performing Arts (occurred 3 times during this period)
- Sarah Meredith Livingston
 - Fulbright Scholar Grant for visits to University of Sao Paulo-Ribeirao Preto, Brasil, performed with the University of Sao Paulo Orchestra, presented 3 different recitals and conducted masterclasses for singers
 - Adjudicator, Director and Organizer for the International Czech/Slovak Voice Competition, 2013, (Montreal, Canada, and Green Bay, WI) 2015, 2017 and 2019 at the Weidner Center, UWGB campus.
- Michael Rector (hired Fall 2014)
 - Piano Duo performance with the Gangneung Philharmonic during the Pyeongchang Olympics
 - Rector, M. (In press). “Historical Trends in Expressive Timing Strategies: Chopin’s Etude Op. 25 No. 1.” *Empirical Musicology Review* 15:3-4.
- John Salerno
 - Two full doowop/ Motown 60’s show. 2013 and 2017. Including all vocal parts and ensemble scoring.
 - Jazz Fest 2017: Featuring all original compositions and arrangements
- William Sallak (hired Fall 2016)
 - Commissioned and premiered, with Akros Percussion Collective, *Lost in the Woods* (an opera on texts by Henry David Thoreau) by Christopher Shultis, with subsequent performances in New York City and Philadelphia, and future performances scheduled at the 2021 Percussive Arts Society International Conference in Indianapolis.
 - Software programing and sound design for *Dance Engine* interactive theatre program, with presentations in Orem, UT; Washington, DC; and Adelaide, Australia.
- Courtney Sherman
 - Verdi *Requiem*, soprano soloist, Civic Symphony of Green Bay in collaboration with UW-Green Bay Music, Weidner Center for the Performing Arts (2018)
 - *Composer’s Voice: 15 Minutes of Fame*, featured soloist with UW-Green Bay faculty ensemble, world premieres of works by living composers, New York City (2014)
- Christy Talbott
 - Milwaukee Public TV interview—Next Avenue Community Conversations: Creative Arts and the Brain
 - Director, Sheboygan Symphony Chorus

Student Success

1. High-impact practices and individualized-learning opportunities (Some data provided; lists and/or brief narrative)
 - Nearly all of what we do in Music can be considered a high-impact practice, as is described in several other places in this document.

2. Retention (TBD. Note: if program-level data is not provided, maybe list some things your program does that you believe aid in retention.)
 - In response to student readiness concerns as they pertain to music literacy, MUSIC 170: Fundamentals of Music is now regularly offered as a remedial course for MUSIC 151: Music Theory I.
 - Continuing student scholarships in Music allow us to reward students in the program for work well done, and encourage continued success in the program the following year. We hope the Advancement office can help solicit more donations to boost our scholarship funding. We are working with very little, and we are faced every year with the decision of more awards of lesser value, or fewer awards of more substance.
 - We are always building our reputation through visibility in the community and connections with area high school music teachers. Retention and recruitment are both important, and maintaining visibility in the community is a valuable part of that.
 - Given that portions of our curriculum involve regular one-on-one and small group instruction, our students connect with their faculty mentors immediately and often throughout their course of study.
 - Sometimes, students choose Music as their major because they enjoyed doing it in high school. They do not know what it means to study Music academically, or pursue a career in it. We experience some attrition when students learn that collegiate-level study is not for them. While we may not retain those students as majors, very often they stay at UW-Green Bay, choose a different major, and continue with a Music minor. It is uncommon to lose a Music student because they transferred to another institution.

Mission Relevant

1. Relevance to mission (Narrative or lists as appropriate)
 - From the Select Mission, our program addresses the following most directly:
 - “...problem focused educational experience that promotes critical thinking and student success.”

- "...collaborative faculty scholarship and innovation."
- "Our commitment to a university that promotes access, career success, cross-discipline collaboration, cultural enrichment..."
- From the Core Mission, our program addresses the following most directly:
 - Offer an environment that emphasizes teaching excellence and meets the educational and personal needs of students through effective teaching, academic advising, counseling, and through university-sponsored cultural, recreational, and extracurricular programs.
 - Offer a core of liberal studies that support university degrees in the arts, letters, and sciences, as well as for specialized professional/technical degrees at the associate and baccalaureate level.
 - Expect scholarly activity, including research, scholarship and creative endeavor, that supports its programs at the associate and baccalaureate degree level, its selected graduate programs, and its approved mission statement.
 - Participate in inter-institutional relationships in order to maximize educational opportunity for the people of the state effectively and efficiently through the sharing of resources.
- From the System Mission, our program addresses the following most directly:
 - "...to extend knowledge and its application beyond the boundaries of its campuses, and to serve and stimulate society by developing in students heightened intellectual, cultural, and humane sensitivities;"
- Support for mission relevance can be found throughout this document.

2. Cultural enrichment (Narrative or lists as appropriate)

- Music is a fully-developed academic program, but it is much more than that. We are also a performing arts organization, regularly interfacing with the greater Green Bay community, and the communities of our Additional Locations. The Music program's outward-facing contributions to the university are unmatched by most or all other academic programs. UW-Green Bay Music (main campus) presents upwards of 40 public performance each academic year—a combination of student performances tied to curriculum, as well as faculty and guest artists offerings—all of which are open to the public, and many are free of charge.

3. Access (Does the program have any agreements with other institutions? For example, a transfer agreement with a technical college.)

- We have an articulation agreement with NWTC connected to the Audio Production emphasis.
- The new emphasis in Audio Production has the potential to expand our student profile beyond what may be found in a "traditional" Music program (see above).
- We have a Student/Faculty exchange agreement with Academy of Music, Bydgoszcz, Poland.