

National Association of Schools of Music

SELF-STUDY

Format A

**Presented for consideration by the
NASM Commission on Accreditation**

by

**Department of Music
Indiana State University
Terre Haute, IN 47809
812-237-2771
www.indstate.edu/music**

Degrees for Renewal of Final Approval

**Bachelor of Music Education
Bachelor of Music in Performance
Bachelor of Arts in Music
Bachelor of Science of Music**

Degrees for Renewal of Plan Approval Master of Music

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

March 3, 2009

Randall T. Mitchell
Interim Chairperson, Department of Music

SECTION I.

PURPOSES AND OPERATIONS

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CATALOG FOR UNDERGRADUATE OR GRADUATE
STUDENTS.**

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title of the page.**

Both catalogs are found here.

I. Purposes and Operations

A. Purposes of the Institution and Music Unit

1. Department of Music Mission Statement

As articulated in the Department of Music's mission statement, we "provide high-quality music instruction within an experience-based and personalized environment, supports the professional development of its faculty, enhances the cultural life of the University and region, and fosters international cultural and educational exchange."

In support of this mission, the Department: 1) educates music majors and minors to meet the highest professional standards in all music fields; 2) offers musical opportunities to other University students; 3) encourages a variety of faculty activities outside the classroom; 4) enriches the cultural life of the area as well as the State and the Midwest through a variety of educational/musical programs and events; 5) furthers an understanding and appreciation for contemporary and international musics; and 6) promotes an environment that leads to an atmosphere of cooperation and mutual respect for all the Department's endeavors and undertakings.

As a publicly assisted institution of higher learning, Indiana State University embraces its mission to educate students to be productive citizens and enhances the quality of life of the state by making the knowledge and expertise of its faculty available and accessible. The purposes are served when the University disseminates knowledge through instruction and extends and applies knowledge through research, creative and scholarly activities, and public service.

By providing specialized training in the field of music, the Department prepares its students for professional performing work, for advanced degrees, for teaching in the public schools, and for working in the music industry. This training and its consequent results prepare our students not only for careers in music, but also produces productive citizens, thereby enriching the cultural environment of the University, community, and State. In this way the mission, of the Department parallels and at the same times supports the mission of the University.

Note: The department realizes that we are training young professionals to enter the world of music education, music business and music performance. A student does not become a professional with the awarding of a diploma, but embarks on the growth of professionalism the moment they enter the Department of Music. It is the expectation of the department that each student develop the professionalism and responsibility that is required for successful classroom performance and preparation, individual performance, ensemble performance, personal development, and civility throughout their time at Indiana State.

2. Indiana State University Mission Statement

Indiana State University, a doctoral research university, combines a tradition of strong undergraduate and graduate education with a focus on community and public service. We integrate teaching, research, and creative activity in an engaging, challenging, and supportive learning environment to prepare productive citizens for Indiana and the world.

3. Indiana State University Value Statements

We value **high standards** for learning, teaching, and inquiry.

We provide a **well-rounded education** that integrates professional preparation and study in the arts and sciences with co-curricular involvement.

We demonstrate **integrity** through honesty, civility, and fairness.

We embrace the **diversity** of individuals, ideas, and expressions.

We foster **personal growth** within an environment in which every individual matters.

We uphold the **responsibility** of University citizenship.

We exercise **stewardship** of our global community

4. Goals and Objectives

With the department and university mission in mind, the university identified eight strategic goals in the *Strategic Plan for the Twenty-First Century: A Year 2000 Update*. Listed below are the University's strategic goals and the Department's plans to address each.

1. Strategic Goal One: Enhancement of Undergraduate Education
 - a. The Department plans to increase the undergraduate enrollment, attract higher-quality students, increase ethnic diversity, and increase international representation.
 - b. Recruitment efforts by the Department will increase the music major/minor populations as well as increase enrollments in the University. The creation of a Director of Recruitment position will focus our recruitment activities. That person will help coordinate ensemble tours, providing increased visibility for our student and faculty groups, improve record-keeping and the contact system for prospective students, and oversee our recruitment publications and the department's website, in cooperation with the Technology Committee.
 - c. Refinement and innovations in our curricula must respond to the changing demands within various music professions.

- d. The enhancement of our facilities and equipment remain an ongoing challenge. A new Yamaha Clavinova Lab was installed in the fall of 2007. We need to enact replacement plans for worn out and outmoded woodwind, brass, string, and keyboard instruments. The Department offers internship programs associated with its two largest degree programs: music education (student teaching) and music business. The Department assumes responsibility for the placement and supervision of student teachers and students in music business internships.
- f. The Creative and Performing Arts Scholarship awards only cover approximately 31% of in-state tuition fees and are not competitive with awards at other institutions. Our goal is to return the CPAs to their original percentage of tuition reimbursement (50%) and to increase contributions to existing scholarship accounts at the Foundation.
- g. One of the most visible, durable, and widely renowned programs presented by Indiana State University—the Contemporary Music Festival—has struggled in recent years for stable funding at the University level. This festival meets several of the university’s strategic goals; undergraduate and graduate education, faculty and student research/creative activities, and the cultural enrichment of the local community. The importance and success of this festival has been recognized by continuous and increasing support by external funding agencies (National Endowment for the Arts) and laudatory comments by internationally renowned festival guests.
- h. We will continue to offer five to seven sections of courses for non-music majors while exploring innovative topics for new courses.

2. Strategic Goal Two: Extension of Advanced Knowledge

- a. The Department hopes to increase graduate enrollment to 10-15% of the total population and to create more balanced enrollments among specializations (composition, music education, music history and literature, music theory, and performance).
- b. In order to expand our graduate recruitment efforts, the Department must: 1) nurture a feeder network with colleges and universities in Indiana and contiguous states without graduate programs in music; 2) develop a website specific to graduate studies in music, linked to the department website; 3) engage in more aggressive nationwide advertising of graduate programs, scholarships, assistantships, and fellowships; and 4) establish cooperative agreements with international institutions for graduate student exchanges.
- c. The Department would like to have fifty percent of the graduate population funded by assistantships or fellowships (13-23 graduate students). Currently there are six full assistantships available. Stipends should be increased and innovative ideas should be explored concerning funding of the assistantships (cooperative teaching programs with local schools or through the Community Music Center, and internships with local churches). The graduate curriculum should be examined with the idea of creating a more specific core of graduate courses for all degree patterns.

3. Strategic Goal Three: Service to New Clienteles
 - a. Distant education has become an important form of education delivery. Our Department has explored ways that music content courses might be developed for partial or complete web delivery. Professional music educators experience difficulties while pursuing traditional graduate degrees because of work schedules. The addition of more summer and evening graduate courses/programs and revisions to the course schedules should make our graduate degrees more viable for these professionals.
 - b. In recent years, the Department has converted two General Education courses for online or video delivery: MUS 333 Masterpieces of Classical Music (one on-line section per semester) and Music 233 Music Appreciation (two on-line sections per semester) are now offered as on-line courses. Establishing on-line classes for Music 341 History of Jazz and Music 330 Survey of Blues and Rock is under consideration.
4. Strategic Goal Four: Expansion of Knowledge
 - a. In order to support research/creative activity for pre-tenure faculty, the Department endorses the call for a junior sabbatical program at the University. The recently implemented Promising Scholars program takes an important step in that direction.
 - b. In order to affirm the importance of professional productivity for both pre-tenure and tenured faculty, the Department encourages off-campus performances, recordings, and publication activities through travel allocations supporting professional development. One conference presentation or performance by each pre-tenure faculty is annually funded at 100%. Projects eligible for Arts Endowment Grant, University Research Grants, and off-campus grant opportunities also are encouraged.
5. Strategic Goal Five: Transfer of Knowledge and Expertise to Society
 - a. The Community Music Center (CMC) is accredited by the National Association of Schools of Music as a community education program. The Center provides supervised teaching opportunities for ISU students, especially those in the pedagogy curricula, who develop teaching skills under the mentorship of full-time music faculty. Offering music training to all community members, the Center continues to grow and diversify its instructional offering to include strings, voice, theory, jazz, brass, woodwind, and percussion. Overseen by a Director, the CMC is the Department's largest community outreach program.
 - b. Funding for the Director position has evolved over the history of the CMC. In the early years, the position offered a nominal salary plus benefits, with the director earning additional income by teaching private piano lessons. A new salary structure, not dependent on piano teaching for direct income, permits the director to concentrate on administrative support for all instructional areas.
6. Strategic Goal Six: Enhancement and Advocacy of Multicultural and International Values
 - a. The Department will continue to develop inter-institutional relationships with the Shenyang Conservatory of Music in China, the Department of Music at National Taichung University, Taichung, Taiwan, and the consortium of Rajabat Universities in Thailand. Those exchanges enhance the diversity of cultural, education, and musical life of the ISU faculty and students.

- b. The Department is committed to continued and expanded emphasis on multicultural experiences for all music majors and minors. All music majors and minors are required to take MUS 151 Introduction to Musical Traditions II, a course devoted to the study of non-Western musical traditions. Inviting guest performer, possible lectures with scholars in other countries via video link, and visiting are all desirable goals of our Department.

7. Strategic Goal Seven: Promotion of Interdisciplinary Culture

- a. Some the Department's initiatives are active, and others are still being explored.
- b. In support of the liberal arts and sciences mission of the College of Arts and Sciences, the Department of Music participates in the General Education Program, maintains cross-listed courses with the Department of African and African American Studies. Music education degree programs are a component of the University's Teacher Education Program, through collaboration between faculty of the Department of Music and the College of Education.
- c. Students from the Department of Art work with the Chairperson of the Department of Music in producing concert brochures, fundraising materials, and newsletters. The design work is incorporated into the art classroom exercises.
- d. Preliminary dialogue with the Department of Communication internship supervisor has taken place to develop a public relations internship promoting the Visiting Artist Series, Faculty Artist Series, Jazz Artist Series, and Student Ensemble Series.
- e. There are potential collaboration with Information Technology students, particularly within the multimedia track, for technical assistance in the MIDI Laboratory.

8. Strategic Goal Eight: Enhancement of Intellectual and Creative Expression in West Central Indiana

The Department has several visible venues in which the intellectual and cultural life of West-Central Indiana can be enhanced.

- a. An effort is under way to establish endowed scholarships for financially needy local children desiring musical study through the Community Music Center. In addition, an instrumental collection consisting of free loaner instruments for underprivileged children studying in the Center needs to be developed.
- b. Every year the Visiting Artist Series presents recitals of classical, jazz, and world music performers admission-free in the Recital Hall. The Faculty Artist Concert Series presents professional performing musicians on our faculty in admission-free recitals in the Recital Hall. These concerts are advertised in Artist Series brochures and publicized through the Office of Communications and Marketing.

See the Department of Music Strategic Plan 2003-2009 in MDP III A.

- C. Other Strategic Goals Essential for Unit's Academic Quality and Integrity
 - 1. Designation as a School of Music.
 - a. The Department of Music has successfully functioned as a *de facto* school of music for over two decades, with an internal structure of seven divisions and seven division coordinators, an Assistant Chairperson, a Coordinator of Graduate Studies, and several faculty standing committees.
 - b. Today our size and scope often lead visitors and ISU personnel alike to mistakenly refer to us as a "school" of music. The primary benefit to calling the unit a School of Music rather than a department is one of external image. The music schools with which we compete for students and faculty and those we wish to emulate are all either Schools or Colleges of Music.
 - c. The words "school" and "college" carry a connotation of higher level/quality activity than does the word "department" in the musical arts culture. Changing the name of our unit would make it easier to recruit students and faculty members, to compete for external funding, and to enhance the perceptions of Indiana State University among current and future music students.

See the Proposed Change in Designation to School of Music in MDP III A.

B. Size and Scope

1. Student enrollments are strong and generally cover the size and scope of the programs offered. There are shortages in “endangered species” instruments such as double reeds. Strings are always sought, but student enrollment is strong enough to support the ISU Symphony. In both double reeds and strings, it is hoped that active recruitment will alleviate the shortages. Certain specialty classes such as literature and materials courses for performance majors are often under-enrolled and must be taught as independent study courses. See student enrollments chart on page

2. Over the years since 1990, the number of full-time tenured and tenure track faculty has eroded primarily due to retirements of faculty hired in the 1960s. Many of these retired positions vacancies have not been permitted to be filled, manufacturing a major dependence upon adjunct and part-time faculty. The full-time faculty have dropped from 30 in 1990 to 18 in 2009. Conversely the number of part time faculty have risen from approximately 6 in 1990 to 21 in 2009. Without these adjunct/part-time faculty, the department would be in a very serious situation. Terre Haute is not a major city and the availability of qualified adjunct/part-time faculty is limited. Most of these part-time faculty come from the Indianapolis or Bloomington areas and to a lesser extent Champaign/Urbana. Many of these adjuncts are doctoral students at Indiana University or the University of Illinois. We have been very fortunate in locating adjunct faculty that are quality teachers and outstanding performers. However, a full-time faculty member in the studio daily and devoting time to recruitment and the daily running of the department is far more desirable. It is essential that these former full time positions now occupied by adjunct faculty once again become full time in order to better serve our students and meet the needs of the program.

Please see a full list of faculty under Section II, E. and in MDP I, E.

3. There are sufficient upper level courses to support the quality of degree programs and prepare students for jobs or graduate study.

4. Students are required to participate in ensembles each semester they are enrolled. With three bands, 1 orchestra, and 3 choirs as major ensembles and many more small ensembles and chamber groups, students receive a diversity of experiences in different styles and types of music. The quality of ISU ensembles is quite high and this has resulted in invitations to perform at state music educators conferences, national MENC conferences, NFL Colts Football Games, etc.

Student Enrollment
(Cognos End of Semester Headcount)

Year	Total enrollment w/Grad		Undergrad Music Ed.		Undergrad Mus Bus. Adm.		Undergrad Mus Bus. Merc	
	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1999	215	249	101	105	37	49	7	9
2000	211	247	101	113	37	41	7	11
2001	226	233	98	115	40	36	7	5
2002	189	238	96	108	33	47	6	5
2003	209	219	97	107	42	42	5	4
2004	195	233	95	120	39	55	3	3
2005	203	214	105	116	47	54	4	5
2006	185	224	98	105	48	55	5	6
2007	207	244	97	110	52	58	7	5
2008	212	230	96	112	48	43	4	4

Year	Undergrad Performance		Undergrad Composition		Undergrad Hist & Lit		Undergrad Theory	
	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1999	27	29	0	0	0	0	0	0
2000	20	24	0	0	0	0	0	0
2001	25	22	0	0	0	0	0	0
2002	24	30	0	1	0	1	0	0
2003	21	22	0	0	1	0	0	0
2004	21	23	0	2	0	1	0	0
2005	18	12	3	3	1	3	0	0
2006	9	23	2	5	3	1	3	3
2007	20	24	2	3	1	3	1	1
2008	18	18	4	4	2	0	2	4

Year	Undergraduate Liberal Arts (AB/BS)		Graduate Enrollment			
	Spring	Fall	Music Ed. Grad.		Perf. Grad.	
	Spring	Fall	Spring	Fall	Spring	Fall
1999	23	29	1	4	6	11
2000	18	25	5	2	11	16
2001	26	21	4	6	13	15
2002	21	24	5	3	11	13
2003	19	17	6	4	15	10
2004	14	14	4	5	10	5
2005	15	11	1	2	6	9
2006	9	8	5	4	10	16
2007	10	16	4	4	12	21
2008	16	24	4	3	18	13

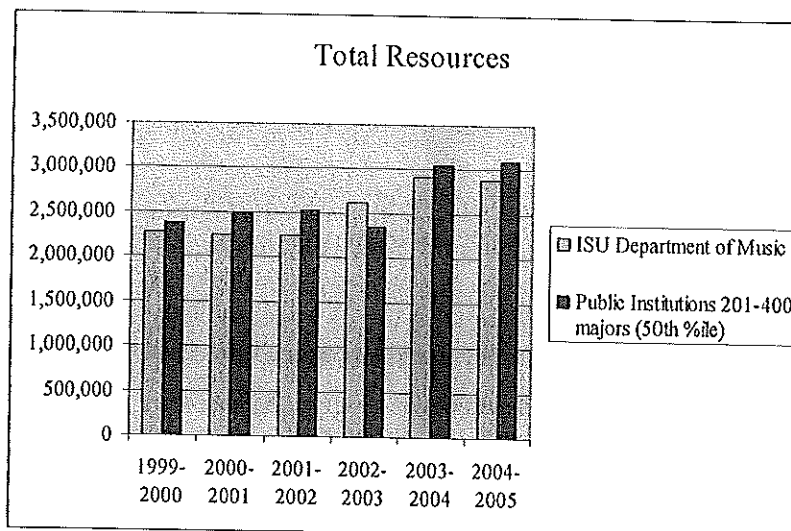
C. Finances

A description of the Department's resources and suggestions for improvements are presented below in the discussion of each individual resource area. Generally speaking, an increase in the operating budget, supplemental equipment allocations, and private donations would make many of the suggested improvements possible. In most instances, a timetable is dependent on budget allocations and the success of the Chairperson and the Foundation to identify special sources of funding and potential donors.

1. Funding

a. Total Resources Controlled by the Department

1. The total resources controlled by the Department have grown over the period studied, largely as a result of increases in pay and benefits to all employees and sizeable expansion of undergraduate scholarships.
2. This growth disguises the fact that base budget allocations have decreased at the same time the Department has absorbed additional expenses.
3. Total resources consistently fall below the 50th percentile for similarly sized public institutions nationwide (data through 2005).



b. Base Budget

1. The Department receives base budget allocations in five indexes.
 - * MUSC (general operating)
 - * MUSC (student activities)
 - * BAND (band activities)
 - * SPRKT (Sparkettes—dance troupe affiliated with the athletic bands)
 - * NMFST (Contemporary Music Festival)
2. While operating expenses have continued to rise, the base budget allocation the Department receives continues to decrease. The base budget allocation has decreased by nearly \$12,000 since the 1999-2000 academic year. In 2001-02, funds to help

support the Contemporary Music Festival were cut, and in 2005-06 budget lines were significantly reduced in the areas of student wages and supplies. Total budget cuts represent a 13% reduction in the Department's base budget during the past five years.

3. A new expense added to our budget in 2002-03 involved the music education teacher preparation program. Our student teachers are now placed and supervised through our Music Education Division instead of through the College of Education, as was the case in the past. This new student teacher supervision responsibility has placed an added burden on the Department's budget. The Department now shoulders the cost of travel for supervising faculty, as well as honoraria for the host teachers.

Base Operating Budgets 1999-2009

BASE BUDGET ALLOCATIONS (main indices)

	1999-00	2000-01	2001-02	2002-03	2003-04	2004-05
MUSC	\$90,600	\$106,376	\$98,039	\$100,882	\$100,882	\$100,882
MUSCA	\$30,051	\$30,051	\$30,051	\$30,051	\$30,051	\$30,051
Combined	\$120,651	\$136,427	\$128,090	\$130,933	\$130,933	\$130,933

Note: Budget has decreased \$11,768 since 1999-00 considering the department now pays \$15,841 for phone lines.

	2005-06	2006-07	2007-08	2008-09
MUSC	\$95,875	\$95,875	\$96,231	\$96,659
MUSCA	\$28,849	\$28,849	\$28,849	\$28,849
Combined	\$124,724	\$124,724	\$125,080	\$125,080

4. The Department was quite pleased and thankful that, for the first time, the University base-budgeted a portion of the Contemporary Music Festival funds (NMFST) in 2005-2006.
5. Each year a capital equipment request is submitted in the fall to the College of Arts & Sciences. Requests have totaled as much as \$243,000. The allocations for the past three years are:

2005-06	2006-07	2007-08	2008-09
\$20,450	\$20,000	\$17,500	\$20,000

These amounts are not adequate to replace worn out or damaged instruments and equipment. It is nearly impossible to get ahead and purchase needed equipment with funds at this level. For example, the inventory of Meinel tubas is so old that repair parts are no longer available. One tuba has been cannibalized in order to keep the other tubas in the inventory in operation. Some mallet instruments in the percussion area date back to the 1970's and are worn out. Kelly Fallon, the instrument repair tech does a masterful job keeping the instruments up and in operation, but there is only so much that can be done before the instrument is worn out and unusable.

2. General Fundraising

a. The Department runs a successful annual campaign through the ISU Friends of Music, an account in the ISU Foundation. Scholarship contributions move through other accounts at the Foundation

b. The ISU Friends of Music has expanded the number of individual contributors and corporate sponsors and increased the funding available for scholarships, special projects (e.g., tours), student international travel grants, and guest artist and clinicians.

EXTERNAL FUNDRAISING THROUGH ISU FRIENDS OF MUSIC

	1999-00	2000-01	2001-02	2002-03	2003-04	2004-05
Friends of Music	\$8,279	\$15,026	\$17,740	\$10,865	\$12,051	\$9,614
Fennell Fellowship*	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	
Presser Scholarship*		\$4,000	\$4,000	\$4,000	4,200	\$4,200
Lilly Matching Funds					\$9,565	
Total	\$13,279	\$24,026	\$26,740	\$19,865	\$26,616	\$13,814

*Additional funds added to Friends of Music Account

	2005-06	2006-07	2007-08	2008-09 +
Friends of Music	\$7,939	\$9,747	\$11,418	\$5,725
Other Foundation Gifts	\$23,120	\$3,000	\$15,871	\$39,000
Presser Scholarship*	\$4,200	\$4,200	\$4,200	\$4,200
Lilly Matching Funds	\$28,950			
Total	\$64,209	\$16,947	\$31,489	\$48,925

*Additional funds added to Friends of Music Account

+2008-09 year is incomplete.

- c. Variable annual income reflects the irregularity of special projects.
- d. ISU Friends of Music contributions also have benefited in recent years from two matching campaigns, one 1:1 and the other 1:1.25.
- e. The Department is regarded as one of the most successful fundraisers on campus.

3. Grants

- a. The Department of Music has pursued external and internal grants as individual projects develop and funding opportunities present themselves.
- b. Funding proposals submitted to foundations, some of which have been funded, are submitted directly and, hence, not reported in official University data.
- c. Recent internal grants awarded to the music department or department faculty include: Arts Grants (Recording Projects) and Faculty International Travel Grants.
- d. Recent External Grants received include Indiana Arts Commission and National Endowment for the Arts.

4. Advisory Boards

- a. The Department of Music is fortunate to have two major advisory boards providing input from within the local community and the music profession.
- b. Music Business National Advisory Board. Comprised of leading national figures from the music industry, including retailers, instrument manufacturers, publishers, and national organization officers. Convenes every two years, but available for consultation on an ongoing basis.
- c. Contemporary Music Festival. Comprised of music faculty, music students, an art faculty, a public affairs officer, and representatives of the local community. Meets on a bi-weekly basis.

D. Governance and Administration

The Department of Music is one of nineteen departments under the College of Arts and Sciences and reports to the Dean of the College of Arts and Sciences. The College of Arts and Sciences reports to the Provost and Vice President for Academic Affairs who reports directly to the President of the University. Departments are given a relatively free hand in their governance using university guidelines as minimal requirements.

An administrative flow chart may be found in MDP I. D.

The Chairman of the Music Department is the music executive and charged with the successful operation of the department. A music faculty member serves as the Assistant Chair with a quarter time load for this responsibility. The Department of Music is organized into seven divisions, each with a division coordinator. These divisions are:

Music Education
Music Composition, Theory, History and Literature
Music Business
Wind and Percussion
Strings
Vocal
Keyboard

The department functions under a set of approved by-laws. These are found in the Faculty Handbook of the MDP I D.

To assist in the tasks of a fully functioning department, there are 10 faculty committees. Membership in three of the committees is by election, one by position and 7 by appointment. A list of committees and members may be found in MDP I D.

These committees are:

1. Administrative Advisory Committee: 7 Division Coordinators and the Chair. Meets bi-weekly. Planning, general operations, administrative policy and dept. activities.
2. Personnel Committee: 7 Members-elected. Reappointment, Tenure and Promotion
3. Music Curricular Affairs Committee: 7 members-elected. All curricular concerns, new classes, degree issues etc..
4. Undergraduate Recruitment Committee: 7 members-appointed. Organizes departmental recruitment opportunities on campus, audition days, display booths at IMEA convention and ISSMA solo and ensemble contests.
5. Graduate Committee: 5 members-appointed. Coordinates activities related to music graduate students and the grad program.

6. Chairs Advisory Team: 3 members. Chair and 2 elected-one tenure track and one adjunct. Issues of general interest to the department.
7. Contemporary Music Festival Committee: 8 members-appointed, includes a student, art faculty and communications and marketing member. Planning and organization of the Contemporary Music Festival.
8. Mentor Committee: 1 person-appointed (other faculty assist). Organizes and implements freshman mentor program.
9. Recital Performance Committee-7 members-appointed. Responsible for recital policies and coordination
10. Technology Committee-4 members-appointed. Responsible for technology planning, recommendations and department website.

The Administrative Advisory Committee is the primary committee where futures planning takes place. This committee, composed of the seven division coordinators addresses future personnel requests, budgeting, planning, curriculum, etc. While this committee is "advisory," many ideas come from the discussions. These ideas are then taken to the proper committee or brought to the full faculty for discussion.

The department has been functioning with an interim chair for the past three years. This was supposed to be a one year interim that has been extended to three. A strategic plan was developed to cover the time period 2003-2009 (found in MDP III. A.). In 2006 the department conducted an external review in compliance to a College of Arts and Sciences review schedule. NASM reviewers were hired to conduct the review although this was not an NASM project. The findings from that review and response may be found in MDP III. A. In 2006, the Music Curricular Affairs Committee began review and revision of the Graduate Music Program. This program was just approved in February 2008 and will begin in the fall of 2009. In 2007, the interim-chair commissioned the Music Curricular Affairs Committee to conduct a program review of all music degrees with the intention of revising to a stronger and more relevant program. This has now begun with an eye to looking at the music core first, followed by music education, music business, music performance and the liberal arts degree. A search is currently underway to hire a chair. Once this is successful, it will be time to look forward again.

E. Faculty and Staff

1. Qualifications.

Name; highest degree and awarding institution; ISU title, rank, and starting date; major teaching areas.

Tenured and Tenure-Track Faculty:

- Randall T. Mitchell; D.M.A., University of North Texas; Interim Chairperson and Professor of Music, 1990; Trombone.
- Peggy Balensuela; D.M., Indiana University; Professor of Music, 1990; Voice.
- Dennis Ballard; D.M.E., Indiana University; Assistant Professor of Music, 2004; Instrumental Music Education.
- John P. Boyd; D.M.A., University of Missouri—Kansas City; Professor of Music and Director of Bands, 1989; Wind and Percussion (Coordinator).
- Paul Bro; D.M., Northwestern University; Professor of Music, 1992; Saxophone.
- Scott R. Buchanan; Ph.D., University of Kansas City; Associate Professor of Music and Director of Choral Activities, 2002; Voice and Choral (Coordinator).
- Mark R. Carlisle; D.M.A., University of Texas at Austin; Assistant Professor of Music, 1986; Voice.
- Kevin Clifton; Ph.D., University of Texas at Austin; Assistant Professor of Music, 2007.
- Colleen Davis; D.M., Indiana University; Associate Professor of Music, 1999; Voice.
- William A. Davis; D.M.A., The University of Iowa; Associate Professor of Music, 1991; Orchestra, Violin (Coordinator).
- Jimmy Finnie; D.M.A., University of North Texas; Professor of Music, 1994; Percussion.
- Kurt Fowler; D.M.A., Eastman School of Music; Associate Professor of Music, 1998; Cello/Music Literature.
- Douglas R. Keiser; Ph.D., Michigan State University; Associate Professor of Music and Associate Director of Bands, 1990; Concert and Athletic Bands.
- Brian Kilp; D.M.A., University of Arizona; Associate Professor of Music, 1998; Horn/Music Theory.
- Janet P. Piechocinski; Ph.D., University of Oklahoma; Associate Professor of Music, 1979; Assistant Chair, Piano (Coordinator).
- Theodore Piechocinski; J.D., Cleveland State University; Associate Professor of Music and Director of Music Business, 2004; Music Business.
- Beverly Simms; D.M.A., University of North Texas; Professor of Music, 1987; Piano, Music Skills.
- Joyce A. Wilson; D.M.A., University of Wisconsin; Associate Professor of Music, 1970; Flute.

Special Purpose Faculty:

- Terry Lynn Dean, Jr.; M.A., University of Georgia; Instructor, 2008; Music History and Literature.
- Linda Luebke; M.A., Holy Names College; Instructor, 2008; Music Education.
- Robert Waugh; M.M., University of Oklahoma; Instructor, 2006; Trumpet.

Part-Time Temporary Faculty:

Irina Albig; M.A., Washington State University; Lecturer III, 2007; Piano.

Alexis Bacon; D.M.A., University of Michigan, Ann Arbor; Lecturer III, 2008; Music Theory.

Crystal Barrett; M.M., Louisiana State University; Lecturer III, 2007; Oboe.

Lynette Browne; D.M.A., University of Miami; Director of Community Music Center, 2003.

Sarah Burk Dye; D.M.A., University of Illinois at Urbana-Champaign; Lecturer III, 2005;
Clarinet, Music Literature.

Allison Guest Edberg; M.M., University of Michigan; Lecturer III, 2006; Viola, Violin.

Julie Edwards; M.M., University of North Carolina at Greensboro; Lecturer III, 2000; Music
Theory, Music Literature, Piano.

Todd Gallagher; M.M., Indiana State University; Lecturer II, 2005; Double Bass.

J. Bryan Heath; M.M., Indiana University; Lecturer II, 2006; Trombone, Euphonium.

John Ibberson; Ph.D., Indiana University; Professor Emeritus, 1966 (retired 2005); Music
Theory.

Alex Lapins; M.M., University of Michigan; Lecturer II, 2005; Tuba, Euphonium.

Lisa Lowry; M.M., Indiana University; Lecturer II, 2006; Voice.

Michael Mann; M.M., University of Oklahoma; Lecturer II, 2007; Trumpet.

David Mannell; M.M., Indiana University/Purdue University Indianapolis; Lecturer III, 1995;
Voice.

Brent McPike; D.M., Indiana University; Lecturer III, 2001; Guitar.

Daniel Powers; M.M., Indiana University; Lecturer III, 2000; Composition.

Chad Roseland; M.M., University of Arizona; Lecturer III, 1996; Bassoon, Music Theory.

John Spicknall; D.M.A., University of Maryland, Professor Emeritus, 1969 (retired 2007); Jazz
Piano.

Sharilyn Spicknall; M.S., Indiana State University; Lecturer III, 1997; Violin.

Curriculum Vitae for all faculty are included in the Appendix.

2. Number and Distribution

- a. Currently there are fifteen tenured faculty members and three tenure-track (non-tenured) faculty members in the Department of Music.
 1. 17 hold a doctoral degree in music; one holds a Juris Doctor degree; one holds a master's degree in music.
 2. The number of tenured and tenure-track faculty has steadily declined in recent years. Faculty are retiring in larger numbers each year but are not be replaced at a similar pace. On average, more than one faculty line is lost each year.
 3. The Department is critically challenged to provide the same high-quality music training it has for many years.
- b. The number of part-time temporary faculty varies from term to term; in the current semester, there are nineteen.
 1. Of these nineteen, six (two of whom are retired from the regular faculty and have returned to teach or serve as Graduate Music Coordinator) hold a doctoral degree in music, and thirteen hold a master's degree in music.

- c. In addition to the tenured, tenure-track, and part-time temporary faculty, the faculty also includes three full-time temporary instructors. Two are ABD (music) and one holds a masters degree in music.
- e. Also assisting with instructional needs are two Executive and Administrative Professional staff members, one of whom holds a master's degree in music.
- f. Contributions to Teaching, Scholarship, and Service
 - 1. The faculty contribute to teaching in the areas of music theory, music history and literature, basic musicianship (MIDI, scoring, and conducting), keyboard skills, performance, music education, music business, jazz studies, piano pedagogy, music theater, accompanying, instrument repair, and ensembles.
 - 2. In the area of service, faculty are active members of Department, College, and University committees and councils. They are productive members of the area arts community. They also participate fully in state, regional and national professional associations, and serve on various professional boards, some offering services as a consultant.
- g. Activity in the areas of scholarship and performance is diverse and plentiful.
 - 1. Each year, faculty give dozens of presentations at state, regional, national, and international conferences, and are published in a wide variety of peer-reviewed journals and other publications.
 - 2. They are also invited to perform as solo and ensemble artists throughout this country and abroad.
 - 3. In recent years, the number of conference presentations and off-campus performances presented by Department faculty has increased, reflecting a trend that is gaining momentum.
- h. Utilization of Temporary Faculty

Temporary faculty (full-time and part-time) provide much-needed instructional assistance in the Department.

- 1. Instructional Assignments
 - a. Two temporary faculty are appointed full-time in critical instructional and outreach areas (e.g., trumpet/jazz and Community Music Center).
 - b. In applied study, some faculty assist with clarinet, violin, viola, and voice instruction.
 - c. Two faculty provide the only instruction in their applied area (bassoon, guitar).
 - d. Instructional assistance with music theory and music education courses also is provided.
 - e. The University has come to rely more heavily on temporary faculty in recent years. Funding has not been increase proportionally to accommodate the shift from

tenure-track to temporary instruction. In fact, the opposite is the case. Funding for temporary faculty has and will again next year be cut.

f. In some cases, temporary faculty also participate in the faculty woodwind, brass, and string ensembles.

3. Appointment, evaluation and advancement

Departmental policies relating to assessment of faculty performance are outlined in the appendix to the faculty handbook located in MDP I. D. Pre-tenure faculty are evaluated for reappointment each year by the departmental personnel committee based upon departmental, college and university criteria. This evaluation usually occurs at the departmental level and the dean only in years one, two, four and five. In year three the faculty member's file also is reviewed the by College of Arts and Sciences Tenure and Promotion Committee for assessment and comment. Decisions on tenure/promotion are decided in the sixth year, by the department personnel committee, college committee and dean.

University Guidelines are found in the University Handbook in Section III, Faculty Appointment, Promotion and Tenure Policies at the following URL:
<http://www.indstate.edu/adminaff/handbook.html>

College Guidelines for Tenure and Promotion are found at:
http://www.indstate.edu/cas/College_P_and_T_document_revised_12-06-06.htm

4. Loads

In a department as diverse and unusual as music, teaching loads are determined in a variety of methods. 12 load hours is considered a full teaching load. As several courses are undervalued in credit, teaching loads are determined by actual contact hours. Examples:

Music 150 Introduction to Musical Traditions II, 2 hours of credit, meets 3 hours a week=3 hours load credit

Symphonic Band, 1 hour of credit, rehearses 3 hours a week=3 hours of load credit.

Private study load credit is determined in a "3 to make 2" formula. Every three one-hour lessons equals 2 load hours of credit. Therefore each one-hour of lesson credit generates 2/3rd of a load hour. 18 music majors taking a one hour lesson is the equivalent of 12 load hours or a full load.

Every attempt is made to allow pre-tenure faculty in academic areas such as music education, history and literature and music business, to teach 9 load hours and use 3 hours for research and/or creative activity. Recently because of the pressures of the loss of full time faculty without replacement, this has not always been possible. Obviously this presents a problem for research projects of new faculty working toward tenure and promotion.

Teaching Load Reductions: Of the eighteen tenured and tenure-track faculty, teaching load reductions are given for the following special duties.

A. Department Administration

1. Dr. Mitchell receives 9 hours of load credit for serving as Chairperson of the Department (teaching 3 load hours).
2. Dr. J. Piechocinski receives three load hours for serving as Assistant Chairperson.

B. Division Coordinators

1. Seven individuals receive no load credit for coordinating activities of their divisions: Dr. Boyd (Winds/Percussion), Dr. Buchanan (Voice/Choral), Dr. Clifton (Music Theory, Composition, History and Literature), Dr. Ballard (Music Education), Dr. W. Davis (Strings), Dr. J. Piechocinski (Keyboard), and Prof. T. Piechocinski (Music Business).

C. Program Directors

1. Four individuals receive two load hours each for directing programs: Dr. Boyd as Director of Bands, Dr. Buchanan as Director of Choral Activities, Dr. Davis as Director of Orchestral Activities and Prof. T. Piechocinski as Director of Music Business.

D. Faculty Ensembles

1. Five individuals receive one load hour for participating in faculty ensembles: Drs. W. Davis and Fowler (string quartet), Dr. Wilson (woodwind quintet), and Dr. Mitchell (brass quintet). Dr. Kilp receives one load credit hour each for participating in faculty brass quintet and woodwind quintet, for a total of two load hours.

E. Academic Advisors

1. Four individuals receive two load hours for serving as an academic advisor: Dr. Ballard (Music Education), Dr. Kilp (Liberal Studies/Performance/Music Academics), and Prof. T. Piechocinski (Music Business).
2. Dr. J. Piechocinski receives one load credit hour for coordinating advisement activities within the Department.

F. Miscellaneous

1. Dr. Clifton receives two load hours for research.
2. Dr. Fowler receives two load hours for Artistic Director, Contemporary Music Festival Committee.
3. Dr. Ibberson receives three load hours for serving as Graduate Music Coordinator

Of the sixteen part-time temporary faculty members, load reductions are given for the following non-teaching duties.

G. Faculty Ensembles

1. Mr. Heath, Mr. Lapins, Mr. Mann and Mr. Waugh each receive one hour of load credit for playing in the Faculty Brass Quintet.
2. Ms. Barrett, Dr. Dye and Mr. Roseland each receive one hour of load credit for playing in the Faculty Woodwind Quintet.
3. Ms. Spicknall and Ms. Edberg each receive one hour of load credit for playing in the Faculty String Quartet.

5. Music Student/Faculty Ratio

The current student to faculty ratio is 10.95 to 1

6. Graduate Teaching Assistants

The department currently has six full time graduate assistants and two half-time assistants

Band:	2
Choir:	2
Music Education:	1.5
Music History	.5
General	.5

7. Faculty Development

The university administration stresses faculty development in various ways. Continued growth of knowledge and teaching is fundamental to the progress of any program. On-campus programs are available in the Center for Teaching and Learning. Technology programs are available through the Center for Instruction, Research, and Technology (CIRT). Special development sessions are occasionally offered such as assessment workshops with a small stipend for participating in the program.

The university maintains a sabbatical program for faculty. Sabbatical leaves are possible after a period of 12 semesters of full time service. A faculty member must apply for sabbatical leave. Applications are evaluated by the department chair, dean and provost. The sabbatical process is outlined in the University Handbook. Increasingly, sabbatical leaves are not granted unless the department can cover the teaching load of the faculty member seeking leave. Departments that are already stretched thin with faculty losses or are a community of specialists such as the music department are not capable of covering these loads unless adjunct funding is available. The playing field is not even across the College or University.

8. Support Staff

- a. There are six Support Staff and two Executive and Administrative Professionals (EAP) staff members in the Department. The Support Staff include; a Library Associate, an Accounting Services Specialist, an Administrative Assistant, and three Office Assistants. The EAP staff include an accompanist and an instrument repair technician.
- b. The Library Associate oversees the holdings and operations of the Listening Library, a departmentally maintained facility located in the Fine Arts Building. Primary duties entail ordering, cataloguing, and maintaining recordings; managing the student payroll and acquisitions budget; supervising a student library staff of music majors; archiving recordings from departmental events; and providing instructional support for library users and faculty members.
- c. The Accounting Services specialist maintains and monitors the departmental budgets and various accounts in the controllers Office and Foundation. Budget-related responsibilities include purchases, payments to vendors, payroll, travel, and departmental scholarships. Other responsibilities include supervision of student workers, taking and maintaining faculty meeting minutes, maintaining personnel files, and preparing correspondence and reports for the Chairperson.
- d. The Administrative Assistant maintains the department's complex calendar, space/room reservations, and assists the Assistant Chairperson with course scheduling and course section changes. The Administrative Assistant serves as a member of the Department's Undergraduate Recruitment Committee and serves as a point of contact for recruitment activities (scheduling auditions, preparing correspondence, and maintaining admission application materials).
- e. The Department also has three half-time Office Assistants: one assigned to the Music Office, one to the Band Office, and the other to the Choral Office.
 - * The Music Office Assistant prepares, updates, and maintains recital programs for the Department and serves as a point of contact for students and other visitors to the Department.
 - * The Band Office Assistant provides support for the Wind/Percussion Division by building and maintaining databases and student records, supervising student workers, preparing programs for ensemble performances, coordinating budget matters for the Division, maintaining financial records, and producing correspondence and mailings.
 - * The Choral Office Assistant provided support for the Voice/Choral Division by building and maintaining student information databases, the choral library database, and the files of student's performances. Other duties included preparing travel forms, maintaining financial records, generating publicity and programs for the choral events, and producing mailings to prospective choral students.
- f. EAP include a staff includes:
 - a. accompanist who also coordinates the departmental accompanying program.

b. an instrument repair technician that teaches the instrument repair class, issues school owned instruments and maintains the school instrument inventory.

Executive and Administrative Professionals (EAP):

Martha Krasnican; M.M., Eastman School of Music; Staff Accompanist since 1977; Accompanying.

Kelly Sherman; B.A.S., State University of New York at Oswego; Instrument Repair Technician since 2002; Brass and Woodwind Repair (also Instrument Repair Class).

Support Staff:

Carol DeFrance; Library Associate. Full-Time (listening library).

Gayla Finley; Office Assistant III. Half-Time (band office).

Stacy Gregg; Office Assistant III. Half-Time (main office/music education).

Joy Throckmorton; Accounting Services Specialist. Full-Time (main office).

Rae Ann Webster; Administrative Assistant I. Full-Time (main office).

Crystal Hamm; Assistant III. Half-Time (choral office).

F. Facilities, Equipment, Health, and Safety

The Department of Music occupies two separate facilities. Most performance activity takes place in the Center for the Performing and Fine Arts, which houses both the Department of Music and the University Art Gallery. Another part of the music unit is housed in the Fine Arts Building, adjacent to the Center for Performing and Fine Arts. Tilson Auditorium is used regularly by the department, but the Department of Music does not control this space with can be problematic.

1. Center for Performing and Fine Arts

- a. This attractive, modern building was completed in 1997.
- b. It houses administrative offices, applied music studios ensemble offices, ensemble rehearsal rooms, instrument repair and storage, and a 175-seat Recital Hall. The University Art Gallery adds to the appeal of the facility.
- c. The acoustical characteristics of the Center were described as “exceptionally good” in the last NASM visitors report.

2. Fine Arts Building

- a. The Department of Music occupies the basement and top two-and-one-half floors of the Fine Arts Building, which includes several classrooms, labs, piano studios, additional studios for performance faculty not housed in the Center, offices for faculty in academic disciplines and practice rooms.
- b. The Fine Arts Building was recently renovated and, combined with the Center for Performing and Fine Arts, provides quality teaching, office, and administrative space.
- c. Nonetheless, the Department’s instructional requirements have outgrown the space available in these two facilities. Classroom space is adequate if utilizing the large and small ensemble rehearsal rooms for non-performance classes, and additional studio and office space is needed. Several applied studios are shared by three faculty members.

3. Tilson Music Hall

- a. As noted in the last NASM visitors report, “the music unit lacks an adequate on-campus venue for medium to large ensemble performances.” Currently, most ensemble performances take place in the 1,450-seat, art deco Tilson Music Hall.
- b. Although this facility has undergone recent renovation to the lobby and seating areas, the stage and acoustical properties have remained untouched and are less than adequate for most ensemble performances.
- c. This venue is not under the control of the Department and management of this hall is not always sympathetic to the academic mission of the university.

Further facilities information may be found in MDP I. F.

Classroom space is currently adequate for all music classes including courses taught to non-music majors. If enrollments rise to 300, we will have space and staffing problems.

As of the past three years, the Center for Performing and Fine Arts has experienced numerous problems with consistent climate control. The building was constructed with a “state-of-the-art” HVAC system that is supposed to maintain a consistent and even temperature and humidity. When the outside temperature drops below freezing, the system does not function properly. Part of the building gets excessively hot and very humid. Some parts are hot and dry and yet other parts are cold. The uncontrolled humidity in the first floor hallway causes a build up of condensation on the foyer and main office windows and the main hallway floor. This is causing damage to the walls on the bases of the window sills. The excess moisture in the hallway causes the floor to be very slick and it is a matter of time before someone slips and falls. The excessive heat in part of the building has caused damage to instruments in storage. Three string basses and a bass clarinet have had to be repaired due to heat damage. Two conga drums and a Loree oboe have been damaged beyond repair. The department can not afford to have these costs.

Safety and Security: Security for faculty and students is very good. So good, in fact, that the short response time by University Police contributed significantly to the fact that a music faculty member survived and fully recovered from a severe heart attack in January 2008.

Technology:

- a. The University is a laptop university and requires all students to have a laptop. Also a computer lab located on the ground floor of the Fine Arts Department is focused on Art and Music applications. This lab has keyboards and the most recent Finale program. The old Midi-lab maintained by the department is now obsolete and defunct. The old computers will be surplus and two to three stations will be upgraded with new machines and keyboards to provide a work space in the music listening library when the lab on the first floor is being used by the Art Department.
- b. The department is also a “Smart Music” department. Faculty are not required to use smart music, but it is available to them. A departmental technology committee monitors and makes recommendations regarding technology for the department.
- c. An outmoded piano lab was upgraded in 2007 with new Yamaha clavinovas giving the department two modern piano labs.
- d. The Fine Arts Building houses two technology-enhanced classrooms that have a high-speed Internet connection, built-in computer, VCR, and projector. The music education classroom has also been enhanced with similar technology but with wireless internet connection.
- e. All music class rooms/rehearsal rooms are equipped with sound and video reproduction equipment. There are 4 television monitors on carts that may be moved from room to room. Also, two computer carts for classroom use are available. This has been used less and less as more faculty acquire laptops from the university.

G. Library and Learning Resources

Library resources for music at Indiana State University are located in two units. The main library, Cunningham Memorial Library, contains most holdings. Within the Department of Music is the Listening Library, located in the Fine Arts Building, which services the listening needs of the music students. More detail below

1. Cunningham Memorial Library.

- a. The music collection at Cunningham Memorial Library contains scores, books on the subject of music, music periodicals, and music reference materials. At the present time, the collection numbers over 28,000 scores and books. In keeping with the library's resources development mission, music materials are acquired and maintained to support and enrich the educational, research, and cultural missions of the Department of Music and the University community as a whole. Materials are collected in the areas of solo and ensemble performance, opera, jazz, music history, music theory, music education, and world music. The CML functions under the direction of the Dean of the Library. A librarian is assigned as liaison with the department of music, however that individual may or may not have music librarian training. This person coordinates purchase requests from the music faculty to the library.
- b. In addition to print materials, a number of music resources are available electronically, including the Music Index, the International Index of Music Periodicals, Grove Music Online, Project Muse, Arts and Humanities Citation Index, the JSTOR Music Collection, RILM Abstracts of Music Literature, and the Naxos Music Library. Via the E-Journal List, library users also have access to 161 full-text electronic music journals.
- c. While the library collects sound and video recordings, that collection's emphasis is geared toward the general university population. Collection areas include popular music, art music, and world music. Because of a sizable donation of rare and unique opera and voice recordings, the library is currently engaged in enhancing this gift. In addition to the music holdings of the main collection, the library's Rare Books and Special Collections Department is the repository of the Kirk Collection. Containing over 14,000 items, the Kirk Collection is a treasure-trove of popular music sheet music chiefly from the 1920s and 1930s.
- d. Students may check out most materials for a period of two weeks. Faculty may check out most materials for a period of a semester.
- e. The entire collections of both libraries are on-line and may be accessed through the internet.

2. Department of Music Listening Library

- a. An extensive non-circulating collection of sound recordings supporting the curriculum of the Music Department is housed in the Listening Library located in the Fine Arts Building. That collection is maintained and administered by the Department of Music. The Listening Library has over 16,000 CD titles, 5,400 LP titles, and seventy book titles. Students may listen and study in the Listening Library. Faculty

may check out recordings for use in classes and at home. This library is staffed full time by a music staff member with the rank of Library Associate, who coordinates purchases, oversees the daily operations, catalogs, charges materials and oversees the student worker staff.

- b. Library users have access to recording and listening equipment as well as to two TV/VCR setups, a copy machine and one clavivova.

The two libraries, with their extensive collections and technology, provide student access to meet most research and musical needs. The collections are large and diverse. Space is not an issue as both have room to grow their respective collections. A very well run interlibrary loan system provides materials not available in the ISU Library. Faculty find that the library provides a strong resource. However, faculty explorations of esoteric topics may well mean interlibrary loan or a visit to the IU Library.

3. Music faculty are requested to place book, music and recording requests with the listening library and the liaison faculty member in the Cunningham Memorial Library, Jacob Eubanks.
4. Like all institutions, budgets could be bigger and the ability to order what ever one would want is a goal. The library has done very well in maintaining strong holdings and expanding those holdings with new materials.
5. More information may be found at the Cunningham Library Website:
<http://lib.indstate.edu/>

6. Summary

Library holdings in both the CML and listening library adequately served the mission of the department. Faculty requests for books and music are welcomed and usually acted upon with the parameters of the budget. The holdings of solo and ensemble literature is limited and expansion of these holdings are a goal for the future. On occasion, the CML liaison librarian has been an actual music librarian. This is currently not the case, however this has seemed not to have caused a problem. Hours of operation are suitable for student needs.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

1. Recruitment

- a. All members of the Department are actively involved in the area of student recruitment. There is an appointed Undergraduate Recruitment Committee as well as a Graduate Recruitment Committee. One member from of each committee acts as a coordinator/chair for the committee's recruitment activities. The Department offers five campus audition days; three are for auditions only, and two are designated as Music Career Days. On Music Career Days students may audition as well as attend music classes and observe performing ensembles and applied lessons. Members of the recruitment committees staff Department display booths at the Indiana Music Educators Association (IMEA) State Convention, at the Indiana State School Music Association (ISSMA) State Instrumental Solo and Ensemble contest, and at the ISSMA State Piano/Vocal and Ensemble Contest. The department also staffs a display table at the resource fair for each ISU Sycamore Preview Day, Sycamore Advantage Day and Minority Scholars Day (on campus recruitment activities planned by the ISU Admissions office).
- b. The Concert Choir and the Symphonic Wind Ensemble frequently perform in high schools throughout the state. The Faculty Woodwind Quintet, Faculty Brass Quintet, and Faculty String Quartet tour in the fall of each year performing for high schools and middle schools as well as giving master classes.
- c. Other Department recruiting activities that bring students to campus include: 1) hosting the Sycamore Invitational Marching Band Contest (average of twenty-five bands); 2) instrument specialty days (cello, flute, trumpet); 3) All-Star Band Weekend (250 high school students); 4) Jazz Fest (average of 27 bands); host the ISSMA State Regional Marching Band Competition; and 5) Concert Band Invitational (three high school bands on campus). The Department presents two summer music camps (Drum Major Clinic and Choral Camp) that attract a large number of students.
- d. Individual music faculty serve as music festival guest conductors; appear as clinicians at numerous high schools and at IMEA State Convention; visit local high schools to work with various small ensembles or with individual sections of the large ensemble; serve as guest soloists; and serve as adjudicators at ISSMA district and state solo and ensemble contests. The Department's Visiting Artist Series, Jazz Artist Series, Faculty Artist Series, Student Ensemble Series, and various guest clinicians also draw prospective students to campus.
- e. A partnership with the music program at Lafayette Jefferson High school was established last year. The faculty brass quintet was in residence for a day in Lafayette. The Wind Ensemble and Choir from Jefferson traveled to ISU for a series of special presentations on music history, performance and then clinics and side-by-side performances with respective ISU ensembles. This year the faculty string quartet was in residence for a day at Jefferson and the percussion ensemble will teach a day residency in April.

- f. Performances by ISU ensembles bring local, state and national exposure to the department and the University. Examples are:
- 1) The Marching Sycamores at Indianapolis Colts NFL football games (an average of every other year);
 - 2) At the NASCAR Allstate Brickyard 400 (official band since the inception of the race)
 - 3) Concert Choir performance in Carnegie Hall
 - 4) Concert Choir performance at the Lucerne Choral Festival, Lucerne, Switzerland and concert tour of northern Italy-2008
 - 5) Wind Ensemble performance in Tajimi, Japan in 2001
 - 6) Various student and faculty ensemble performances at state, regional and national conferences (juried selections)
- g. Department and University admissions policies are clearly stated in the university catalog (available on-line) and the department website (www.indstate.edu/music). Prospective students are provided with audition requirements as well as audition procedures in the first contact letter. The department maintains a separate application form, recommendation form and music scholarship application form. Pertinent materials are found in MDP I. H.

Recruitment is a high priority with the Department of Music. The activities and success of the department have been held up to the university by the Dean of the College of Arts and Sciences as a model that other departments should emulate. A few years ago, at a time when enrollments in the university were dropping the Department of Music was continuing to grow as a result of the active recruiting program in the department. The department regularly shares data with the Admissions office on student contacts and that office shares with the department. There is a strong relationship between the Department and the Admissions office.

2. Retention

- a. The purpose of the Mentor Program in the Department is to help freshman and transfer students with the adjustment to collegiate life and to reduce the rate of attrition, especially between fall and spring semester of the first year. Mentor events include summer preparatory mailings, convocation information sessions, and one introductory social function. The Mentor Program is presently administered by a faculty Mentor Committee and with the help of a Learning Community Peer Advocate, an assigned music student leader.
- b. The Mentor Program has undergone an evolution from social events with a faculty/student focus to daytime information sessions (convocations). The information sessions are devoted to departmental policy, time and stress management, performance anxiety, and final examination and jury preparation. The majority of the mentor sessions have been folded into the all-Department Convocation programs, so that attendance by the new students has improved dramatically from 40-50% to 80-90%.

- c. Using high school class rank, SAT/ACT scores, and performance audition placement results, the Mentor Committee develops an academic profile of the new student class. The confidential information is given to the Department Chairperson or a designated person who coordinates attendance reports and grades for all entry-level classes. As early as the third week of classes, the Department Chairperson meets with students developing a high rate of absenteeism and/or demonstrating poor academic performance, especially in music theory/music skills courses.
- d. Beginning in 2002, a group of music faculty studied the effectiveness of first-year advising patterns with the hope of improving student retention. They collected the following data for first-year music academic courses: course enrollments, success rates, grade distribution, dates of last attendance, and retention rated (first-to-second semester, first-to-second year). In addition, the group surveyed students and faculty to determine factors contributing to student failure and retention. The data indicated that many music students felt overwhelmed by the number of first-semester courses in the major. Much discussion about solutions to this situation occurred in general faculty meetings and in the Music Curricular Affairs Committee. The result was an extensive revision of advisement plans for all degrees with the basic goal of delaying certain music courses until students had settled into campus life. In addition, the Department refined the all-day New Music Student Orientation, improved our use of the Department's Mentor Program as a fall-semester freshman learning community with an assigned Learning Community Peer Assistant, and moved MUS 150 Introduction to Musical Traditions I, MUS 207 Introduction to the Music Industry, and MUS 287 Italian and English Diction and Repertoire for Singing to the spring semester. The results are very encouraging.

3. Recording Keeping

Files are kept for all student records in the main music office. These files contain the department application, audition results, results of the piano proficiency, private lesson repertoire cards, and other pertinent documents. Graduate files are maintained in the music graduate office.

4. Advising

- a. The College of Arts and Sciences mandates academic advising procedures within the Department of Music and defines academic advising as an integral part of the educational process. The College states further that the primary purpose of academic advising is to assist students in the development of meaningful educational plans compatible with the attainment of their life goals. Advising assumes three dimensions: conceptual, relational, and knowledge. In the conceptual dimension, a developmental approach to advising prevails that develops the student's ability to direct their curriculum and career decisions independently over time. Through the relational dimension, advisors initiate and maintain frequent and rewarding contact with advisees through technology, praise, intervention, and planning. In the

knowledge dimension, advisors affirm the importance of students understanding University and program requirements. The advisor works to help students solve academic problems and to serve as an agent of referral to other professionals and campus resources.

- b. Within the College of Arts and Sciences, departments are required to develop an advising assessment instrument. The Department of Music has an advisement assessment form that is distributed to each advisee following the advising session for the next semester's registration. The completed forms provide information concerning students' perceptions of the advising process.
- c. The Department of Music has three advisors who are assigned according to the student's major or minor. These three advisors represent choral/general and instrumental/general music education, music business, and all other majors and minors. One additional faculty member represents the Department in the Sycamore Advantage program and serves as head of advisement. Advisors are given teaching load credit for their advising loads.
- d. The College and Department endeavor to create a strong advising experience for each major and minor. Almost every entering freshman and transfer student passes through the Sycamore Advantage program sponsored by the University. This program provides information about the University, College, and Department.
- e. At the beginning of the fall term and throughout the first year, the Department's Mentor Program continues the process of acculturation. Meetings through the year offer social opportunities along with curriculum and career information. The Department of Music is one of the few departments on campus to support a Mentor Program.
- f. Although advisement in the Department is largely successful, future efforts should be directed several ways. Distribution of the advisement PINS (needed for online registration access) to eligible students without an advising appointment was implemented in Fall 2005. There is concern that, as a result, some students may not seek advisement. This, so far, has proved not to be the case except in isolated cases. Efforts will be made to ensure that students continue to value making an appointment to see their advisor prior to registration.
- g. The university uses DARS (Degree Audit Reporting System) as a record keeping program. Students may access their DARS report on-line at any time. While this system is not infallible, it is reliable and serves as a very visual account of what the student has completed and what they have not. Advisors also use a degree check sheet to make sure that there are no discrepancies with DARS. Special workshops are periodically offered for advisor development. Students also evaluate advisors each year. In the department, this system has evolved into a very competent group of professional advisors. This system of advising has served the music students well. At advising time during each semester, it does place a burden on the advisor as they struggle to teach and also see their advisees. An example of DARS report is included in IV. MDP I. H.

I. Published Materials and Web Sites

The department maintains a website as part of the overall university website. There are also several different program and performance related brochures. The brochures are printed by the university, but are designed by the department in both text and photos. The brochures are printed at no cost to the department.

1. Brochures

- a. Brochures represent various offerings within the department. The text is kept to a minimum with basic facts. Photos appropriately illustrate the subject of each brochure. With the exception of the Bands brochure, all are program driven and not personality driven.
- b. Brochure subjects
 1. Music Education
 2. Music Business
 3. Bands
 4. Choral Music
 5. Strings
 6. Keyboard
 7. Music (general info)
 8. Graduate (currently under revision)
- c. All brochures have the music website URL where more information may be found. Please see IV MDP I. I.

2. Website. The music website URL is: <http://indstate.edu/music/>

- a. Website is subject to general rules and regulations of the university.
- b. Two music faculty members maintain and update the website
- c. Website contains comprehensive information for prospective students, current students, faculty and the public
- d. Graduate section is currently under revision

3. University Catalogs <http://catalog.indstate.edu/> (Undergraduate Catalog)

The University catalog provides comprehensive information and data that fulfills NASM Standards and requirements. Please see music section of graduate and undergraduate catalogs in IV. MDP I. A.

- a. Undergraduate and graduate catalogs are published every two years. Undergraduate catalog is now published in very small quantities due to being available on-line.
- b. The undergraduate catalog is now on-line and available to anyone with an internet connection.
- c. The on-line catalog provides the ability to make changes to the content in a timelier manner.
- d. The graduate catalog is not yet on-line.

J. Community Involvement.

The University and department are committed to community outreach and engagement. The department has a number of activities that involve or provide a service to the community outside of the university.

1. Since 1985, the Community Music Center offers community children and adults high quality beginning and intermediate music instruction, while providing practical teaching experiences to Indiana State University students. A division of the Department of Music, accredited by the National Association of Schools of Music, and a member of the National Guild of Community Schools of the Arts, the Center now offers professional instruction in piano, voice, Musikgarten, and all instrumental areas.
2. The Concert Band provides an opportunity for community members to participate in a large ensemble conducted by an ISU music faculty member. Membership of the organization is comprised of university students, music students (many playing secondary instruments), and community members. The group performs significant and appropriate literature four times each academic year.
3. The ISU Masterworks Chorale, a choral ensemble, is made up of community members and ISU music students. The ensemble, conducted by ISU's Director of Choral Activities, performs a large-scale choral composition each year. Often the Chorale is accompanied by a chamber orchestra.
4. The Faculty Concert Series, the Visiting Artist Series and Student Concert Series provide a regular schedule of musical performances throughout the year. Concerts range from solo recitals to large ensembles featuring professional performers or student musicians. With the exception of four concerts, these events are free and open to the general public. The four concerts for which admission is charged are scholarship fund raisers. Publicity is handled by an assigned member of the ISU Office of Communication and Marketing. Over the past few years community attendance has been growing and good audiences are now a hallmark of many concerts.
5. One major responsibility of faculty ensembles (Brass Quintet, Woodwind Quintet, String Quartet) to bring musical experiences to the community. Most of this outreach is through performances in public school settings, but some are in other venues such as retirement homes, local festivals and other public venues.
6. Student ensembles also perform in public venues or schools.
7. The Department of Music provides rehearsal space and certain percussion instruments for the Crossroads Youth Symphony Orchestra. This ensemble is composed of Wabash Valley middle and high school musicians. The conductor is hired by the CYSO Board of Directors.
8. The Department also provides support to the Terre Haute Symphony Orchestra, a professional orchestra in the form of percussion instruments, harp (when needed) and rehearsal space. Many faculty of the department perform with the THSO.

K. Articulation with Other Schools

The University has State of Indiana mandated articulation agreements regarding coursework taken at Ivy Tech Junior Colleges at part of the state higher education system. These agreements are bound by state regulation and Indiana State abides by the mandated state regulations.

As a department, an articulation agreement exists between the music department at Vincennes University (State system Junior College) and the Department of Music at ISU. Coursework that meet the agreed upon criteria automatically transfer to ISU. Transfer students must still perform a live audition and take an interview with the director of the theory program. A copy of the articulation agreement may be found in IV. MDP I. K.

L. Non-Degree Granting Programs for the Community

The Community Music Center offers community children and adults high quality beginning and intermediate music instruction, while providing practical teaching experiences to Indiana State University students. A division of the Department of Music, accredited by the National Association of Schools of Music, and a member of the National Guild of Community Schools of the Arts, the Center offers professional instruction in piano, voice, Musikgarten, and all instrumental areas. The center originated in 1985 as the Division of Preparatory Music with a focus on piano instruction and early childhood development through a Kindermusik program. Ultimately Musikgarten replaced Kindermusik. In the early 2000's the program was expanded to include voice and all instrumental areas. The CMC just organized a Parent Advisory Board with the first organizational meeting this past January (2009).

The Community Music Center (CMC) functions as a division under the umbrella of the Department of Music. The CMC is lead by a director charged with the daily operations of the center. The Director is hired by the Chairperson of the Department of music after recommendations by a search committee composed of Department of Music faculty. The Director generally functions autonomously in the basic operations of the Center, but reports to the chairperson of the Department of Music who has ultimate authority. An advisory Board of Directors assists the CMC director in planning and policies. Teachers on the staff of the CMC include Department of Music faculty (both full-time and adjunct), music graduate students and selected upper level undergraduate students. All are hired by the Director of the Center with the approval of the Chairperson.

The Center maintains an office in the Fine Arts Building and has an assigned phone extension. Department classroom space is scheduled for CMC classes through the Music Office. Department of Music classes have priority in scheduling space, but most CMC activities are in the late afternoons when most music classes are finished, therefore making scheduling easy. Department of Music equipment such as piano labs and pianos are utilized by CMC classes and lessons. The Musikgarten classes are taught in a space leased from a local church near to the Center for Performing and Fine Arts and the Fine Arts Building. Enrollments average 75-100 students per semester. Discussions are currently in process to add the Terre Haute Childrens Choir to the offerings in the CMC.

Piano classes and piano lessons in the Center provide experiential learning opportunities for undergraduate and graduate piano pedagogy students through teaching and/or observation.

The CMC is self-supporting with minimal start-up funds from the Department of Music. All finances run through the Department of Music. Funds are deposited and paid through the department. All pay requisitions are approved by the Chairperson and any travel using CMC funds must be approved by the Chair.

Please see documents brochures in IV. MDP I. L

SECTION II.

**INSTRUCTIONAL PROGRAMS
PORTFOLIO**

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Section II.A.

Certain Curriculum Categories

Text Outline

Preface and Note

A curricular review of all undergraduate degrees was begun in the Fall of 2008. The initial step is to review and make recommendations for the core of undergraduate courses common to all music degrees. This will be followed by review of: 1) Music Education degrees; 2) Music Business degrees; 3) Music Performance degree, 4) Music History and Literature, Music Theory, and Composition; and 5) Liberal Arts. It is anticipated that this review will continue over the next few years with a tentative deadline of December of 2009 for submission of the core revisions to the faculty and Spring of 2010 for the Music Education curriculum to be submitted for faculty consideration. There is tremendous pressure from the upper administration to do away with the degrees in Music History and Literature, Music Theory and Composition as these degrees are not highly populated (1, 1, 4 respectfully). As revised degrees come on-line, they will be submitted to NASM for review and acceptance.

With the exception of Music Education, these degrees have been basically unchanged for many years. Changes in the Music Education degree programs have only been to adapt or adjust to changes in the State of Indiana and/or School of Education requirements. As demands in the fields of education, business and performance change, so must the music curriculum adjust to and meet these demands. It is imperative that course offerings remain relevant in order to prepare students and graduates for the future.

Undergraduate Core Music Curriculum

The undergraduate core music curriculum is an integral part of the coursework for all students in music education. The core curriculum represents many academic courses. While the academic courses are crucial for developing the knowledge, technical skills, and critical discernment necessary for students to be successful in their future musical paths, it represents only a part of the educational process. Rather, the curriculum also emphasizes contact with other essential musical skills such as performance, conducting, computer technology, and so on, emphasizing the development of the whole musician. Other positives of the core program is a required course in non-Western music to address multicultural issues, training in music technology, fundamental theoretical studies, and most recently the transformation of the junior-level music history sequence into the Capstone courses for all music majors.

Following this page are charts listing all core music courses and the various competencies that these courses meet in regard to NASM standards.

Competencies for All Music Degrees

Competencies	Courses	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 222	Basic Scoring MUS 260	Ensembles	Performance Instruction	Piano Class MUS 195, 196	MIDI MUS 204
Performance Competencies NASM VII-A											
1. Technical skills requisite for artistic self-expression in at least one major performance area									X		
2. Understanding of the repertory in major performance area and the ability to perform form a cross-section of this repertory									X		
3. Ability to sight-read with fluency			X								
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills						X		X			
5. Keyboard competency/Secondary performance area recommended			X								
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through ensemble experience										X	
Aural Skills & Analysis NASM VII-B											
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses		X	X	X	X	X	X				
2. Understanding of musical forms, processes, and structures		X	X	X	X	X	X				
3. Ability to place music in historical, cultural and stylistic contexts		X	X	X	X	X	X				
Composition & Improvisation NASM VII-C											
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form		X									
2. Ability to compose, improvise or both at a basic level		X									
History & Repertory NASM VII-D											
1. Basic knowledge of music history through the present time					X						
2. Acquaintance with repertoires beyond the area of specialization		X			X						
Technology NASM VII-E											
1. Basic understanding of technology in the field					X			X			
2. Working knowledge of technological developments in specialization					X						X
Synthesis NASM VIII-F											
											X

Competencies for All Music Degrees

Competencies	Courses									
1. Ability to work independently on musical problems in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory		X			X	X				
2. Ability to form and defend value judgments about music										
3. Acquire the tools to work with a comprehensive repertory including music of other cultures		X		X	X			X		
4. Understanding of the basic interrelationships and interdependencies among the music professions and activities					X				X	
	Music Theory MUS 111, 112, 211, 212									
	Skills MUS 113, 114, 213, 214									
	Traditions MUS 150, 151									
	Music History MUS 350, 351									
	Basic Conducting MUS 222									
	Basic Scoring MUS 260									
	Ensembles									
	Performance Instruction									
	Piano Class MUS 195, 196									
	MIDI MUS 204									

Item UP
BACHELOR OF MUSIC IN PERFORMANCE
Brass
Percussion
Piano
Strings
Voice
Woodwinds

Among the undergraduate degree programs offered by the Department of Music at Indiana State University is the Bachelor of Music in Performance. The bachelor degree in music performance prepares students for graduate study and performing careers. A general curricular analysis of the degrees and an assessment of the strengths and weaknesses of the curricula of the programs is offered below. Curriculum guides for each concentration along with a tabular summary of curricula based on the competencies set forth by NASM for the above degrees are found in Section II.B.

Overview

One of the primary goals of the Department of Music is to prepare its undergraduate degree candidates in performance with a wide range of knowledge, skills, and competencies for careers as music professionals. The curricula to obtain these educational goals recognize structure, content, and time requirements to enable students to develop to their fullest ability. To this end, the curricular structure of the three concentrations closely resembles the guidelines of NASM with its four general areas of emphasis and recommended percentage of total credit hours each area should encompass.

Program Title: Bachelor of Music in Performance Number of years to complete: four
 Program Submitted for: Renewal of final Approval
 Current Semester's Enrollment of Majors: 18
 Name of Program Supervisor: Dr. Brian Kilp, academic advisor

Curricular Table: BM Performance

Major Area (25% to 35%)	Supportive Music Courses (25% to 35%)	General Studies (25% to 35%)	Electives (10% to 15%)	Total Number of Units
31 hours	49 hours	33 hours	11 hours	124
26%	41%	28%	9%	104%

The combined coursework in the major area and supportive music courses provides students with the largest part of their overall studies. For the students, this offers:

- A. training in musical performance, thought, and composition.
- B. an understanding of the historical, theoretical, and compositional study of music.
- C. cognitive, creative, and writing skills that enable students to use musical knowledge effectively.

D. an understanding of both the creative process in music and the products of musical creation.

Curriculum and Assessment

As described above, the Department of Music offers thorough, comprehensive, and flexible curricula for those students pursuing undergraduate degrees in performance. The summary tables provided for each concentration at the end of this narrative indicate clearly that courses within these three concentrations fulfill NASM competencies for the degrees. The following discussion, however, reflects upon important topical concerns or focal points not necessarily apparent in a table or diagram.

A. Strengths of Curriculum

1. Undergraduate Core Music Curriculum

The six music performance degrees are well organized into areas of study that incorporate performance, theory and skills, history and literature, and ensembles. All of the competencies required by NASM are adequately covered by the coursework in the various degree programs. The first two years of the degree provide a common basic coursework in music theory and skills, music traditions, keyboard skills, MIDI, and conducting. There is then an opportunity for advanced classes in music theory, music history, and performance that adequately achieve the synthesis of the various areas of the degrees into a cohesive whole.

2. Electives

Beyond the challenge of providing students with the most comprehensive environment in which to pursue advanced study in performance, another strength of the curriculum is the opportunity for students to enroll in many general education courses and electives that enlighten the scholarly study and composition of music. The main purposes of having curricula that feature a total of 44 hours in general studies and free electives is to allow students the opportunity to discover a wide spectrum of disciplines and areas that are important to the study and production of music, such as literature, foreign languages, aesthetics, the social sciences, and so on.

B. Weaknesses of Curriculum

1. Unbalanced Distribution of Credits

There are two major weaknesses in our programs. The number of credits for many classes does not reflect the workload of these courses. For instance, all four music history classes meet three times a week but are only worth two credits each. A possible adjustment to the curriculum would be to increase these courses to three credit hours bringing them in line with other courses offered

at ISU. In addition, the music theory lecture classes meet two times a week for one credit and should be worth two credits.

The other glaring weakness in the performance degrees is the balance of credits given in each area. The performance degrees require only 16 credits of applied music, while requiring 18 in music theory. Ball State University requires 28 credits of applied study while Indiana University requires 32-48 credits. A performance major at ISU actually has more credits in music theory than in performance.

C. Suggestions and Summary

As stated in the preface, a curricular review is currently underway for all undergraduate degree programs including the performance degree. Issues to address include: 1) Credits given for many core courses for all music majors should be reviewed. Applied music should be assigned at least one more credit to that could possibly be taken from free electives; 2) the secondary instrument requirement in brass, strings, and woodwinds could be reassigned as an elective instead of a degree requirement. While the percentage of course work in all areas falls within the NASM guidelines, redistribution of some credits would greatly strengthen the performance degree.

See all curricular lists and competencies tables in II. B. pgs 14-25.

Item ME

**TEACHER PREPARATION
(Music Education) Programs**

**BACHELOR OF MUSIC EDUCATION
Choral/General Music Education
Instrumental/General Music Education**

Among the undergraduate degree programs offered by the Department of Music at Indiana State University is the Bachelor of Music Education. The bachelor of music education degree prepares students for licensure in choral/general or instrumental/general music with the possible addition of instrumental or choral options. These two curricula match the Indiana Professional Standards Board (IPSB) licensure patterns for the state of Indiana and provide K-12 certification. Students in both curricula are offered the option of an additional 14-16 hours that would allow them to add the second licensure area to their IPSB license. The second license adds a semester to their program. A General Music Teaching Minor (26 hours) may be added to the Indian Professional Educator License. Its coverage is limited to the school settings covered by the major. A general curricular analysis of the degrees and an assessment of the strengths and weaknesses of the curricula are offered below, including, for example, a review of the faculty resources currently on hand to implement them. Curriculum guides for each concentration along with a tabular summary of the two curricula based on the competencies set forth by NASM for the above degrees may be found in II.B. Music Education. pgs. 26-38.

Overview

The curricula in music education have three components: a core music curriculum and a group of music education courses, professional education courses in the College of Education, and general education as required by the University. To this end, the curricular structure of the music education degrees at Indiana State University in comparison to the NASM guidelines with their three general areas of emphasis and recommended percentage of total credit hours each area should encompass is summarized below.

NASM Curricular Structure Guidelines

	Major Area (50%)	Professional Education (15% to 20%)	General Education (30% to 35%)
Music Education: Instrumental/General	53% 66hrs.	24% 30hrs.	23% 29hrs.
Music Education: Choral/General	53% 66hrs.	24% 30hrs.	23% 29hrs.

One feature of the music education teacher preparation program unique among programs at Indiana State University is that our student teachers are placed and supervised through the Music Education Division. Our faculty members have a close working relationship with public school teachers throughout the State of Indiana and are able to select the appropriate placement our student teachers, matching each student's abilities with the public school program. Music programs, especially performance ensembles in the middle school and secondary school, are very different from a typical classroom setting. A music faculty member as the student teaching supervisor understands the problems that may be encountered by the student teachers and is able to make constructive suggestions for improvement.

Another feature unique to other teacher training programs at Indiana State (but not to music education programs in other institutions) is the number of hours of required music education methods courses. Our Unit Assessment System (UAS) includes at least 16 hours of course work in music education methods classes in addition to 12 hours of student teaching. The majority of these courses have field experience components that place the students into various P-12 music education settings. All students observe and teach in pre-school, elementary, middle school, and high school settings.

Curriculum and Assessment

I. Strengths of Curriculum

A. Undergraduate Core Music Curriculum

The undergraduate core music curriculum is an integral part of the coursework for all students in music education. The core curriculum represents many academic courses. While the academic courses are crucial for developing the knowledge, technical skills, and critical discernment necessary for students to be successful in their future musical paths, it represents only a part of the educational process. Rather, the curriculum also emphasizes contact with other essential musical skills such as performance, conducting, computer technology, and so on, emphasizing the development of the whole musician. Other positives of the core program is a required course in non-Western music to address multicultural issues, training in music technology, fundamental theoretical studies, and most recently the transformation of the junior-level music history sequence into the Capstone courses for all music majors.

Music Education Coursework

Music teachers in the State of Indiana are licensed Kindergarten through high school K-12). Thus both curricular tracks require students to take courses to prepare them to teach general music in the elementary and middle school. Choral/general students enroll in coursework such as choral methods, choral conducting, and choral repertoire. Some of the coursework required for the instrumental/general majors include techniques classes in all four instrument families, marching band procedures (Suzuki methods for the string players), jazz procedures, instrumental conducting, and instrumental methods. All music education majors are placed and supervised in student teaching through the Department of Music.

Professional Education in the College of Education

Students in music education take coursework in the Department of Curriculum, Instruction, and Media Technology, the Department of Educational and School Psychology, and the Department of Elementary, Special Education, and Early Childhood Education. These courses encompass the Interstate New Teacher Assessment and Support Consortium (INTASC) standards and the four developmental levels standards required by the State of Indiana.

II. Weaknesses of Curriculum

A. Staffing of Courses

Retirements among faculty who teach many of the music education methods classes and non-replacement of those positions have caused difficulty in offering the present coursework. The inability to replace retiring faculty have reduced the full-time music education faculty to two at one point. This past year (2008-2009) only one-full time faculty member and one special purpose faculty member staffed the division. Faculty from other performance areas also teach music education courses as needed. Fortunately a search for a full-time faculty position was just successfully completed and for 2009-2010 there will be two full time faculty. However with two instructors, the division is still understaffed. The external review of 2006 strongly recommended three full time faculty in the music education division. It will be necessary to include a special purpose faculty member for 2009-2010 or class loads can not be met. Coming at this time of financial duress for the university is unfortunate, but the music education program can not provide the proper instruction and meet curricular needs without three instructors.

Revision of the Education Curriculum

The College of Education, and in particular the Department of Curriculum, Instruction and Media Technology, is revising the education program through a \$4,000,000 grant from U.S. Department of Education, the initiative called Partnering to Reform Education: An All-University/High Needs Schools Partnership (Project PRE). The intention of the grant is to move the education program to a more field-based experience, utilizing the schools that are designated Professional Development Schools (PDS). The impact of these revisions upon the music education program will be great and is yet not fully realized. One of the current issues is the one-size-fits-all program as proposed by the College of Education. The music licensure and certification is K-12. In the university only Physical Education has the same certification. The College of Education has designed its programs to fit secondary education programs and not those programs that have K-12 certification. Negotiations are currently under way with the College of Education (COE) where a relevant and acceptable program that provides the necessary experiences for music students can be worked out.

III. Major Assessment Tools from Music Education Curricula

In order to become a music major, all incoming students must pass an audition on their principal instrument or voice. Each entering music major freshman must take a music theory placement examination to ascertain if remedial theory is needed. In addition, a piano placement conference assesses their keyboard abilities.

At the end of their fourth semester, all music education majors complete a sophomore interview. At least two members of the music education faculty conduct the twenty-minute interview. A self-evaluation questionnaire is sent to each sophomore music education major to be completed and returned prior to the interview. The student's advisor, the private instrument instructor, and the instructor of MUS 201 Introduction to Music Education submit evaluation forms. Transcripts are printed for each student to check grades. In the interview students are asked to sight-read several rhythmic phrases and to sight-sing a simple song. Faculty interviewers discuss with the students their responses on the self-evaluation, their long-term teaching goals, the obtained faculty evaluations, and their participation in professional organizations and events. If the evaluations and the student's grades indicate they are successfully pursuing the degree, we compliment them and encourage them to continue. If any concerns arise, the faculty discuss those with the students, give them ideas on how to improve, and ask them to return at the end of the junior year to see if improvement has taken place. In extreme cases, students are asked to leave the program.

Also at the end of their fourth semester, all music majors must complete a "barrier" jury on their principal instrument. If students are unable to pass this jury, they must continue to study their instrument at the 200-level number rather than moving to the 400-level study number.

Before enrolling in certain courses in the Department of Curriculum, Instruction and Media Technology, all teacher education students must pass Praxis I to evaluate their basic skills in reading, writing, and mathematics. Passing this exam and maintaining a 2.5 GPA with at least a C in core music education and education courses admits a student to the Teacher Education Program (TEP I).

All music majors must pass a keyboard proficiency that is designed for their specific major. All music education majors must pass this proficiency prior to student teaching. Music majors are required to attend 130 special convocations, recitals and concerts, and Contemporary Music Festival events throughout their student career at ISU. The event attendance must be completed prior to student teaching.

Prior to student teaching, an interview takes place with the music education faculty member who places the student teachers. At this interview the faculty member checks to be sure that all requirements have been met.

During student teaching, students write the Student Teaching Unit Report. The report is linked to the INTASC standards. Successful completion of this report indicates students have met the

identified INTASC standards. The reports are read by and evaluated by two music education faculty members. Music education student teachers also are required to pass Praxis II prior to graduation. Praxis II is one measure of the student's content knowledge.

In addition to these major assessments that all music education majors must successfully complete, the music education courses that are identified in the Unit Assessment System (UAS), have formative and summative assessments that are linked to INTASC and the IPSB Content Standards (Fine Arts: Music). These assessments are identified in the various syllabi from the courses. Students must obtain a grade of C or better in these courses.

IV. Suggestions and Summary

The revisions to the professional education portion of the curriculum because of Project PRE will affect the scheduling of music education coursework and may affect where the courses are taught, since field-based immersion is the goal of the grant. The department of music is advocating a position to assume control over a portion of this new curriculum. The justification is that we know the proper placements for our students for the field-based immersion far better than COE. Due to the specialized nature of music classes, music pedagogues are far better prepared to observe and offer critical analysis of student activities and teaching in their field-based courses. Other courses in the Department of Music may have to be willing to work around the schedule that will be dictated by the new curriculum. The changes may require revisions to the music education curricula; this is yet to be determined.

ITEM GR

Master of Music Concentration in Music Education Concentration in Performance Concentration in Comparative Studies Concentration in Conducting

Titles of recent graduate theses within the last three years

1. *The Great Dance*, Timothy Tollefson, 2006
2. *International Teacher Perspectives on Using Computers to Teach Music*, Jun-Ting Sun, 2008

Text Overview

The Department of Music recently undertook a complete revision of the Masters Degree programs in music. Following extensive work by the Music Curricular Affairs Committee, degree tracks were reduced to four areas of concentration (Music Education, Performance, Comparative Studies, and Conducting. The degree revisions were planned using the NASM Handbook Guidelines for Graduate Programs. Within those four concentrations are specialized track requirements for particular instruments or disciplines (please see below). This program was just approved in February of 2008 and implementation will begin with Summer I, 2008. A core of 10 hours of study is common to all concentrations. All students are required to take a research class: MUS 609 Research in Music (3 hours) or an acceptable substitute. In addition, each concentration has one other category of coursework: major area (19 to 20 hours). In degrees other than music education, a third category of free electives in courses of up to 5 hours are part of the degree plan. To meet the recommendations of the NASM accreditation standards, students must perform in ensembles (2 hours) or substitute performance study if an ensemble is not available (e.g., in the summer). A thesis (6 hours in related music) is required for the comparative studies degree. The music education degree provides a thesis or non-thesis option.

Master of Music-four concentrations

1. Music Education
 - a. piano
 - b. voice
 - c. wind, percussion or string
2. Performance
 - a. piano
 - b. voice
 - c. wind, Percussion or string
3. Conducting
 - a. choral
 - b. wind
4. Comparative Studies

NASM Curricular Structure Guidelines-Master of Music

Master of Music	Core Music 33%+	Major Courses 33% 66%	Free Elective
Conducting	38% 13hrs.	62% 19-21hrs.	NA
Performance	38% 13hrs.	62% 21hrs.	NA
Music Education	38% 13hrs.	62% 21hrs.	NA
Comparative Studies	38% 13hrs.	44% 15hrs.	18% 6hrs.

Curricular Charts may be found in Section II.B. pgs 73-84.

A graduate certificate in piano pedagogy is also available to graduate students. This is not a degree program but a certificate that requires 16 hours of prescribed coursework. Please see the curriculum in Section II. B. pgs.83-84.

Admission.

In order to be accepted into the program, students must take four graduate music placement assessments: music theory, music history and literature, a keyboard proficiency specific to the area of concentration, and an audition on their principal instrument. If the student does not pass any of the placement examinations, they are required to study at a remedial level and then re-take the examination. In addition, students applying for the comparative studies concentration must submit a paper demonstrating their potential for success in the desired major. Students in choral conducting and wind conducting must submit a video of their conducting or complete an audition in person.

All students must complete an oral comprehensive examination at the end of their degree program. A committee of three faculty members questions the students over the coursework they have completed during their degree.

Curriculum and Assessment

As described above, the Department of Music offers flexible curricula for those students pursuing graduate degrees in comparative studies, performance, conducting, and music education. The following discussion reflects upon important topical concerns or focal points not necessarily apparent in a table or diagram.

I. Strengths of Curriculum

A. Flexibility

The Graduate Program in Music offers one degree (with concentrations in a variety of areas), and the curricular structure for each student is very flexible. This flexibility creates a program that is unique and personal for each student. It is in this facet of the curriculum where students are able to select courses that they find relevant to their careers goals.

B. Individual Course Guidance

The biggest strength, however, would be the individual attention paid to the graduate students by the music faculty. Because the program, at this point in time, is relatively small in terms of enrollment, our students enjoy small classes in which they have the ability to generate thought-provoking and insightful conversation with faculty. For those students with concentrations in conducting, this allows many opportunities for podium time in front of both large and small ensembles. The graduate students in music also have frequent opportunities to teach. The students, regardless of their degree concentrations, get to know each other very well and establish professional relationships long before leaving the program.

II. Weaknesses of the Curriculum

A. Lack of Specified Curricular Tracks

Though the graduate program produces outstanding professionals in the field of music, there are many ways in which the program could be improved. One suggestion for improvement is that the Department of Music create a three-year summer master's degree program. This would be very attractive to professional musicians, specifically music educators, who cannot give up their positions in order to obtain a graduate degree. Many universities, including peer institutions, offers such degrees, and ISU loses the opportunity to attract these potential students.

B. Small Course Offerings

It also has been an ongoing contention that our graduate students do not get a broad enough education because so many of our courses are not offered regularly or they get cancelled due to a lack of enrollment. This leads to many of their course hours being delivered via independent study. It is difficult to attract students and "sell" our program when our offerings are so limited. This was certainly true of the old program. It was the intention of the degree revision and the establishment of the core of coursework common to all degrees to alleviate this particular problem.

Moreover, financial constraints severely impact the growth of the graduate program. Reduced faculty, both in terms of lines cancelled through retirement which have not been replaced and cuts in adjunct faculty funding, combined with the overwhelming focus by upper administration

on generating student credit hours have shackled the Department when talking about staffing a comprehensive graduate program. This is especially true for students who want to take graduate courses in the summer.

In the past, approval of graduate assistantships came as late as the summer prior to the fall semester, effectively negating any form method of recruitment of qualified graduate assistants. With the new Dean of the Graduate School, this particular problem is improving and the current Dean is working effectively to aid recruitment of strong graduate students.

III. Suggestions and Summary

It is imperative that the new programs with the common core of study get an opportunity to function and effectively alter the manner in which course offerings are made for graduate study. If the new degrees are functional, it is possible to begin to think out-of-the box. It is suggested that these core courses be offered on a rotating basis during summers and, in all possible cases, online. Online courses could be either synchronous or asynchronous, as the course content necessitates. This should enable non-traditional students to complete these courses, as well. It may be that some hybrid approach with online work and a limited amount of time on campus would be a more effective way to offer some courses.

In order to provide synchronous online courses, a classroom equipped with the appropriate technology needs to be created. With a quality technology classroom that includes multiple cameras (specifically a document camera), it might be possible to have courses offered online and in person concurrently to utilize faculty time more effectively.

Offering graduate degrees in this manner would require a multiple-year commitment from the University as the Department rebuilds its graduate populations. Graduate recruitment could be positively impacted by consistent course offerings.

II. B. Specific Curricula

Undergraduate Core Music Curriculum

The undergraduate core music curriculum is an integral part of the coursework for all music students and common to all undergraduate degrees. The core curriculum represents many academic courses. While the academic courses are crucial for developing the knowledge, technical skills, and critical discernment necessary for students to be successful in their future musical paths, it represents only a part of the educational process. Rather, the curriculum also emphasizes contact with other essential musical skills such as performance, conducting, computer technology, and so on, emphasizing the development of the whole musician. Other positives of the core program is a required course in non-Western music to address multicultural issues, training in music technology, fundamental theoretical studies, and the transformation of the junior-level music history sequence into the Capstone courses for all music majors.

1. Professional Undergraduate Degrees in Music (BM degrees)

Program Title: Bachelor of Music in Performance **Number of years to complete:** four
Program Submitted for: Renewal of final Approval
Current Semester's Enrollment of Majors: 18
Name of Program Supervisor: Dr. Brian Kilp, academic advisor

General information.

The bachelor of music degree in performance prepares students for graduate study and performing careers. Please see text description in II.A Item UP.

The curricular table below shows NASM curricular standards and ISU degree compliance with those standards regarding professional performance degrees. A chart listing competencies for all performance degrees follow each respective degree.

Curricular Table: BM Performance

Major Area (25% to 35%)	Supportive Music Courses (25% to 35%)	General Studies (25% to 35%)	Electives (10% to 15%)	Total Number of Units
31 hours	49 hours	33 hours	11 hours	124
26%	41%	28%	9%	104%

A. BACHELOR OF MUSIC IN PERFORMANCE
 Major in Trumpet, Horn, Trombone, Euphonium, or Tuba

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214, 445, and 443 or 448	18
History and Literature 150, 151, 350, 351	8
MIDI Basics 204	1
Basic Conducting 222	2
Basic Scoring 260	2
Performance Instruction 2/476	16
Recitals 379, 479	2
Total	49 hrs.

II. TRUMPET, HORN, TROMBONE, EUPHONIUM, OR TUBA

Literature Elective	3
Brass Literature and Materials 430	2
Minor Brass Instrument	2
Secondary Piano 195, 196, 295, 296	4
Ensembles 2/459, 2/469S, or 2/469W	8
Chamber Music Ensemble or Jazz Ensemble 2/453B or 2/488	2
Music Electives	10
Total	31 hrs.

III. GENERAL EDUCATION

*Liberal Studies	22
+Basic Studies	11
	33 hrs.

IV. FREE ELECTIVES

Free Electives	11
	11 hrs.

TOTAL 124 hrs.

* Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Bachelor of Music Performance: Major in Trumpet, Horn, Trombone, Euphonium, or Tuba

Competencies	Courses															
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 222	Basic Scoring MUS 260	Ensembles MUS 2/459, 2/469S, or 2/469W	Performance Instruction MUS 2/476	Piano Class MUS 195, 196, 295, 296	MIDI MUS 204	Advanced Music Theory MUS 445 and 443 or 448	Recitals MUS 379, 479~	Brass Lit. & Materials MUS 430	2 nd Brass Instrument MUS 272	Chamber or Jazz Ensemble MUS 2/453B or 2/488	Literature Elective MUS 452, 454, 455, or 456
Performance Competencies NASM VII-A																
1. Technical skills requisite for artistic self-expression in at least one major performance area																
2. Understanding of the repertoire in major performance area and the ability to perform from a cross-section of this repertoire																
3. Ability to sight-read with fluency																
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills																
5. Keyboard competency/Secondary performance area recommended																
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertoire through ensemble experience																
Vocal Skills & Analysis NASM VII-B																
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses																
2. Understanding of musical forms, processes, and structures																
3. Ability to place music in historical, cultural and stylistic contexts																
Composition & Improvisation NASM VII-C																
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form																
2. Ability to compose, improvise or both at a basic level																
History & Repertory NASM VII-D																
1. Basic knowledge of music history through the present time																
2. Acquaintance with repertoires beyond the area of specialization																
Technology NASM VII-E																
1. Basic understanding of technology in the field																
2. Working knowledge of technological developments in specialization																

B. BACHELOR OF MUSIC IN PERFORMANCE

Major in Percussion

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214, 445, and 443 or 448	18
History and Literature 150, 151, 350, 351	8
MIDI Basics 204	1
Basic Conducting 222	2
Basic Scoring 260	2
Performance Instruction 2/476	16
Recitals 379, 479	2
Total	49 hrs.

II. PERCUSSION

Percussion Literature and Materials 436	2
Music in the Twentieth Century 456	3
Secondary Piano 195, 196, 295, 296	4
Ensembles 2/459, 2/469S, or 2/469W	6
Percussion Ensembles 2/453P	4
Music Electives	12
Total	31 hrs.

III. GENERAL EDUCATION

*Liberal Studies	22
+Basic Studies	11
	33 hrs.

IV. FREE ELECTIVES

Free Electives	11
	11 hrs.

TOTAL 124 hrs.

* Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Bachelor of Music Performance: Major in Percussion

Competencies	Courses														
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 222	Basic Scoring MUS 260	Ensembles MUS 2/459, 2/469S, or 2/469W	Performance Instruction MUS 2/476	Piano Class MUS 195, 196, 295, 296	MIDI MUS 204	Advanced Music Theory MUS 445 and 443 or 448	Recitals MUS 379, 479	Perc. Literature & Materials MUS 436	Percussion Ensembles 2/453P	Music of the 20 th Century 456
Performance Competencies NASM VII-A															
1. Technical skills requisite for artistic self-expression in at least one major performance area															
2. Understanding of the repertoire in major performance area and the ability to perform from a cross-section of this repertoire															
3. Ability to sight-read with fluency															
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills															
5. Keyboard competency/Secondary performance area recommended															
6. Growth in artistic, technical skills, collaborative competence and knowledge of repertoire through ensemble experience															
Artful Skills & Analysis NASM VII-B															
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Understanding of musical forms, processes, and structures	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3. Ability to place music in historical, cultural and stylistic contexts	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Composition & Improvisation NASM VIII-C															
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Ability to compose, improvise or both at a basic level	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
History & Repertoire NASM VIII-D															
1. Basic knowledge of music history through the present time	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Acquaintance with repertoires beyond the area of specialization	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Technology NASM VIII-E															
1. Basic understanding of technology in the field	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Working knowledge of technological developments in specialization	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

C. BACHELOR OF MUSIC IN PERFORMANCE

Major in Piano

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214, 445, and 443 or 448	18
History and Literature 150, 151, 350, 351	8
MIDI Basics 204	1
Basic Conducting 222	2
Basic Scoring 260	2
Performance Instruction 2/476	16
Recitals 379, 479	2
Total	49 hrs.

II. PIANO

Literature Elective	3
Piano Pedagogy I 404	3
Piano Literature 406	3
Piano Teaching Materials	2
Accompanying 396	1
Ensembles 2/417, 2/419, 2/459, 2/469S, or 2/469W	2
The Piano in Ensemble or String Ensembles 2/453K or 2/453S	2
The Piano in Ensemble 2/453K	3
Music Electives	12
Total	31 hrs.

III. GENERAL EDUCATION

*Liberal Studies	22
+Basic Studies	11
	33 hrs.

IV. FREE ELECTIVES

Free Electives	11
	11 hrs.

TOTAL 124 hrs.

* Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Bachelor of Music Performance: Major in Piano

Competencies	Courses																
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 222	Basic Scoring MUS 260	Ensembles 2/417, 2/419, 2/459, 2/469S/W	Performance Instruction MUS 2/476	Piano Class MUS 195, 196, 295, 296	MIDI MUS 204	Advanced Music Theory MUS 445 and 443 or 448	Recitals MUS 379, 479	Piano Teaching Materials MUS 407	Accompanying MUS 396	Piano in Ensemble/String En 2/453K, 2/453S	Piano Literature MUS 406	Piano Pedagogy MUS 404
Performance Competencies NASM VII-A																	
1. Technical skills requisite for artistic self-expression in at least one major performance area																	
2. Understanding of the repertory in major performance area and the ability to perform from a cross-section of this repertory																	
3. Ability to sight-read with fluency																	
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills																	
5. Keyboard competency/Secondary performance area recommended																	
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through ensemble experience																	
Musical Skills & Analysis NASM VII-B																	
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Understanding of musical forms, processes, and structures	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3. Ability to place music in historical, cultural and stylistic contexts	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Composition & Improvisation NASM VII-C																	
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Ability to compose, improvise or both at a basic level	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
History & Repertory NASM VII-D																	
1. Basic knowledge of music history through the present time	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Acquaintance with repertoires beyond the area of specialization	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Technology NASM VII-E																	
1. Basic understanding of technology in the field	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Working knowledge of technological developments in specialization	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

D. BACHELOR OF MUSIC IN PERFORMANCE

Major in Violin, Viola, Cello, or Double Bass

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214, 445, and 443 or 448	18
History and Literature 150, 151, 350, 351	8
MIDI Basics 204	1
Basic Conducting 222	2
Basic Scoring 260	2
Performance Instruction 2/476	16
Recitals 379, 479	2
Total	49 hrs.

II. VIOLIN, VIOLA, CELLO, OR STRING BASS

Literature Elective	3
String Literature and Materials 428	2
Minor String Instrument	2
Secondary Piano 195, 196, 295, 296	4
Ensembles 2/459, 2/469S, or 2/469W	8
Chamber Music Ensemble 2/453S	2
Music Electives	10
Total	31 hrs.

III. GENERAL EDUCATION

*Liberal Studies	22
+Basic Studies	11
	33 hrs.

IV. FREE ELECTIVES

Free Electives	11
	11 hrs.

TOTAL 124 hrs.

* Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Bachelor of Music Performance: Major in Violin, Viola, Cello, or String Bass

Competencies	Courses															
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 222	Basic Scoring MUS 260	Ensembles MUS 2/459,	Performance Instruction MUS 2/476	Piano Class MUS 195, 196, 295, 296	MIDI MUS 204	Advanced Music Theory MUS 445 and 443 or 448	Recitals MUS 379, 479	String Lit. & Materials MUS 428	2 nd String Instrument MUS 272	Chamber Music MUS 2/453S	Literature Elective MUS 452, 454, 455, or 456
Performers' Competencies NASM VII-A																
1. Technical skills requisite for artistic self-expression in at least one major performance area																
2. Understanding of the repertory in major performance area and the ability to perform from a cross-section of this repertory																
3. Ability to sight-read with fluency																
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills																
5. Keyboard competency/Secondary performance area recommended																
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through ensemble experience																
Aural Skills & Analysis NASM VII-B																
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Understanding of musical forms, processes, and structures	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3. Ability to place music in historical, cultural and stylistic contexts	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Composition & Improvisation NASM VII-C																
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Ability to compose, improvise or both at a basic level	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
History & Repertory NASM VII-D																
1. Basic knowledge of music history through the present time	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Acquaintance with repertoires beyond the area of specialization	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Technology NASM VII-E																
1. Basic understanding of technology in the field	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2. Working knowledge of technological developments in specialization	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

E. BACHELOR OF MUSIC IN PERFORMANCE

Major in Voice

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214, 445, and 443 or 448	18
History and Literature 150, 151, 350, 351	8
MIDI Basics 204	1
Basic Conducting 222	2
Basic Scoring 260	2
Performance Instruction 2/476	16
Recitals 379, 479	2
Total	49 hrs.

II. VOICE

Italian and English Diction and Repertoire for Singing 287	1
German and French Diction and Repertoire for Singing 289	1
Vocal Techniques 411	1
Vocal Literature for the Solo Voice 435	3
Survey of Opera 458	3
Secondary Piano 195, 196, 295, 296	4
Ensembles 2/417, 2/419, or 2/469W	4
Chamber Singers or Music Theater Performance 2/453M or 2/453T	2
Vocal Ensemble Elective	2
Music Electives	10
Total	31 hrs.

III. GENERAL EDUCATION

*Liberal Studies	22
+Basic Studies	11
	33 hrs.

IV. FREE ELECTIVES

Free Electives	11
	11 hrs.

TOTAL 124 hrs.

* Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Bachelor of Music Performance: Major in Voice

Competencies	Courses																
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 222	Basic Scoring MUS 260	Ensembles MUS 2/417, 2/419, or 2/469W	Performance Instruction MUS 2/476	Piano Class MUS 195, 196, 295, 296	MIDI MUS 204	Advanced Music Theory MUS 445 and 443 or 448	Recitals MUS 379, 479	Vocal Lit. for Solo Voice MUS 435	Vocal Techniques MUS 411	Cham.Singer/Mus. Theater MUS 2/453M or 2/453T	Survey of Opera MUS 458	Dicton & Rep. For Singlug MUS 287, 289
Performance Competencies NASM VII-A																	
1. Technical skills requisite for artistic self-expression in at least one major performance area											X						
2. Understanding of the repertory in major performance area and the ability to perform from a cross-section of this repertory											X						
3. Ability to sight-read with fluency											X						
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills											X						
5. Keyboard competency/Secondary performance area recommended											X						
6. Growth in stryry, technical skills, collaborative competence and knowledge of repertory through ensemble experience											X						
Aural Skills & Analysis NASM VII-B																	
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses	X	X	X	X	X	X					X						
2. Understanding of musical forms, processes, and structures	X	X	X	X	X	X					X						
3. Ability to place music in historical, cultural and stylistic contexts	X	X	X	X	X	X					X						
Composition & Improvisation NASM VII-C																	
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form	X			X													
2. Ability to compose, improvise or both at a basic level	X			X													
History & Repertory NASM VII-D																	
1. Basic knowledge of music history through the present time	X	X	X	X	X	X					X						
2. Acquaintance with repertoires beyond the area of specialization	X	X	X	X	X	X					X						
Technology NASM VII-E																	
1. Basic understanding of technology in the field				X							X						
2. Working knowledge of technological developments in specialization				X							X						

F. BACHELOR OF MUSIC IN PERFORMANCE

Major in Flute, Oboe, Clarinet, Bassoon, or Saxophone

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214, 445, and 443 or 448	18
History and Literature 150, 151, 350, 351	8
MIDI Basics 204	1
Basic Conducting 222	2
Basic Scoring 260	2
Performance Instruction 2/476	16
Recitals 379, 479	2
Total	49 hrs.

II. OBOE, CLARINET, BASSOON, OR SAXOPHONE

Literature Elective	3
Woodwind Literature and Materials 429	2
Minor Woodwind Instrument	2
Secondary Piano 195, 196, 295, 296	4
Ensembles 2/459, 2/469S, or 2/469W	8
Chamber Music Ensemble or Jazz Ensemble 2/453W or 2/488	2
Music Electives	10
Total	31 hrs.

III. GENERAL EDUCATION

*Liberal Studies	22
+Basic Studies	11
	33 hrs.

IV. FREE ELECTIVES

Free Electives	11
	11 hrs.

TOTAL 124 hrs.

* Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Bachelor of Music Performance: Major in Flute, Oboe, Clarinet, Bassoon, or Saxophone

Competencies	Courses															
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 222	Basic Scoring MUS 260	Ensembles MUS 2/459, 2/469S, or 2/469W	Performance Instruction MUS 2/476	Piano Class MUS 195, 196, 295, 296	MIDI MUS 204	Advanced Music Theory MUS 445 and 443 or 448	Recitals MUS 379, 479	WW Literature & Materials MUS 429	2 nd Woodwind Inst. MUS 272	Chamber or Jazz Ensemble MUS 2/453W or 2/488	Literature Elective MUS 452, 454, 455, or 456
Performance Competencies NASM VII-A																
1. Technical skills requisite for artistic self-expression in at least one major performance area							X	X								
2. Understanding of the repertory in major performance area and the ability to perform from a cross-section of this repertory																
3. Ability to sight-read with fluency																
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills																
5. Keyboard competency/Secondary performance area recommended																
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through ensemble experience																
Aural Skills & Analysis NASM VII-B																
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses	X	X	X	X	X	X		X								
2. Understanding of musical forms, processes, and structures	X	X	X	X	X	X										
3. Ability to place music in historical, cultural and stylistic contexts <i>(Compositional & Improvisation NASM VII-C)</i>	X	X	X	X	X	X										
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form	X			X												
2. Ability to compose, improvise or both at a basic level <i>History & Repertory NASM VII-D</i>	X			X												
1. Basic knowledge of music history through the present time				X												
2. Acquaintance with repertoires beyond the area of specialization <i>Technology NASM VII-E</i>	X			X												
1. Basic understanding of technology in the field				X												
2. Working knowledge of technological developments in specialization				X												

II.B Specific Curricula

2. Bachelor of Music Education-Renewal of Final Approval

Choral/General

Instrumental/General

Among the undergraduate degree programs offered by the Department of Music at Indiana State University is the Bachelor of Music Education. The bachelor of music education degree prepares students for licensure in choral/general or instrumental/general music with the possible addition of instrumental or choral options. These two curricula match the Indiana Professional Standards Board (IPSB) licensure patterns for the state of Indiana and provides K-12 certification. Students in both curricula are offered the option of an additional 14-16 hours that would allow them to add the second licensure area to their IPSB license. The second license adds a semester to their program. A general curricular analysis of the degrees and an assessment of the strengths and weaknesses of the curricula are offered below, including, for example, a review of the faculty resources currently on hand to implement them. Curriculum guides for each concentration along with a tabular summary of the curricula based on the competencies set forth by NASM for the above degrees are found below. Refer to the text narration on page 5 of II.A. ME.

Undergraduate Core Music Curriculum

The undergraduate core music curriculum is an integral part of the coursework for all students in music education. The core curriculum represents many academic courses. While the academic courses are crucial for developing the knowledge, technical skills, and critical discernment necessary for students to be successful in their future musical paths, it represents only a part of the educational process. Rather, the curriculum also emphasizes contact with other essential musical skills such as performance, conducting, computer technology, and so on, emphasizing the development of the whole musician. Other positives of the core program is a required course in non-Western music to address multicultural issues, training in music technology, fundamental theoretical studies, and most recently the transformation of the junior-level music history sequence into the Capstone courses for all music majors.

Professional Undergraduate Degrees in Music Education

Program Title: Bachelor of Music Education Number of Years to Complete: four

Program Submitted for: Renewal of Plan Approval

Current Semester's Enrollment in Majors: 112

Name of Program Supervisors: Dennis Ballard, Linda Luebke

Curricular Tables: Music Education

Musicianship and Performance	Music Education	Professional Education	General Studies	Total Number of Units
41 hours	26 hours	30 hours	27 hours	124
34%	22%	25%	23%	104%

A. CHORAL/GENERAL MAJOR

License Pattern for K-12 Choral and General Music

I. BASIC MUSIC HOURS

Theory 111, 113, 112, 114, 211, 213, 212, 214	12
History and Literature 150, 151, 350, 351	8
Basic Conducting 222	2
Basic Scoring 260	2
Ensemble 2/417 or 2/419	4
Performance Instruction 274	7
Secondary Instrument (Voice principal: Secondary Piano 195, 196) (Piano principal: Secondary Voice 185, 186)	2
MIDI Basics 204	1
Elective Music	4
Total	42 hrs.

II. MUSIC EDUCATION

Introduction to Music Education 201	2
Music in Special Education 418	2
Total	4 hrs.

A. CHORAL COMPONENT

Functional Instrumental Techniques 202	2
Diction 287	1
Diction 289	1
Choral Conducting 381	2
Choral Methods 391	3
Secondary Instrument (Voice principal: Piano 295, 296) (Piano principal: Elective Voice 270T)	2
Vocal Techniques 411	1
Choral Literature 457	2
Total	14 hrs.

B. GENERAL MUSIC COMPONENT

The Adolescent Voice 311	1
Instrumental Techniques in General Music Classroom 324	1
Elementary Music Procedures 392	3
Middle School General Music 393	2
Total	7 hrs.

III. PROFESSIONAL EDUCATION

ELED 225 The Elementary School Community	3
EPSY 202 Psychology of Childhood and Adolescence	3
CIMT 350 Collaborating for Student Development	3
CIMT 301 Teaching I	3
CIMT 302 Teaching II (must be taken concurrently with 301)	3
EPSY 341 Education in a Multicultural Society	3
Student Teaching in Music 495	11
Teaching an Integrated Unit in Music 496	1
Total	30 hrs.

IV. GENERAL EDUCATION

Basic Studies	11 hrs.
Liberal Studies	16 hrs.
Total	27 hrs.

(Not included in the 27 hours: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfills the Capstone requirement as long as you remain a music major. EPSY 202 fulfills SBS:E and EPSY 341 fulfills MCS:US)

TOTAL 124 hrs.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles their first semester.

Competencies for Music Education Choral/General Degree

Competencies		Courses	
Performance Competencies NASM VII-A		Music Theory MUS 111, 112, 211, 212	
1. Technical skills requisite for artistic self-expression in at least one major performance area		Skills MUS 113, 114, 213, 214	
2. Understanding of the repertory in major performance area and the ability to perform form a cross-section of this repertory		Traditions MUS 150, 151	
3. Ability to sight-read with fluency		Music History MUS 350, 351	
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills		Basic Conducting MUS 202	
5. Keyboard competency/secondary performance area recommended		Basic Scoring MUS 260	
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through ensemble experience		Ensembles	X
Aural Skills & Analysis NASM VII-B		Performance Instruction	X
1. Understanding of the common elements and organization patterns of music and their interaction; Ability to employ this understanding in aural, verbal, and visual analyses		Piano Class MUS 195, 196, 295, 296	
2. Understanding of musical forms, processes, and structures		MIDI MUS 204	
3. Ability to place music in historical, cultural and stylistic contexts		Intro to Music Ed MUS 201	
Composition & Improvisation NASM VII-C		Functional Inst Tech MUS 202	
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form		Choral Conducting MUS 381	
2. Ability to compose, improvise or both at a basic level		Adolescent Voice MUS 311, 411	
History & Repertory NASM VII-D		Instr in the Classroom MUS 324	
1. Basic knowledge of music history through the present time		Choral Methods MUS 391	
2. Acquaintance with repertoires beyond the area of specialization		Elementary Music Methods MUS 392	
Technology NASM VII-E		Middle School Methods MUS 393	
1. Basic understanding of technology in the field		Music in Special Education MUS 418	
2. Ability to judge technological developments in specialization		Educational Psychology EPSY 202	

Competencies for Music Education Choral/General Degree

Competencies		Courses	
Synthesis NASM VII-E			
1. Ability to work independently on musical problems in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory	X	Music Theory MUS 111, 112, 211, 212	X
2. Ability to form and defend value judgments about music	X	Skills MUS 113, 114, 213, 214	X
3. Acquire the tools to work with a comprehensive repertory including music of other cultures	X	Traditions MUS 150, 151	X
4. Understanding of the basic interrelationships and interdependencies among the music professions and activities	X	Music History MUS 350, 351	X
Music Competencies NASM VIII-I-3b			
1. Conducting		Basic Conducting MUS 202	X
2. Arranging		Basic Scoring MUS 260	X
3. Functional Performance	X	Ensembles	X
4. Analysis/History/Literature	X	Performance Instruction	X
5a. Vocal/pedagogical skill in voice	X	Piano Class MUS 195, 196, 295, 296	X
5b. Solo and ensemble vocal performance	X	MIDI MUS 204	X
5c. Instrument as a teaching tool	X	Intro to Music Ed MUS 201	X
5d. Lab experience in vocal techniques	X	Functional Inst Tech MUS 202	X
6a. Teach wind, string and percussion instruments	X	Choral Conducting MUS 381	X
6b. Solo, large and small ensemble performance	X	Adolescent Voice MUS 311, 411	X
6c. Lab experience teaching beginning instruments	X	Instr in the Classroom MUS 324	X
Teaching Competencies NASM VIII-I-5c			
1. Teach music at various levels in a variety of settings	X	Choral Methods MUS 391	X
2. Understanding of child growth and development	X	Elementary Music Methods MUS 392	X
3. Ability to assess aptitude and plan educational programs	X	Middle School Methods MUS 393	X
4. Knowledge of current method, materials and repertoire	X	Music in Special Education MUS 418	X
5. Ability to assess methods and materials	X	Educational Psychology EPSY 202	X

Competencies for Music Education Choral/General Degree

6. Understanding of evaluative techniques	Competencies
	Courses
	Music Theory MUS 111, 112, 211, 212
	Skills MUS 113, 114, 213, 214
	Traditions MUS 150, 151
	Music History MUS 350, 351
	Basic Conducting MUS 202
	Basic Scoring MUS 260
	Ensembles
	Performance Instruction
	Piano Class MUS 195, 196, 295, 296
	MIDI MUS 204
	Intro to Music Ed MUS 201
	Functional Inst Tech MUS 202
	Choral Conducting MUS 381
X	Adolescent Voice MUS 311, 411
	Instr in the Classroom MUS 324
X	Choral Methods MUS 391
X	Elementary Music Methods MUS 392
X	Middle School Methods MUS 393
X	Music in Special Education MUS 418
	Educational Psychology EPSY 202

B. INSTRUMENTAL/GENERAL MAJOR
License Pattern for K-12 Instrumental and General Music

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214	12
History and Literature 150, 151, 350, 351	8
Basic Conducting 222	2
Basic Scoring 260	2
Ensemble 259, or 269S, 269W	4
*Marching Band 109/409	2
Concert Band 369 (must be taken concurrently with 383)	0-1
Chamber Music Ensemble 2/453	0-1
Performance Instruction 2/474	7
Secondary Piano 195, 196	2
MIDI Basics 204	1
Total	38 to 42 hrs.

II. MUSIC EDUCATION

Introduction to Music Education 201	2
Music in Special Education 418	2
Total	4 hrs.

A. INSTRUMENTAL COMPONENT

Instrumental Conducting 382	2
Instrumental Techniques Lab 383	1
Instrumental Methods 394	3
Instrumental Techniques 420, 421, 422, 423 (1 hr. each)	4
*Marching Band Procedures 424 (Must be taken concurrently with 409)	1
Instrument Adjustment and Minor Repair 431	1
Jazz Band Procedures 438	2
Introduction to Suzuki Methods 489 (String principals only)	2
Total	14 to 15 hrs.

B. GENERAL MUSIC COMPONENT

The Adolescent Voice 311	1
Instrumental Techniques in General Music Classroom 324	1
Elementary Music Procedures 392	3
Middle School General Music 393	2
Total	7 hrs.

III. PROFESSIONAL EDUCATION

ELED 225 The Elementary School Community	3
EPSY 202 Psychology of Childhood and Adolescence	3
CIMT 350 Collaborating for Student Development	3
CIMT 301 Teaching I	3
CIMT 302 Teaching II (must be taken concurrently with 301)	3
EPSY 341 Education in a Multicultural Society	3
Student Teaching in Music 495	11
Teaching an Integrated Unit in Music 496	1
Total	30 hrs.

IV. GENERAL EDUCATION

Basic Studies	11 hrs.
+Liberal Studies	16 hrs.
Total	27 hrs.

(Not included in the 27 hours: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfills the Capstone requirement as long as you remain a music major. EPSY 202 fulfills SBS:E and EPSY 341 fulfills MCS:US)

TOTAL 124 hrs.

* Requirement does not apply to string principals.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Music Education Instrumental/General Degree

Competencies		Courses	
Performances/Competencies NASM VII-A			
1. Technical skills requisite for artistic self-expression in at least one major performance area		Music Theory MUS 111, 112, 211, 212	
2. Understanding of the repertoire in major performance area and the ability to perform from a cross-section of this repertoire		Skills MUS 113, 114, 213, 214	
3. Ability to sight-read with fluency		Traditions MUS 150, 151	
4. Knowledge and skills to work as a leader in collaboration on musical interpretation and rehearsal and/or conducting skills		Music History MUS 350, 351	
5. Keyboard competency/Secondary performance area recommended		Basic Conducting MUS 202	
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertoire through ensemble experience		Basic Scoring MUS 260	
Aural Skills & Analysis NASM VII-B			
1. Understanding of the common elements and organization patterns of music and their interaction/Ability to employ this understanding in aural, verbal, and visual analyses		Ensembles	X
2. Understanding of musical forms, processes, and structures		Performance Instruction	X
3. Ability to place music in historical, cultural and stylistic contexts		Piano Class MUS 195, 196	X
Composition & Improvisation NASM VII-C			
1. Rudimentary capacity to create derivative or original music extemporaneously and in written form		MIDI MUS 204	X
2. Ability to compose, improvise or both at a basic level		Intro to Music Ed MUS 201	
History & Repertory NASM VII-D			
1. Basic knowledge of music history through the present time		Instrumental Conducting MUS 382	
2. Acquaintance with repertoires beyond the area of specialization		Adolescent Voice MUS 311	
Technology NASM VII-E			
1. Basic understanding of technology in the field		Instr in the Classroom MUS 324	
2. Working knowledge of technological developments in specialization		Inst Tech Lab MUS 383	
		Elementary Music Methods MUS 392	
		Middle School Methods MUS 393	
		Instrumental Methods MUS 394	
		Music in Special Education MUS 418	
		Instrumental Techniques MUS 420, 421, 422, 423	
		Educational Psychology EPSY 202	

Competencies for Music Education Instrumental/General Degree

6. Understanding of evaluative techniques	Competencies
	Courses
	Music Theory MUS 111, 112, 211, 212
	Skills MUS 113, 114, 213, 214
	Traditions MUS 150, 151
	Music History MUS 350, 351
	Basic Conducting MUS 202
	Basic Scoring MUS 260
	Ensembles
	Performance Instruction
	Piano Class MUS 195, 196
	MIDI MUS 204
	Intro to Music Ed MUS 201
	Instrumental Conducting MUS 382
X	Adolescent Voice MUS 311
	Instr in the Classroom MUS 324
X	Inst Tech Lab MUS 383
X	Elementary Music Methods MUS 392
X	Middle School Methods MUS 393
X	Instrumental Methods MUS 394
X	Music in Special Education MUS 418
	Instrumental Techniques MUS 420, 421, 422, 423
	Educational Psychology EPSY 202

Optional Add-On Program

Students in both curricula are offered the option of an additional 14-16 hours that would allow them to add the second licensure area to their IPSB license. The second license adds a semester to their program.

Instrumental Option for Choral/General Majors (13-15 hours)

Instrumental Component	
Music 369C (Concert Band)	1
Instrumental Conducting 382	2
Instrumental Techniques Lab 383	1
Instrumental Methods 394	3
Music 409 (Marching Band)	1
Three Hours taken from	3
[Instrumental Techniques 420, 421, 422, 423 (1 hr. each)]	
*Marching Band Procedures 424 (Must be taken concurrently with 409)	1
Instrument Adjustment and Minor Repair 431	1
Jazz Band Procedures 438	2
Total	15hrs.

Choral Option for Instrumental/General Majors (13-15 hours)

Choral Component	
Select 4 hours from:	4
Music 185,186 (class voice-1 hour each) or	
Music 270T Private voice instruction (1 hour each semester)	
Diction 287	1
Choral Conducting 381	2
Choral Methods 391	3
Vocal Techniques 411	1
Choral Literature 457	2
Ensembles Select 2 hours from (all 1 hour of credit):	2
Music 217/417 Masterworks Chorale	
Music 219/419 Concert Choir	
Music 253M/453M Chamber Singers	
Music 115/315 Sycamore Singers	
Total	15 hrs.

Competencies are listed in the charts that accompany the two music ed. degrees (pgs. 29-31 and pgs. 34-36).

General Music Teaching Minor (26 hours)

This minor may be added to the Indiana Professional Educator License. Its coverage is limited to the school setting covered by the major.

Required courses for all music minors:

I. BASIC MUSIC HOURS	
Theory, 111, 113, 112, 114,	6
History and Literature 150, 151	4
II. Performance and/or Class Instrument Study (6 hours)	6
Music 195, 196 Class Piano (1 hour each)	
4 hours (semesters) distributed according to the needs of the individual from	
Music 185, 186 (class voice-1 hour each)	
Music 272 Private Voice (1 hour each semester)	
Music 295 Class Piano (1 hour)	
Music 296 Class Piano (1hour)	
III. Ensembles Select 1 hour from (all 1 hour of credit)	1
Music 217/417 Masterworks Chorale	
Music 219/419 Concert Choir	
IV. Music Education	
Music 201 Intro to Music Education	2
Music 311 The Adolescent Voice	1
Music 324 Instrumental Techniques for the General Classroom	1
Music 392 Music Procedures in Elementary School	3
Music 393 General Music Procedures in the Middle School	2
Total	26

Competencies are listed in the charts that accompany the two music ed. degrees (pgs. 29-31 and pgs. 34-36).

II.B Specific Curricula

3. Program Title: BACHELOR OF ARTS OR SCIENCE, Concentration in Music Merchandising; Concentration in Music Business Administration.
Number of Years to Complete: four. Program Submitted for: Plan Approval and Final Approval for Listing. Current Semester Enrollment in Majors: 47
Name of Program Supervisor: Professor Theodore Piechocinski

Indiana State University's Department of Music offers undergraduate degree programs in Music Business. The bachelor of arts and bachelor of science degrees offer students flexible programs designed for diverse career opportunities, including positions in the music industry or admission to graduate school. In these programs, students may choose between concentrations in Music Merchandising, Music Business Administration, or a combination of both. As well as participating in a core music curriculum and general education requirements that all music students are required to take, music business students are required to take no fewer than thirty hours of business courses offered by ISU's College of Business.

Undergraduate Core Music Curriculum

The undergraduate core music curriculum is an integral part of the coursework for all students in music education. The core curriculum represents many academic courses. While the academic courses are crucial for developing the knowledge, technical skills, and critical discernment necessary for students to be successful in their future musical paths, it represents only a part of the educational process. Rather, the curriculum also emphasizes contact with other essential musical skills such as performance, conducting, computer technology, and so on, emphasizing the development of the whole musician. Other positives of the core program is a required course in non-Western music to address multicultural issues, training in music technology, fundamental theoretical studies, and most recently the transformation of the junior-level music history sequence into the Capstone courses for all music majors.

Regardless of specific degree concentration in the Music Business Program, underlying themes include helping students discover the many, varied aspects of the domestic and international music/entertainment industry through exposure to the many facets of music business. Also, preparation is given to help students recognize professional opportunities. Finally, the program helps graduates find a place within that community.

To create and maintain a healthy, realistic learning and experiential community for ISU's music business majors, the curricula emphasize fundamental music skills. Moreover, through direct exposure to industry professionals in a wide variety of settings, the curricula build intangible, marketable skills, thus leading students to viable careers that suit the student's innate passions and interests. The following narrative will offer an overview of the ISU Music Business Program, its strengths, weaknesses, and vision, and a brief description of the uniqueness of this valuable program in the fabric of ISU's music curriculum and degree program offerings.

NOTE: In 2006, the Music Business Program was designated by the University as a “Program of Promise.” Accompanying this designation was a grant for \$50,000. This grant is being used to develop and establish an in-house music publishing company run entirely by ISU music business students. This is in keeping with the University’s emphasis on experiential learning. Software and hardware for the operation has been purchased and this project is ready to begin.

The director of the music business program was also designated as a “Promising Scholar.” Again, this designation included a grant. This grant is being used to develop a textbook for use in music business courses.

Overview

The “music industry” is a multi-billion dollar economic and cultural force that is as viable in our hometown neighborhoods as much as it is in countries around the world. It comprises disparate elements such as recording, publishing, merchandising, retailing, touring, manufacturing, artist management, venue management, promotions, movies, television, music print, private music instruction, and, certainly, music education in our nation’s schools. With the continuing growth of the music industry comes the increasing demand for highly-trained, articulate, and enthusiastic proponents to fill the many music industry jobs that are a part of such endeavors.

With the music industry being so diverse, incoming ISU music business students are not always aware of the depth of the many industry positions available. Therefore, students through the curricula are exposed to and encouraged to explore the industry as a whole to further focus and illuminate their career goals. Throughout their studies, discussions take place to help further define those student goals. The Music Business Program is not one in which students simply complete a course of study in a set curriculum. Rather, while certain core courses in music, music business, and business are required, there is great latitude in course selections that are geared to the student’s particular interests, desires, and career goals. Individualized attention is a mainstay of study in the ISU Music Business Program.

While the “music industry” is extremely broad and encompasses many disparate elements, the Music Business Program at ISU prides itself on helping students recognize that the seemingly unrelated parts of the industry are, in fact, all closely tied together in the symbiotic relationship of creators (whether of products, services, or musical compositions), dissemination of such creativity (through distribution, publishing, or the many details of performance and management), and consumers (though buying music or music-related products, being a receptive audience, or the like). With such a broad view of the industry, students can better realize that they are not preparing simply for a job in the music business, but, rather, are preparing for entrance into a career that is constantly evolving. Therefore, armed with such knowledge and insights, students can be better prepared to meet the demands of the music industry marketplace throughout their careers. More than just having the right “skills package” to present to prospective employers in the music industry, ISU music business students and graduates also have ready access to a third, critical component of success in the industry; through ISU faculty and staff affiliated with the Music Business Program, students have substantial contacts in all

phases of the music industry. In the relatively small and closely held world of the music industry, where finding the right “doors” to a career is an extremely important and sometimes difficult hurdle, ISU music business students have the distinct advantage of daily contact with industry professionals who can help students through those hurdles, thus giving the students opportunities that would be difficult otherwise.

ISU faculty keep music industry contacts active and are constantly building new contacts to further aid students. Faculty frequently serve the music industry in various capacities, whether as consultants, advisors, or presenters at a wide variety of industry functions. In an industry where relationships are as critically important as skills and knowledge, music business students are at a significant advantage through such guidance, teaching, and mentoring, both during university studies and continuing throughout their careers.

Curriculum and Assessment

Indiana State University’s Music Business Program offers students the opportunity to explore the extremely varied career paths of the music industry, both within the confines of classroom study and through numerous opportunities to interact with businesses and executives actively involved in the music industry. While all music business students enroll in core music business courses, to provide a consistent grounding in and exposure to the broad scope of the music industry, there is significant flexibility in which students can explore and hone in on course offerings specific to their individual career goals.

The following curricular chart gives a breakdown of degree in percentage of coursework:

NASM Curricular Table: Liberal Arts Degree with Comprehensive Major in Music Industry

	Basic Music (30%)	Music Industry (30-40% combined)	Business	General Studies	Total
Music Business	33hrs.	19hrs.	30hrs	42hrs.	124
Concentration: Bus. Admin.	28%	16%	25%	35%	104%
Music Business	33hrs.	19hrs.	30hrs.	42hrs.	124
Concentration: Merchand.	28%	16%	25%	35%	104%

Indiana State University guidelines show that the only difference between a BS and a BA degree is the addition of 12 hours of a foreign language (freshman and sophomore years) to the BA degree. It is possible that a music business student on studying on a BS curricula could take 12 hours as General Education and Elective study to effectively change the BS to a BA.

1. Strengths of Curriculum

A. Music Business Core Curriculum

All music business students are required to take two core music business courses: MUS 207 Introduction to Music Business, and MUS 307 Career Management in the Music Industry. The former gives students a fundamental grounding in the depth of the music industry as to potential

career paths. Significant time is spent on specific areas of fundamental music business knowledge, including copyright, business structures, music publishing, agents, managers, venue management, merchandising, royalty computation, and arts administration, among others. It is here that students typically realize that there is much more to music business than the stereotypical image of “show business” portrayed in the media, movies, and television. The latter course, taken in the semester immediately following MUS 207, is geared toward students transforming their outlooks, actions, and business responses toward the “real” music world. It is a highly practical course dealing with issues and extensive exercises in writing resumes, cover letters, interviewing (through telephone, single in-person, and multiple in-person), email etiquette, and strategies by which employees situate themselves to seek out and take advantage of career opportunities that continually arise in the music industry.

Both core music business courses stress solid skills and knowledge retention as well as the more intangible skill of surviving, progressing, and flourishing in the volatile world of music business. These courses place great emphasis on experiential learning in that the instructors discuss actual examples of industry-related actions and, where appropriate and possible, place students in situations where they have actual interaction with employees and executives in aspects of the music industry.

B. Guided Electives

The two core music business courses are taken by all music business students and are open to other university students with an interest in the music business. Each semester, students have the opportunity to enroll in a course that is an in-depth look at a specific aspect of the music industry. For example, whereas all students will have exposure to 2-3 weeks of study about copyright during the taking of MUS 207, those with a desire to delve deeper into the subject have that opportunity through a copyright course offered under the banner of MUS 334 Special Topics. Music Business faculty have a rotating list of courses for these offerings. Through a general three-year cycle of special topics courses, students can gain additional, deeper levels of understanding and competencies with such courses as Copyright, The Record Business, Arts Administration, Music Publishing, Venue Management, Artist Management, The World Music Market, Music Merchandising, and Business Affairs, among others. As appropriate, topics also are chosen for their particular relevance to university students’ lives such as the role of peer-to-peer file-sharing in our society and in the music business realm. These courses are electives, however, students are strongly encouraged to enroll in as many special topics courses as they can during their undergraduate studies to ensure that they the broadest exposure and skills development they can acquire during their ISU studies.

C. Internship Experience

All music business majors are required to complete a six-month internship in the music industry as part of the curricula. This internship is done after the completion of all course work and the student’s successful completion of the piano proficiency examination (as all music majors must pass).

Based on their individual preferences and goals, students research companies with which they would like to intern through contacts made through trade show attendance and visits to campus by industry professionals. After this process, students make application to their target company seeking an internship. These are paid internships, and the students also receive curriculum credit (six semester hours) and a grade for the experience. During the internship, which is closely monitored and evaluated by the Director of the Music Business Program, students are given the opportunity to work at a variety of jobs within the target company, ideally in a capacity similar to a management trainee. As such, they are exposed to all levels of management issues, including profit/loss analysis, budgets, personnel, and a host of music industry-specific issues such as royalties, product development, artist relations, marketing, and copyright/licensing, among others. Near the end of the internship, the program director makes a site visit and gets feedback from the intern, the supervisor, the owner of the company, and, generally, gains a sense of the quality of experience to which the student has been exposed. Very frequently, student internships immediately evolve into permanent employment for the student.

It is an important feature that the internship is six months long, as opposed to a typical semester-long (seventeen weeks) student teaching experience in music education. With a six-month stay, it is widely acknowledged that the student/intern has much more opportunity to feel like a member of the employing company “team” rather than simply visiting and observing for a short period. It is in these internships that students truly have the opportunity and, in fact, the necessity to put into practice those skills they have acquired, determine where their skills are lacking, and seek areas of knowledge and understanding in which they have had no previous exposure. The growth that takes place in this milieu is truly striking and worthwhile.

D. Regular Interaction with Music Industry Executives and Businesses

From their freshman studies through their graduation from ISU, music business majors have numerous opportunities to meet and interact with professionals deeply involved in the music industry. One such opportunity is presented by the Music Business Program’s National Advisory Board. The Board is made up of industry professionals, either owners of music businesses or executives highly placed in their companies, who serve in an advisory capacity to the Music Business Program’s faculty and students. Encompassing executives from music instrument manufacturing, merchandising, retail, music publishing, and other areas of the music industry, the National Advisory Board members convene semi-annually for several days on ISU’s campus in order to offer insights to students and faculty, to give informal reviews of the program, and to advise on music industry trends that could impact students’ career plans. While the Board’s visits to campus are limited to semi-annual multi-day events, the Board members are readily available by telephone or email for consultation and advice to students.

E. The Complete Musician/Student/Apprentice

One of the most important yet, perhaps, subtle, aspects of the Music Business Program at Indiana State University is that, first and foremost, students are trained as musicians. We believe that credibility in the music industry, regardless of the facet of the industry involved, is enhanced if one can “talk the talk and walk the walk” of being a musician. Therefore, all music business

students pursue the same core curriculum as music performance or music education majors in that they take courses in music theory, music history, and must participate in performance ensembles and private study in vocal or instrumental music. In this fully integrated way, music business students have a broader base of experience and, therefore, are more capable of stepping into a wider variety of music industry positions, some of which may require direct musical application and others that may not.

F. Experiential Learning

As well as the formal internship, completed at the end of the curriculum, students are highly encouraged to take advantage of a multitude of other experiential opportunities. These are far-ranging, from volunteering to assist member companies at music industry trade shows or serving as site managers for visiting artists to coordination of arts activities at summer camps. Within the activities of the student Music Industry Association/Music Entertainment Industry Education Association (MIA/MEIEA) organization, students also have ample opportunity to test their skills. For example, during each of the fall and spring semesters at ISU, the students organize and run every aspect of Battle of the Bands, featuring regional groups who come to campus for performances and competition for outstanding, emerging bands. As well as being a major fund-raising activity for the student group, this activity calls into play a wide array of skills learned from music business courses, including organizing a major campus event, artist management, marketing, venue management, artist/repertoire development, record-keeping, and fiscal responsibility.

Through participation in music business activities, students, from their first semester of study at ISU, begin to develop contacts within the music industry. Each January, for example, students are given the opportunity to travel to Anaheim, California, to attend and participate in the largest music trade show in the United States, the NAMM: International Music Products Association Show. This trade show, closed to the public, allows students to meet, exchange ideas with, and interview with representatives of the most significant manufacturers, retailers, and merchandisers in the music industry. From these beginnings, students build their professional networks throughout their formal studies. Finally, they can call on their knowledge to take the initial steps toward their career goals through internships, volunteer opportunities, and maintaining these industry contacts.

2. Weaknesses of Curriculum

A. Stability of Staffing

Realizing that the adequate and appropriate staffing of courses is of universal concern in universities across the United States, it is certainly an area that contributes to the potential growth (or lack thereof) of ISU's Music Business Program in terms of course offerings, experiential opportunities, and, certainly, in numbers of students enrolled. Currently, in the 2005-06 academic year, the Music Business Program is staffed, officially, with two full-time, tenure-track faculty members. The increase from one to two FT/TT faculty members was only instituted in academic year 2004-05, with both faculty members new to the university. It was a year of

adjustment and transition, for new faculty, music faculty colleagues, administration, and, most certainly, students enrolled in the program. After the 2004-05 academic year, one of the music business faculty members asked for and was granted a personal leave for the coming academic year. The following year this individual resigned. Only one faculty member has been working full-time within this program and in effect is the music business program. The external review of 2006 recommended a second faculty member within this program. To date the funds have not been available to rectify this staffing problem.

Music business is the second-largest degree program in the Department of Music, second only to music education. It is difficult for one faculty member to administer, serve, and plan ahead for the needs of the program and its constituent students with such a thin spread of faculty resources. Future significant growth and development of the Music Business Program will require a greater degree of investment by the University as an institution. With relatively few music business programs across the country having the depth and scope of music, business, and music industry as is enjoyed at ISU, such an investment would be well-warranted.

B. Lack Resources

Concomitant with the above staffing concerns revolving around issues of adequate funding, all universities face the dilemma of providing adequate resources to make existing programs as fruitful and beneficial as they can be. In the case of ISU, with such a strong emphasis on experiential learning and frequent contact and building of relationships and contacts within the music industry (by faculty and students, alike), it is critical that students have the means to visit and see music industry businesses. As one example, Indiana has at least two major music instrument manufacturers that are key prospects for internships and for employment. It is greatly beneficial for students to visit these facilities and to meet the executives involved. There was a time when such companies would host (i.e., pay for or contribute substantial toward) student visits, but unfortunately we can no longer count on such assistance.

Students, through their MIA/MEIEA) group, do a great deal of work to raise funds for their travel activities. But, with a typical NAMM Show (the largest music industry trade show in the country) typically costing approximately \$15,000, it is extremely difficult to fund more than that major trip. Occasional contributions from National Advisory Board company executives offer help, but such funding is sporadic and unreliable. We must find ways to give music business students all of the experiences that will fully prepare them for their careers and, in that, there is a gap.

C. More Meaningful Correlation between Business Courses with the Music Business Profession

It would be of great help if traditional business courses music business students must take could interpolate examples and/or case studies from the music industry. It is hoped that, as faculty resources allow, there might be more discussion about building, for lack of a better term, a learning community that does produce a closer correlation between business courses and examples that music business students are likely to encounter in their internships and careers.

D. The Professional Semester is actually a six months internship. For this internship, students are enrolled in six (6) hours of course work. A music education professional semester of student teaching is only 15 weeks in length and students are enrolled in 12 hours of course work. The inequity is obvious, not to mention the problems caused with financial aid and scholarships that require a student to be enrolled full-time in order to qualify for such assistance. One of the purposes of the on-going music program review is to deal with questions just like this one.

3. Suggestions and Summary

At the very core of the Music Business Program experience at ISU is the concept that our students will be able to adapt to any situation in the music industry that may arise regarding career options through the curricula. In a volatile and ever-evolving environment, such as the global music industry, those who recognize opportunity and adapt to changing scenarios are those most likely to survive and thrive in the industry. ISU's music business students and graduates, held in high regard by the music industry, are uniquely qualified to immediately take their places in the global music industry.

Our Music Business Program has an outstanding reputation and distinguished history. Indiana State University was very forward-thinking in developing a Music Business Program in the mid-1970s when other schools were still ensconced in traditional, conservatory-style music department offerings. There is enthusiasm, a growing sense of community, and a desire to embrace the entire music industry's opportunities and varied career paths. We cannot afford to rest on our laurels of past success and momentum. Today's competitive environment demands new approaches, more closely mimicking marketing and realistic approaches from the world of the music industry. The music industry is a constantly-evolving world of opportunity. Our students are prepared to recognize and take advantage of these opportunities based on their experiences, training, and wisdom gained through their studies at Indiana State University.

Curriculum charts and charts listing competencies follow.

A. BACHELOR OF ARTS OR SCIENCE
 Concentration in Music Merchandising

I.	BASIC MUSIC HOURS	Hrs.
	Theory 111, 113, 112, 114, 211, 213, 212, 214	12
	History and Literature 150, 151, 350, 351	8
	Piano 195, 196	2
	MIDI Basics 204	1
	Ensemble (2 major ensembles, 2 minor ensembles)	4
	Performance Instruction 2/472	6
	Total	33 hrs.
II.	MUSIC INDUSTRY COURSES	
	Introduction to Music Business 207	3
	Career Management in Music Business 307	3
	Professional Practice 499	6
	Electives 334 or approved courses	7
	Total	19 hrs.
III.	BUSINESS COURSES	
	Accounting 200	3
	Economics 200, 201	6
	Management 301	3
	Marketing 301, 332, 334, 353	12
	Marketing combinations 344/444, 345/347, or 344/347	6
	Total	30 hrs.
IV.	GENERAL EDUCATION	
	(Not included in the 30 hours: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.	+30 hrs

TOTAL 124 hrs.

+ Assumes student has no deficiencies in English, math, technology, or foreign language.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Before enrolling in MUS 499, Professional Practice, students must pass the keyboard proficiency examination and must maintain a 2.5 GPA in all music courses and in all their university work. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles their first semester.

Competencies for Music Business—Merchandising Concentration

Competencies	Courses																								
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 202	Ensembles	Performance Instruction	Piano Class MUS 195, 196	Intro to Music Industry MUS 207	Career Mngmt in Mus Ind. Mus 307	Professional Pracfice MUS 499	Survey of Accounting ACCT 200	Prn of Macroeconomics ECON 200	Prn of Microeconomics ECON 201	Srvy of Management MGT 301	Intro to Marketing MKTG 301	Buyer Behavior MKTG 332	Promotional Strategy MKTG 334	Personal Selling Principles	Business Marketing MKTG 345	Principles of Retailing MKTG 347	Marketing Chnl Struct & Strat	Sales Policy & Management		
Musicianhsip NASM VFB																									
1a. Ability to hear, identify and work conceptually with Rhythm	X	X																							
1b. Ability to hear, identify and work conceptually with Melody	X	X																							
1c. Ability to hear, identify and work conceptually with Harmony	X	X																							
1d. Ability to hear, identify and work conceptually with Structure	X	X																							
2. Understanding of Compositional Process	X	X																							
3. Understanding of Aesthetic Properties of Style			X	X																					
4. Acquaintance with a wide selection of Musical Literature			X	X									X												
5. Acquaintance with the Principle Eras, Genres, and Cultural Sources			X	X																					
6. Ability to Develop and Defend Musical Judgments			X	X																					
Performance and Music Electives NASM VI-C																									
1. Ability to Perform in Students' Applied Medium																				X	X				
2. Ability to Sight-Read																				X	X				
3. Understanding of Procedures for Realizing a Variety of Musical Styles																				X	X				

Competencies for Music Business—Merchandising Concentration

Competencies	Courses	
	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214
	Traditions MUS 150, 151	
	Music History MUS 350, 351	
	Basic Conducting MUS 202	
	Ensembles	
	Performance Instruction	
	Piano Class MUS 195, 196	
	Intro to Music Industry MUS 207	
	Career Mngmt in Mus Ind. Mus 307	
	Professional Practice MUS 499	
	Survey of Accounting ACCT 200	
	Prn of Macroeconomics ECON 200	
	Prn of Microeconomics ECON 201	
	Srvy of Management MGT 301	
	Intro to Marketing MKTG 301	
	Buyer Behavior MKTG 332	
	Promotional Strategy MKTG 334	
	Personal Selling Principles	
	Business Marketing MKTG 345	
	Principles of Retailing MKTG 347	
	Marketing Chnl Struct & Strat	
	Sales Policy & Management	
Ability to read, interpret, and make decisions using financial statements		X
Grasp general influences on buyer behavior		
Understand and apply basic management structures		X
Understand how a market economy functions at the aggregate level		X
Understand and apply concepts of opportunity cost		X
Understand and apply concepts of supply and demand		X
Understand and apply concepts of international trade		X
Understand and apply the concepts of market structure		X
Recognize a variety of numerous music business careers	X	
Understand managerial techniques and apply to career	X	
Recognize basic copyright fundamentals	X	
Ability to compute basic royalties from publishing revenues	X	
Develop communication and networking skills	X	

B. BACHELOR OF ARTS OR SCIENCE
 Concentration in Music Business Administration

	Hrs.
I. BASIC MUSIC HOURS	
Theory 111, 113, 112, 114, 211, 213, 212, 214	12
History and Literature 150, 151, 350, 351	8
Piano 195, 196	2
MIDI Basics 204	1
Ensemble (2 major ensembles, 2 minor ensembles)	4
Performance Instruction 2/472	6
Total	33 hrs.
II. MUSIC INDUSTRY COURSES	
Introduction to Music Business 207	3
Career Management in Music Business 307	3
Professional Practice 499	6
Electives 334 or approved courses	7
Total	19 hrs.
III. BUSINESS COURSES	
Accounting 200	3
Economics 200, 201	6
Finance 200	3
Management 301, 400	6
Marketing 301 plus Business Law 263, Marketing 310 or 332	6
BEIT 125, 376	6
Total	30 hrs.
IV. GENERAL EDUCATION	
Not included in the 30 hours: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.	+30 hrs.

TOTAL 124 hrs.

+ Assumes student has no deficiencies in English, math, technology, or foreign language.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Before enrolling in MUS 499, Professional Practice, students must pass the keyboard proficiency examination and must maintain a 2.5 GPA in all music courses and in all their university work. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles their first semester.

Competencies for Music Business—Business Administration Concentration

Competencies		Courses	
		Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214
		Traditions MUS 150, 151	Music History MUS 350, 351
		Basic Conducting MUS 202	Ensembles
		Performance Instruction	Piano Class MUS 195, 196
		Intro to Music Industry MUS 207	Career Mngmt in Mus Industry MUS 307
		Professional Practice MUS 499	Survey of Accounting ACCT 200
		Prn of Macroeconomics ECON 200	Prn of Microeconomics ECON 201
		Survey of Management MGT 301	Survey of Human Resource MGT 400
		Intro to Marketing MKTG 301	Marketing for Non-Profits MKTG 310
		Buyer Behavior MKTG 332	Fundamentals of Finance FIN 200
		Information in Electronic Age BEIT 125	Business Computer Systems MIS 376
		Legal Environment and Business BUS 263	
Membership NASM V/F/B			
1a. Ability to hear, identify and work conceptually with Rhythm	X	X	
1b. Ability to hear, identify and work conceptually with Melody	X	X	
1c. Ability to hear, identify and work conceptually with Harmony	X	X	
1d. Ability to hear, identify and work conceptually with Structure	X	X	
2. Understanding of Compositional Process	X	X	
3. Understanding of Aesthetic Properties of Style		X	X
4. Acquaintance with a wide selection of Musical Literature		X	X
5. Acquaintance with the Principle Eras, Genres, and Cultural Sources		X	X
6. Ability to Develop and Defend Musical Judgments		X	X
Performance and Music Electives NASM V/F/C			
1. Ability to Perform in Students' Applied Medium		X	X
2. Ability to Sight-Read		X	X
3. Understanding of Procedures for Realizing a Variety of Musical Styles		X	X
Music Business Competencies			
Working knowledge of technological developments		X	X

Competencies for Music Business—Business Administration Concentration

Competencies	Courses	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 202	Ensembles	Performance Instruction	Piano Class MUS 195, 196	Intro to Music Industry MUS 207	Career Mngmt in Mus Industry MUS 307	Professional Practice MUS 499	Survey of Accounting ACCT 200	Prn of Macroeconomics ECON 200	Prn of Microeconomics ECON 201	Survey of Management MGT 301	Survey of Human Resource MGT 400	Intro to Marketing MKTG 301	Marketing for Non-Profits MKTG 310	Buyer Behavior MKTG 332	Fundamentals of Finance FIN 200	Information in Electronic Age BEIT 125	Business Computer Systems MIS 376	Legal Environment and Business BUS 263
Ability to read, interpret, and make decisions using financial statements													X											
Grasp general influences on buyer behavior																								
Understand and apply basic management structures												X												
Understand how a market economy functions at the aggregate level														X										
Understand and apply concepts of opportunity cost												X		X	X									
Understand and apply concepts of supply and demand												X		X	X									
Understand and apply concepts of international trade												X		X	X									
Understand and apply the concepts of market structure												X		X	X									
Recognize a variety of numerous music business careers										X	X													
Understand managerial techniques and apply to career											X					X								
Recognize basic copyright fundamentals										X														
Ability to compute basic royalties from publishing revenues										X													X	
Develop communication and networking skills										X	X	X											X	

II.B Specific Curricula

4. Liberal Arts Undergraduate Degrees in Music

Program Title: Bachelor of Arts in Music; Bachelor of Science in Music

Number of Years to Complete: four

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 24

Name of Program Supervisor: Dr. Brian Kilp-academic advisor

Among the undergraduate degree programs offered by the Department of Music at Indiana State University are the Bachelor of Arts and the Bachelor of Science in Liberal Arts. The bachelor of arts and bachelor of science degrees offer students flexible programs designed for diverse career opportunities, including positions in the music industry or admission to graduate school. A curricular analysis of the degrees and an assessment of the strengths and weaknesses of the curricula are offered below. Finally, a curriculum guide for each concentration is included along with a tabular summary of the curricula based on the competencies set forth by NASM for the above degrees.

NOTE: Indiana State University designates a Bachelor of Science degree with 12 hours of a foreign language as a Bachelor of Arts degree. Thus the BS degree may be upgraded to a BA by the completion 12 hours of a foreign language.

Overview

One of the primary goals of the Department of Music at Indiana State University is to prepare its undergraduate degree candidates in liberal arts for a broad understanding of music rather than a heavy concentration in any single area of music. This broad range of studies in music will help the student develop musicianship, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform. Many students major in music as a part of a liberal arts program even though their career goals may not be in music. The degree is broad enough in the areas of general education rather than an intense specialization in music to be appropriate for these students. To this end, the curricular structure of these degrees closely parallels the guidelines of NASM with its three general areas of emphasis and recommended percentage of total credit hours each area should encompass.

Program Title

NASM Curricular Guidelines

	Musicianship	Performance	General Education (55% to 70%)	Free Electives	Total Units
BA & BS	32 hours	8 hours.	68 hours.(min.)	16hrs.	124
	27%	7%	57%	13%	104%

The combined coursework in the major performance area and supportive music courses for both degrees provides students with the largest part of their overall music studies. For the students,

this is intended to provide:

- The ability to hear, identify, and work conceptually with Rhythm
- The ability to hear, identify, and work conceptually with Melody
- The ability to hear, identify, and work conceptually with Harmony
- The ability to hear, identify, and work conceptually with Structure
- An understanding of Compositional Processes
- An understanding of Aesthetic Properties of Style
- An acquaintance with a wide selection of Musical Literature
- An acquaintance with the Principal Eras, Genres, and Cultural Sources
- The ability to develop and defend Musical Judgments
- The ability to perform in student's Applied Medium
- The ability to Sight-Read
- An understanding of Procedures for Realizing a Variety of Musical Styles

Curriculum and Assessment

As described above, the Department of Music at Indiana State University offers thorough, comprehensive, and flexible curricula for those students pursuing undergraduate BA and BS degrees in liberal arts. The summary table provided at the end of this narrative indicates clearly that courses fulfill NASM competencies for the degrees. The information that follows will outline specifics of the program that are not readily evident in the provided table.

1. Strengths of Curriculum

A. Undergraduate Core Music Curriculum

The undergraduate core music curriculum is an integral part of the coursework for all students seeking liberal arts music degrees. The core curriculum represents many academic courses. While the academic courses are crucial for developing the knowledge, technical skills, and critical discernment necessary for students to be successful in their future musical paths, it represents only a part of the educational process. Rather, the curriculum also emphasizes contact with other essential musical skills such as performance, conducting, computer technology, and so on, emphasizing the development of the whole musician. Not only does performance, for example, provide experiential learning, it also is a cornerstone on which advanced analysis, composition, and research is based. Other positives of the core program that impact students completing liberal arts music degrees include a required course in non-Western music to address multicultural issues, training in music technology, fundamental theoretical studies, and, most recently, the transformation of the junior-level music history sequence into the Capstone courses for all music majors.

B. Flexibility

In addition to courses in the major, liberal arts music students complete a minimum of 68 hours of coursework outside the music department in other areas of liberal arts. Of these 68 hours, up to 38 hours (depending on the student's SAT scores and high school curriculum) can be selected

from over 100 different offerings in other liberal arts areas. Another option for these liberal arts requirements is the completion of a minor in any of these areas or even completion of the pre-professional requirements for a field such as medicine or law.

II. Weaknesses of Curriculum

A. Specificity of Requirements

Although the identified flexibility of the liberal arts music degrees is a strength, it can also be a weakness in that there is a lack of clarity of requirements for the liberal arts coursework beyond the specific listed requirements. The course catalog calls for “at least 68 hours of General Education outside music” and states that “general studies normally occupy 55 percent to 70 percent of the total curriculum.” These statements are based on NASM requirements, but do not give the student much specific guidance.

B. Discrepancy between Course Credit Hours and Contact Hours

An additional concern is that many of the classes in the major meet for more contact hours than hours of actual credit awarded. While this is to be expected in activity areas such as performance study, ensembles, and theory skills, discrepancies in credit hours in core coursework in music theory and music history create scheduling problems for students.

III. Suggestions and Summary

Both of the listed weaknesses need to be addressed. The specificity of requirements could be improved by providing the liberal arts music students with very careful advising that informs them of their options and helps them design a program including courses that will help them build knowledge and skill in specific areas. This is most often problematic with students who change from some other major in the department (e.g., music education or music business) after completing two or more years. The liberal arts music degree needs to be seen by the students as a way in which a broad undergraduate education can lead to a large variety of career choices rather than as a “fall back” option for the student who decides not to complete all of the requirements of one of the other music degrees.

Addressing the second weakness would require some curricular changes in order to award the appropriate number of hours for the courses in which contact hours are currently not equivalent with credit hours. The balance of music coursework with other liberal arts coursework would have to be considered carefully as these changes are adopted.

A. BACHELOR OF ARTS

Liberal Arts

I. BASIC MUSIC HOURS

Theory, 111, 113, 112, 114, 211, 213, 212, 214	12
History and Literature 150, 151, 350, 351	8
Basic Conducting 222	2
Basic Scoring 260	2
Ensemble	2
Performance Instruction 2/472	6
Secondary Piano 195, 196	2
MIDI Basics 204	1
Music Electives	5
Total	40 hrs.

II. GENERAL EDUCATION

Standard General Education requirements for all ISU majors. 33 hrs.
This requirement combined with the following LIBERAL ARTS and the FOREIGN LANGUAGE requirement must total to a minimum of 68 hours.

III. FOREIGN LANGUAGE

Four semesters of elementary and intermediate foreign language studies 12 hrs.

IV. LIBERAL ARTS

Liberal arts electives selected from courses listed as applying towards either 23 hrs.
the basic studies or the liberal studies general education requirement. This requirement combined with the GENERAL EDUCATION requirement must total to a minimum of 68 hours. (Courses that are required to remove deficiencies in general education can be counted as part of the LIBERAL ARTS requirement.) Additionally, many students choose to complete a minor in some field outside of music; the hours completed as part of a minor can also count towards this LIBERAL ARTS requirement.

V. ELECTIVES

Free Electives 16 hrs.

TOTAL 124 hrs.

NOTE: Music majors must participate in ensembles for seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Liberal Arts Degrees

Competencies	Courses	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 202	Basic Scoring MUS 260	Ensembles	Performance Instruction	Piano Class MUS 195, 196	MIDI MUS 204
Musicianship NASM VI-B											
1a. Ability to hear, identify and work conceptually with Rhythm		X	X								
1b. Ability to hear, identify and work conceptually with Melody		X	X								
1c. Ability to hear, identify and work conceptually with Harmony		X	X								
1d. Ability to hear, identify and work conceptually with Structure		X	X								
2. Understanding of Compositional Process		X	X			X	X				
3. Understanding of Aesthetic Properties of Style				X	X						
4. Acquaintance with a wide selection of Musical Literature				X	X			X	X		
5. Acquaintance with the Principle Eras, Genres, and Cultural Sources				X	X						
6. Ability to Develop and Defend Musical Judgments				X	X						
Performance and Music Electives NASM VI-C											
1. Ability to Perform in Students' Applied Medium						X		X	X		
2. Ability to Sight-Read						X		X	X		
3. Understanding of Procedures for Realizing a Variety of Musical Styles						X	X	X	X		

B. BACHELOR OF SCIENCE

Liberal Arts

I.	BASIC MUSIC	HOURS	
	Theory, 111, 113, 112, 114, 211, 213, 212, 214		12
	History and Literature 150, 151, 350, 351		8
	Basic Conducting 222		2
	Basic Scoring 260		2
	Ensemble		2
	Performance Instruction 2/472		6
	Secondary Piano 195, 196		2
	MIDI Basics 204		1
	Music Electives		5
	Total		40 hrs.
II.	GENERAL EDUCATION		
	Standard General Education requirements for all ISU majors.		33 hrs.
	This requirement combined with the following Liberal Arts Requirement must total to a minimum of 68 hours.		
III.	LIBERAL ARTS		
	Liberal arts electives selected from courses listed as applying towards either basic studies or the liberal studies general education requirement. This requirement combined with the GENERAL EDUCATION requirement must total to a minimum of 68 hours. (Courses that are required to remove deficiencies in general education can be counted as part of the LIBERAL ARTS requirement.) Additionally, many students choose to complete a minor in some field outside of music; the hours completed as part of a minor can also count towards this LIBERAL ARTS requirement.		35 hrs.
IV.	ELECTIVES		
	Free Electives		16 hrs.
	TOTAL		124 hrs.

NOTE: Music majors must participate in ensembles for seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

Competencies for Liberal Arts Degrees

Competencies	Courses	Music Theory MUS 111, 112, 211, 212	Skills MUS 113, 114, 213, 214	Traditions MUS 150, 151	Music History MUS 350, 351	Basic Conducting MUS 202	Basic Scoring MUS 260	Ensembles	Performance Instruction	Piano Class MUS 195, 196	MIDI MUS 204
Musician'ship NASM VI-B											
1a. Ability to hear, identify and work conceptually with Rhythm		X	X								
1b. Ability to hear, identify and work conceptually with Melody		X	X								
1c. Ability to hear, identify and work conceptually with Harmony		X	X								
1d. Ability to hear, identify and work conceptually with Structure		X	X								
2. Understanding of Compositional Process		X	X								
3. Understanding of Aesthetic Properties of Style				X	X	X					
4. Acquaintance with a wide selection of Musical Literature				X	X	X				X	
5. Acquaintance with the Principle Eras, Genres, and Cultural Sources				X	X	X					
6. Ability to Develop and Defend Musical Judgments				X	X						
Performance and Music Electives NASM VI-C											
1. Ability to Perform in Students' Applied Medium									X	X	X
2. Ability to Sight-Read									X	X	X
3. Understanding of Procedures for Realizing a Variety of Musical Styles								X			

C. Program Title: BACHELOR OF ARTS OR SCIENCE

Concentration in Composition

Concentration in Music History and Literature

Concentration in Music Theory

Number of years to complete Program: four Program submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: Composition-4; Theory 4; History 0

Name of Program Supervisor: Dr. Brian Kilp-academic advisor

Among the undergraduate degree programs offered by the Department of Music at Indiana State University is the Bachelor of Arts or Science with concentrations in music theory, composition, and music history and literature. The bachelor of arts and bachelor of science degrees offer students flexible programs designed for diverse career opportunities. A curricular analysis of the degrees and an assessment of the strengths and weaknesses of the curricula is offered below. Finally, a curriculum guide for each concentration is included along with a tabular summary of the three curricula based on the competencies set forth by NASM for the above degrees.

One of the primary goals of the Department of Music at Indiana State University is to prepare its undergraduate degree candidates in music theory, composition, and music history and literature with a wide range of knowledge, skills, and competencies for careers as music professionals. The curricula to obtain these educational goals recognize structure, content, and time requirements to enable students to develop to their fullest ability. To this end, the curricular structure of the three concentrations closely resembles the guidelines of NASM with its four general areas of emphasis and recommended percentage of total credit hours each area should encompass.

NASM Curricular Guidelines

	Musicianship (25% to 35%)	Performance/Required Music Electives (25% to 35%)	General Studies (25% to 35%)	Electives (10% to 15%)	Total Units
Music Theory	27hrs.	39hrs.	33hrs.	25hrs.	124 hours
	23%	33%	28%	21%	105%
Composition	27hrs.	39hrs.	33hrs.	25hrs.	124 hours
	23%	33%	28%	21%	105%
Music History and Literature	27hrs.	39hrs.	33hrs.	25hrs.	124 hours
	23%	33%	28%	21%	105%

The combined coursework in the major area and supportive music courses for all three concentrations provides students with the largest part of their overall studies. For the students, this offers:

- Intensive training in musical performance, thought, and composition.
- An understanding of the historical, theoretical, and compositional study of music.
- Cognitive, creative, and writing skills that enable students to use musical knowledge effectively.
- An understanding of both the creative process in music and the products of musical creation.

The largest deviation in terms of percentage from the recommendations of curricular structure by NASM is the emphasis in these concentrations on free electives. This high percentage of elective coursework, however, is truly a strength of these programs because it allows students to acquaint themselves with knowledge and modes of inquiry characteristic of other disciplines, including but not limited to acoustics, mathematics, computer science, cultural history, aesthetics, literature, visual art, theater, and so on.

Curriculum and Assessment

As described above, the Department of Music offers thorough, comprehensive, and flexible curricula for those students pursuing undergraduate degrees in music theory, composition, and history and literature. The summary tables provided for each concentration at the end of this narrative indicate clearly that courses within these three concentrations fulfill NASM competencies for the degrees. The following discussion, however, reflects upon important topical concerns or focal points not necessarily apparent in a table or diagram.

I. Strengths of Curriculum

A. Undergraduate Core Music Curriculum

The undergraduate core music curriculum is an integral part of the coursework for all students seeking concentrations in music theory, composition, and music history and literature. In fact, it is the largest percentage of credit hours within these three concentrations. The core curriculum represents many academic courses. While the academic courses are crucial for developing the knowledge, technical skills, and critical discernment necessary for students to be successful in their future musical paths, it represents only a part of the educational process. Rather, the curriculum also emphasizes contact with other essential musical skills such as performance, conducting, computer technology, and so on, emphasizing the development of the whole musician. Not only does performance, for example, provide experiential learning, it also is a cornerstone on which advanced analysis, composition, and research is based. Other positives of the core program that impact students in music theory, composition, and music history and literature include a required course in non-Western music to address multicultural issues, training in music technology, fundamental theoretical studies, and most recently the transformation of the music history sequence into the Capstone courses for all music majors.

B. Advanced Courses

Another curricular strength of the concentrations offered in music theory, composition, and music history and literature are the numerous advanced courses offered on a two-year rotation. These courses provide the student advanced study of music based on the knowledge gained in the core curriculum, but in a more probing and intensive environment. Existing advanced courses such as MUS 4/549 Pedagogy of Music Theory and the various period courses in music history draw upon the most recent and current research in music academia. Other courses common to all three concentrations such as MUS 4/501 Music Research and Bibliography provide tools and methodologies to accomplish advanced research in the chosen discipline.

C. Electives

Beyond the challenge of providing students with the most comprehensive environment in which to pursue advanced study in music theory, composition, and music history and literature, another strength of the curriculum is the opportunity for students to enroll in many general education courses and electives that enlighten the scholarly study and composition of music. The main purposes of having curricula that feature a total of 58 hours in general studies and free electives is: 1) to allow students the opportunity to discover a wide spectrum of disciplines and areas that are important to the study and production of music, such as literature, foreign languages, aesthetics, the social sciences, and so on; and 2) a better idea of what the actual curriculum content is, as opposed to the vague, generic, and potentially misleading terms such as music history or music theory. In fact, the ability of the student to choose freely so many electives in the curricula does not appear on the competency tables that follow this discussion, illustrating quite clearly the unique and forward-looking position these concentrations have within the overall offerings of the department.

2. Weaknesses of Curriculum

A. Staffing of Courses

Probably the most serious curricular challenge at the undergraduate level for the concentrations in music theory, composition, and history and literature is the ability of the music faculty to staff the courses in the various curricula. In the past few years because of retirement and faculty leaving for other positions, the Music Theory, Composition, History and Literature Division has been reduced to only one full-time faculty member. This faculty member is a theory specialist. Currently, the musicology instructor is holding a special purpose position (full time instructor, non-tenure track). This limitation imposes severe restrictions on the ability of program areas to meet adequate instructional goals. The impact on the curriculum is that a large number of the courses must be taught by adjunct faculty, the funding for which is not secure year to year. Another consequence of the decreasing faculty size in the Department is that many courses integral to the completion of one of the above listed concentrations simply cannot be offered because no one remains who has the appropriate specialization to teach the course.

B. Proper Assessment Tools

The range of backgrounds and abilities of undergraduates in the music theory, composition, and music history and literature concentrations is challenging and must constantly be kept in mind when devising assessment tools to measure learning. Beyond feedback through coursework and advisement, the three concentrations listed above only have one culminating project that, in the case of the music theory concentration, can simply be a term paper from an upper-division course. However, composition students do present their work in a composition recital each year or enter a composition in the Student Composer/Performer competition for the Contemporary Music Festival. Senior composition students do have recitals of their work as required by degree.

In lieu of the limited means of assessment available for students, those seeking degrees within these concentrations must be encouraged to expose their work to a broader community through submission of work to the ISU Student Research Showcase, by invoking members of the ISU faculty in a cross-campus dialogue to critique their work, or to submit research projects or compositions to relevant professional societies. The assessment and input from professionals in the similar disciplines would provide students and their work valuable feedback outside the structure of the classroom. Moreover, it would provide valuable dialogue between scholars, faculty, and students who might not necessarily come into contact with one another.

3. Suggestions and Summary

The Department of Music and the Music Theory, Composition, Music History and Literature Division have not made substantial curricular changes in course offerings for theory, composition, and music history and literature majors since the concentrations were conceived. Simple suggestions for making the curriculum more current might be the retooling of the advanced music history courses to be more topical rather than survey courses. Also, the introduction of more interdisciplinary courses that take advantage of faculty members outside the music department with interests in music, such as folklorist Dr. Nancy McEntire in the Department of English and ethnomusicologist Dr. Jennifer Ryan in the Department of African and African American Studies, would provide students with unique perspectives and approaches. In sum, the various curricular issues that have surfaced through this Self-Study of the music theory, composition, and music history and literature concentrations provide this department valuable information to build upon positive aspects of the programs, modify or jettison perceived deficiencies, and to develop new ideas to position these disciplinary concentrations as models of innovation.

There is tremendous pressure at the Provost and Dean's levels to eliminate these concentrations from the undergraduate catalog due to the very small enrollment in these three programs (for 2008-09, theory-1 student; history & literature-1 student; composition-4 students). The Program Prioritization findings from 2006 recommended elimination of these programs. It is possible to retool the BA to allow the student through advising to fulfill interest in these areas via the selections of music electives. This is one of the questions looming in the undergraduate curriculum review currently underway.

C.1. BACHELOR OF ARTS OR SCIENCE

Concentration in Composition

	Hrs.
I. BASIC MUSIC HOURS	
Theory 111, 113, 112, 114, 211, 213, 212, 214	12
History and Literature 150, 151, 350, 351	8
MIDI Basics 204	1
Basic Conducting 222	2
Basic Scoring 260	2
Performance 272 (4 hrs.), 472 (2 hrs.)	6
Ensembles 217-417, 219-419, 259-459, 269S-469S, or 269W-469W*	4
Secondary Piano 195, 196, 295, 296**	4
Total	39 hrs.
II. COMPOSITION CONCENTRATION	
Advanced Composition	
Counterpoint 443 (3 hrs.)	3
Basic Composition 448 (3 hrs.)	3
Arranging for Band 460 or Orchestration 461	2
Composition 468 (1-2 hrs.)	6
Advanced Theory	6
Twentieth-Century Analytical Techniques 446 (3 hrs.)	
3 hrs. to be selected from the courses below	
Music Research and Bibliography 401 (3 hrs.)	
Style and Analysis 444 (3 hrs.)	
Form and Analysis 445 (3 hrs.)	
Pedagogy of Theory 449 (3 hrs.)	
Advanced History and Literature	6
Music in the Twentieth Century 456 (3 hrs.)	
3 hrs. to be selected from the courses below	
Music in the Middle Ages and Renaissance 452 (3 hrs.)	
Music in the Baroque and Classic Eras 454 (3 hrs.)	
Music in the Romantic Era 455 (3 hrs.)	
Senior Recital 479	1
Total	27 hrs.
III. GENERAL EDUCATION	
***Liberal Studies	22
+Basic Studies	11
	33 hrs.
IV. FREE ELECTIVES	
Free Electives	25
	25 hrs.
TOTAL	124 hrs.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

* Two ensemble credits should be in 217-417, 219-419, 259-459, 269S-469S, and/or 269W-469W. The other two credits may be in any ensemble including those listed.

** Piano principals must take 4 hrs. music electives in lieu of these courses

*** Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

Competencies for Music Composition Concentration

Competencies	Courses
NASM VIII-C	
3a. Variety of compositional method (media, styles, and forms)	X
3a. Use of development of notations	X
3a. Principles of scoring	X
3b. Keyboard skills	X
3b. Spoken and written language fluency	X
3b. Conducting and rehearsal skills	X
3b. Advanced analytical techniques	X
3b. Applicable technologies	X
3c. Public recitals and critical feedback	X
	Counterpoint MUS 443
	Basic Composition MUS 448
	Arranging for Band MUS 460
	Orchestration MUS 461
	Composition MUS 468 (1-2 hrs.)
	Twentieth-Century Analytical Techniques MUS 446
	Music Research and Bibliography MUS 401
	Style and Analysis MUS 444
	Form and Analysis MUS 445
	Pedagogy of Theory MUS 449
	Music in the Middle Ages and Renaissance MUS 452
	Music in the Baroque and Classic Eras MUS 454
	Music in the Romantic Era MUS 455
	Music in the Twentieth Century MUS 456
	Senior Recital MUS 479

C.2. BACHELOR OF ARTS OR SCIENCE
 Concentration in Music History and Literature

I.	BASIC MUSIC HOURS	
	Theory 111, 113, 112, 114, 211, 213, 212, 214	12
	History and Literature 150, 151, 350, 351	8
	MIDI Basics 204	1
	Basic Conducting 222	2
	Basic Scoring 260	2
	Performance 272 (4 hrs.), 472 (2 hrs.)	6
	Ensembles 217-417, 219-419, 259-459, 269S-469S, or 269W-469W*	4
	Secondary Piano 195, 196, 295, 296**	4
	Total	39 hrs.
II.	MUSIC HISTORY AND LITERATURE CONCENTRATION	
	Music Research and Bibliography 401	3
	Advanced History and Literature	12
	Music in the Middle Ages and Renaissance 452 (3 hrs.)	
	Music in the Baroque and Classic Eras 454 (3 hrs.)	
	Music in the Romantic Era 455 (3 hrs.)	
	Music in the Twentieth Century 456 (3 hrs.)	
	Advanced Theory (to be selected from the following courses)	6
	Counterpoint 443 (3 hrs.)	
	Style and Analysis 444 (3 hrs.)	
	Form and Analysis 445 (3 hrs.)	
	Twentieth-Century Analytical Techniques 446 (3 hrs.)	
	Pedagogy of Theory 449 (3 hrs.)	
	Advanced Composition	
	Arranging for Band 460 or Orchestration 461	2
	Research Project 498 (1-3 hrs.)***	4
	Total	27 hrs.
III.	GENERAL EDUCATION	
	****Liberal Studies	22
	+Basic Studies	11
		33 hrs.
IV.	FREE ELECTIVES	
	Free Electives	25
		25 hrs.
	TOTAL	124 hrs.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one

credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles their first semester.

* Two ensemble credits should be in 217-417, 219-419, 259-459, 269S-469S, and/or 269W-469W. The other two credits may be in any ensemble including those listed.

** Piano principals must take 4 hrs. music electives in lieu of these courses.

*** Must be distributed over two semesters, taken in the final year. The project will result in a substantial research paper.

**** Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language.

Competencies for Music History and Literature Concentration

Competencies	Courses	Music Research and Bibliography MUS 401	Music in the Middle Ages and Renaissance MUS 452	Music in the Baroque and Classic Eras MUS 454	Music in the Romantic Era MUS 455	Music in the Twentieth Century MUS 456	Counterpoint MUS 443	Style and Analysis MUS 444	Form and Analysis MUS 445	Twentieth-Century Analytical Techniques MUS 446	Pedagogy of Theory MUS 449	Arranging for Band MUS 460	Orchestration MUS 461	Research Project MUS 498 (1-3 hrs.)
NASM VIII D														
3a. Understanding of music literature within cultural/historical context (a1)			X	X	X	X		X						X
3a. Multiculturalism (a2)			X	X	X	X								X
3a. Style period studies (a3)			X	X	X	X		X	X					X
3a. Independent research—senior thesis (a4)		X	X	X	X	X		X	X					X
3b. Relationship of music structure, music history, and performance practice (b1)			X	X	X	X	X	X		X		X	X	X
3b. Musical and cultural change (b2)			X	X	X	X	X	X	X			X	X	X
3c. Keyboard skills (c1)							X	X	X					X
3c. Spoken and written language fluency (c2)		X	X	X	X	X		X	X			X	X	X
3c. Research techniques (c3)		X	X	X	X	X		X	X			X	X	X
3c. Advanced musical analysis (c4)			X	X	X	X	X	X	X	X	X	X	X	X
3c. Applicable technologies (c5)		X	X	X	X	X	X	X	X	X	X	X	X	X

C.3. BACHELOR OF ARTS OR SCIENCE

Concentration in Music Theory

I.	BASIC MUSIC HOURS	
	Theory 111, 113, 112, 114, 211, 213, 212, 214	12
	History and Literature 150, 151, 350, 351	8
	MIDI Basics 204	1
	Basic Conducting 222	2
	Basic Scoring 260	2
	Performance 272 (4 hrs.), 472 (2 hrs.)	6
	Ensembles 217-417, 219-419, 259-459, 269S-469S, or 269W-469W*	4
	Secondary Piano 195, 196, 295, 296**	4
	Total	39 hrs.
II.	MUSIC THEORY CONCENTRATION	
	Music Research and Bibliography 401	3
	Advanced Theory (9 hrs. to be selected from the following courses)	9
	Style and Analysis 444 (3 hrs.)	
	Form and Analysis 445 (3 hrs.)	
	Twentieth-Century Analytical Techniques 446 (3 hrs.)	
	Pedagogy of Theory 449 (3 hrs.)	
	Advanced Composition	
	Counterpoint 443 or Basic Composition 448	3
	Arranging for Band 460 or Orchestration 461	2
	Advanced History and Literature (6 hrs. to be selected from following courses)	6
	Music in the Middle Ages and Renaissance 452 (3 hrs.)	
	Music in the Baroque and Classic Eras 454 (3 hrs.)	
	Music in the Romantic Era 455 (3 hrs.)	
	Music in the Twentieth Century 456 (3 hrs.)	
	Additional Piano 472**	4
	Total	27 hrs.
	A substantial research paper (with analytical and/or historical emphasis) will represent the senior project	
III.	GENERAL EDUCATION	
	***Liberal Studies	22
	+Basic Studies	11
		33 hrs.
IV.	FREE ELECTIVES	
	Free Electives	25
		25 hrs.
TOTAL		124 hrs.

NOTE: Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester. Freshmen may not enroll in more than two ensembles in their first semester.

* Two ensemble credits should be in 217-417, 219-419, 259-459, 269S-469S, and/or 269W-469W. The other two credits may be in any ensemble including those listed.

** Piano principals must take 4 hrs. music electives in lieu of these courses

*** Not included in the 33 hours of General Education: MUS 150 fulfills LAPS:E and MUS 151 fulfills MCS:IC as long as you remain a music major. MUS 350 and MUS 351 fulfill the Capstone requirement as long as you remain a music major.

+ Assumes student has no deficiencies in English, math, technology, or foreign language requirements.

Music Minor

A Music Minor is also available to ISU students with majors in other fields. The program is 24 semester hours of study. Admission to minor study is identical to that for the major. The student must perform a successful audition for admission to the minor and take the theory placement examination. The Curriculum is listed below.

BASIC MUSIC HOURS


Theory 111, 113, 112, 114	6
History and Literature 150, 151	4
MUSIC ELECTIVES-14 hours chosen to reflect the student's area of interest and approved by the music advisor.	14
Total	24

Competencies for Music Theory Concentration

Competencies	Courses												
	Music Research and Bibliography MUS 401	Style and Analysis MUS 444	Form and Analysis MUS 445	Twentieth-Century Analytical Techniques MUS 446	Pedagogy of Theory MUS 449	Counterpoint MUS 443	Basic Composition MUS 448	Arranging for Band MUS 460	Orchestration MUS 461	Music in the Middle Ages and Renaissance MUS 452	Music in the Baroque and Classic Eras MUS 454	Music in the Romantic Era MUS 455	Music in the Twentieth Century MUS 456
NASM VIII B													
1a. Advanced analytical capabilities		X	X	X									
1b. Relationship of theory and composition		X	X	X									
2b. Experience with acoustic and electronic media				X									
3b. Music structure/aesthetics/cultural context													
1c. Keyboard skills													
2c. Spoken and written language fluency	X	X	X	X	X	X	X	X	X	X	X	X	X
3c. Research techniques	X	X	X	X	X	X	X	X	X	X	X	X	X
4c. Fluency with technology					X	X	X	X					
1d. Independent research and senior project	X	X	X	X	X					X			

Jazz Studies Certificate

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(17 semester hours)

The courses required for the completion of the Certificate in Jazz Studies provide specialized training in jazz skills, performance, and history.

Required Courses:

- MUS 208 - Jazz Piano Skills 1 hour
- MUS 341 - History of Jazz 3 hours
- MUS 422 - Brass Techniques 1 hour
- MUS 462 - Jazz Arranging and Composition 2 hours
- MUS 479 - Senior Recital 1 hour
- MUS 486 - Jazz Improvisation I 2 hours
- MUS 487 - Jazz Improvisation II 2 hours


Choose 2 hours from the following:


- MUS 253J-*453J - Jazz Combo 0-1 hour

Choose 2 hours from the following:

- MUS 288-*488 - Jazz Ensemble 0-1 hour

Piano Pedagogy Certificate

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(minimum of 16 semester hours)

The courses required for the completion of the Certificate in Piano Pedagogy provide specialized training in piano teaching. The Department of Music grants the certificate to degree and non-degree students. Degree and non-degree options are explained below.

Required Courses (minimum):

- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours

Select one from the following:

- MUS 379 - Junior Recital 1 hour
- MUS 479 - Senior Recital 1 hour
- (recital on piano or organ)

Music Degree Option:

(16 semester hours)

Students concurrently pursuing a music degree receive the certificate by completing the required 16 hours of courses listed above.

Non-degree Option:

(minimum of 16 semester hours)

Non-degree students and students pursuing degrees in fields other than music must complete the required courses listed above. In addition, course work—or demonstrated equivalent competency—in music theory, music history/literature, and piano or organ performance is required. Interviews and auditions will determine whether additional course work will be required. Competency in music theory should equal that of students completing 212; competency in music history/literature should equal that of students completing 151; competency in piano or organ performance should equal that of students completing four semesters of 272 and 274 or 276. Write or telephone the chairperson of the Department of Music for further details.

II. B. Specific Criteria

5. Master of Music

- Concentration in Music Education
- Concentration in Performance
- Concentration in Comparative Studies
- Concentration in Conducting

Please see the text overview in II.A. GR pgs 10-13.

The Department of Music recently undertook a complete revision of the Masters Degree programs in music. Following extensive work by the Music Curricular Affairs Committee, degree tracks were reduced to four areas of concentration (Music Education, Performance, Comparative Studies, and Conducting). The degree revisions were planned using the NASM Handbook Guidelines for Graduate Programs. Within those four concentrations are specialized track requirements for particular instruments or disciplines (please see below). This program was just approved in February of 2008 and implementation will begin with Summer I, 2008. A core of 10 hours of study is common to all concentrations. All students are required to take a research class: MUS 609 Research in Music (3 hours) or an acceptable substitute. In addition, each concentration has one other category of coursework: major area (19 to 20 hours). In degrees other than music education, a third category of free electives in courses of up to 5 hours are part of the degree plan. To meet the recommendations of the NASM accreditation standards, students must perform in ensembles (2 hours) or substitute performance study if an ensemble is not available (e.g., in the summer). A thesis (6 hours in related music) is required for the comparative studies degree. The music education degree provides a thesis or non-thesis option.

NASM Curricular Structure Guidelines-Master of Music

Master of Music	Core Music 33%+	Major Courses 33% 66%	Free Elective
Conducting	38% 13hrs.	62% 19-21hrs.	NA
Performance	38% 13hrs.	62% 21hrs.	NA
Music Education	38% 13hrs.	62% 21hrs.	NA
Comparative Studies	38% 13hrs.	44% 15hrs.	18% 6hrs.

Complete information regarding graduate music faculty, auditions, placement tests, thesis, oral examination, etc. may be found in IV. MDP II. D.

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Music Education (for Piano)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit)
MUS 601	Review of Music Theory, 2 credits)
MUS 602	Review of Music History and Literature, 2 credits)
MUS 606	Secondary Piano for Graduate Music Students, 1 credit)
		0 credits
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits)
		3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
		3 credits
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____ 1 credit)
MUS 559	University Symphony, 1 credit)
MUS 569	_____ 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
		2 credits
MUS 676R	Performance (Piano), 2 credits)
		2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits)
		0 credits
Major Courses (21 credits)		
MUS 604	History and Philosophy of Music Education, 3 credits)
MUS 625	Music Teaching and Learning, 3 credits)
		3 credits
MUS 504	Piano Pedagogy I, 3 credits)
MUS 505	Piano Pedagogy II, 3 credits)
MUS 506	Piano Literature, 3 credits)
MUS 507	Piano Teaching Materials, 2 credits)
MUS 676R	Performance (Piano), 4 credits maximum)
		6 credits
MUS 697	Music Education Practicum, 3 credits and Electives, 6 credits)
MUS 699	Master's Thesis, 6 credits and Electives, 3 credits)
		9 credits

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Music Education (for Voice)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit)
MUS 601	Review of Music Theory, 2 credits)
MUS 602	Review of Music History and Literature, 2 credits)
MUS 606	Secondary Piano for Graduate Music Students, 1 credit)
		0 credits
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits)
		3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
		3 credits
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____ 1 credit)
MUS 559	University Symphony, 1 credit)
MUS 569	_____ 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
		2 credits
MUS 676T	Performance (Voice), 2 credits)
		2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits)
		0 credits
Major Courses (21 credits)		
MUS 604	History and Philosophy of Music Education, 3 credits)
MUS 625	Music Teaching and Learning, 3 credits)
		3 credits
MUS 511	Vocal Techniques, 1 credits)
MUS 535	Vocal Literature for the Solo Voice, 3 credits)
MUS 557	Foundations for Choral Repertoire, 2 credits)
MUS 664	Advanced Choral Conducting, 2 credits)
MUS 676T	Performance (Voice), 4 credits maximum)
		6 credits
MUS 697	Music Education Practicum, 3 credits and Electives, 6 credits)
MUS 699	Master's Thesis, 6 credits and Electives, 3 credits)
		9 credits

INDIANA STATE UNIVERSITY

Department of Music

Concentration: Music Education (for Wind, Percussion, or String)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit	) 1 credit
MUS 601	Review of Music Theory, 2 credits	) 2 credits
MUS 602	Review of Music History and Literature, 2 credits	) 2 credits
MUS 606	Secondary Piano for Graduate Music Students, 1 credit	) 1 credit
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits	) 3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits	) 3 credits
MUS 549	Pedagogy of Theory, 3 credits)
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits	) 3 credits
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____, 1 credit	) 2 credits
MUS 559	University Symphony, 1 credit)
MUS 569	_____, 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
MUS 676	Performance (_____), 2 credits	) 2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits	) 0 credits
Major Courses (21 credits)		
MUS 604	History and Philosophy of Music Education, 3 credits	) 3 credits
MUS 625	Music Teaching and Learning, 3 credits	) 3 credits
MUS 528	String Literature and Pedagogy, 2 credits)
MUS 529	Woodwind Literature and Pedagogy, 2 credits)
MUS 530	Brass Literature and Pedagogy, 2 credits	) 6 credits
MUS 536	Percussion Literature and Pedagogy, 2 credits)
MUS 620	Wind Band Literature, 3 credits)
MUS 556	Principal Instrument Study, 4 credits maximum)
MUS 676	Conducting, 2 credits maximum)
MUS 697	Music Education Practicum, 3 credits, and Electives, 6 credits or)
MUS 699	Master's Thesis, 6 credits, and Electives, 3 credits	) 9 credits

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Performance (for Piano)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit)
MUS 601	Review of Music Theory, 2 credits)
MUS 602	Review of Music History and Literature, 2 credits)
MUS 606	Secondary Piano for Graduate Music Students, 1 credit)
		0 credits
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits)
		3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
		3 credits
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____ 1 credit)
MUS 559	University Symphony, 1 credit)
MUS 569	_____ 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
		2 credits
MUS 676R	Performance (Piano), 2 credits)
		2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits)
		0 credits
Major Courses (21 credits)		
MUS 676R	Performance (Piano), 1 credit)
MUS 676R	Performance (Piano), 3 credits)
MUS 676R	Performance (Piano), 3 credits)
MUS 676R	Performance (Piano), 3 credits)
		3 credits
MUS 506	Piano Literature, 3 credits)
		3 credits
MUS 504	Piano Pedagogy I, 3 credits)
MUS 505	Piano Pedagogy II, 3 credits)
		3 credits
MUS 679	Recital, 2 credits)
		2 credits
_____	Electives (Music or Non-Music), 3 credits)
		3 credits

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Performance (for Voice)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit)
MUS 601	Review of Music Theory, 2 credits)
MUS 602	Review of Music History and Literature, 2 credits)
MUS 606	Secondary Piano for Graduate Music Students, 1 credit)
		0 credits
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits)
		3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
		3 credits
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____ 1 credit)
MUS 559	University Symphony, 1 credit)
MUS 569	_____ 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
		2 credits
MUS 676T	Performance (Voice), 2 credits)
		2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits)
		0 credits
Major Courses (21 credits)		
MUS 676T	Performance (Voice), 1 credit)
MUS 676T	Performance (Voice), 3 credits)
MUS 676T	Performance (Voice), 3 credits)
MUS 676T	Performance (Voice), 3 credits)
		3 credits
MUS 511	Vocal Techniques, 1 credit)
		1 credit
MUS 535	Vocal Literature for the Solo Voice, 3 credits)
MUS 558	Survey of Opera, 3 credits)
		3 credits
MUS 679	Recital, 2 credits)
		2 credits
_____	Electives (Music or Non-Music), 5 credits)
_____		3 credits
		2 credits

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Performance (for Wind, Percussion, or String)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit)
MUS 601	Review of Music Theory, 2 credits)
MUS 602	Review of Music History and Literature, 2 credits)
MUS 606	Secondary Piano for Graduate Music Students, 1 credit)
		0 credits
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits)
		3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
		3 credits
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____ , 1 credit)
MUS 559	University Symphony, 1 credit)
MUS 569	_____ , 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
		2 credits
MUS 676	Performance (_____), 2 credits)
		2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits)
		0 credits
Major Courses (21 credits)		
MUS 676	Performance (_____), 1 credit)
MUS 676	Performance (_____), 3 credits)
MUS 676	Performance (_____), 3 credits)
MUS 676	Performance (_____), 3 credits)
		3 credits
MUS 528	String Literature and Pedagogy, 2 credits)
MUS 529	Woodwind Literature and Pedagogy, 2 credits)
MUS 530	Brass Literature and Pedagogy, 2 credits)
MUS 536	Percussion Literature and Pedagogy, 2 credits)
		2 credits
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 679	Recital, 2 credits)
		2 credits
_____	Electives (Music or Non-Music), 4 credits)
_____		2 credits
		2 credits

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Conducting (Choral)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit)
MUS 601	Review of Music Theory, 2 credits)
MUS 602	Review of Music History and Literature, 2 credits)
MUS 606	Secondary Piano for Graduate Music Students, 1 credit)
		0 credits
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits)
		3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
		3 credits
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____ 1 credit)
MUS 559	University Symphony, 1 credit)
MUS 569	_____ 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
		2 credits
MUS 676	Performance (_____), 2 credits)
		2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits)
		0 credits
Major Courses (19 or 20 credits)		
MUS 604	History and Philosophy of Music Education, 3 credits)
MUS 625	Music Teaching and Learning, 3 credits)
		3 credits
MUS 557	Foundations of Choral Repertoire, 2 credits)
MUS 610	Choral Literature and Materials (Large Forms), 3 credits)
		2 or 3 credits
MUS 511	Vocal Techniques, 1 credit)
MUS 664	Advanced Choral Conducting, 2 credits)
MUS 676Z	Conducting (Choral), 3 credits)
MUS 676Z	Conducting (Choral), 3 credits)
MUS 676Z	Conducting (Choral), 3 credits)
		3 credits
MUS 679	Recital, 2 credits)
		2 credits
Elective Courses (Music or Non-Music), 2 or 1 credits		
_____	_____)
_____	_____)
		2 credits
		1 credit

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Conducting (Wind)
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit	) 1 credit
MUS 601	Review of Music Theory, 2 credits	) 2 credits
MUS 602	Review of Music History and Literature, 2 credits	) 2 credits
MUS 606	Secondary Piano for Graduate Music Students, 1 credit	) 1 credit
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits	) 3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits	) 3 credits
MUS 549	Pedagogy of Theory, 3 credits)
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits	) 3 credits
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____ 1 credit	) 2 credits
MUS 559	University Symphony, 1 credit)
MUS 569	_____ 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
MUS 676	Performance (_____), 2 credits	) 2 credits
MUS 611	Oral Comprehensive Exam (S or U), 0 credits	) 0 credits
Major Courses (21 credits)		
MUS 604	History and Philosophy of Music Education or, 3 credits)
MUS 625	Music Teaching and Learning, 3 credits	) 3 credits
MUS 560	Arranging for Band, 2 credits	) 2 credits
MUS 620	Wind Band Literature, 3 credits	) 3 credits
MUS 676W	Conducting (Wind), 3 credits	) 3 credits
MUS 676W	Conducting (Wind), 3 credits	) 3 credits
MUS 676W	Conducting (Wind), 3 credits	) 3 credits
MUS 676W	Conducting (Wind), 2 credits	) 2 credits
MUS 679	Recital, 2 credits	) 2 credits

INDIANA STATE UNIVERSITY
Department of Music

Concentration: Music Comparative Studies
34 credits

Review Courses (0 credits)		
MUS 600	Probationary Performance Study, 1 credit)
MUS 601	Review of Music Theory, 2 credits)
MUS 602	Review of Music History and Literature, 2 credits)
MUS 606	Secondary Piano for Graduate Music Students, 1 credit)
		0 credits
Research Course (3 credits)		
MUS 609	Research in Music, 3 credits)
		3 credits
Core Courses (10 credits)		
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
		3 credits
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 517	Masterworks Chorale, 1 credit)
MUS 519	Concert Choir, 1 credit)
MUS 553	_____, 1 credit)
MUS 559	University Symphony, 1 credit)
MUS 569	_____, 1 credit)
MUS 588	Jazz Ensemble, 1 credit)
		2 credits
MUS 676	Performance (_____), 1 credit)
MUS 676	Performance (_____), 1 credit)
		1 credit
		1 credit
MUS 611	Oral Comprehensive Exam, 0 credits)
		0 credits
Major Courses (15 credits)		
MUS 612	Comparative Studies Methods, 3 credits)
MUS 613	Topics in Comparative Studies, 3 credits)
		3 credits
		3 credits
MUS 545	Analytical Techniques of Tonal Music, 3 credits)
MUS 546	Contemporary Styles and Techniques, 3 credits)
MUS 549	Pedagogy of Theory, 3 credits)
MUS 552	Music in the Middle Ages and Renaissance, 3 credits)
MUS 554	Music in the Baroque and Classical Eras, 3 credits)
MUS 556	Music in the Romantic and Contemporary Eras, 3 credits)
		3 credits
MUS 699	Master's Thesis, 6 credits)
		6 credits
Elective Courses (Non-Music) (6 credits)		
_____	_____)
_____	_____)
_____	_____)
		6 credits

INDIANA STATE UNIVERSITY
Department of Music

GRADUATE CERTIFICATE IN PIANO PEDAGOGY

Name _____ Principal Instrument _____ Entered _____

Curriculum Outline (16 hours*)

<u>Year I, Semester I</u>	<u>Year I, Semester II</u>
² MUS 504, Piano Pedagogy I .....3	³ MUS 505, Piano Pedagogy II .....3
	³ MUS 508, Practical Skills for Keyboard Players .....2
<u>Year II, Semester I</u>	<u>Year II, Semester II</u>
² MUS 506, Piano Literature .....3	MUS 510, Internship in Piano Teaching .....2
² MUS 507, Piano Teaching Materials ....2	MUS 679, Recital .....1

NOTE: All courses required on the Certificate are offered on a two-year cycle except MUS 510 and MUS 679. The internship and recital may be done during any semester, provided prerequisites have been met. *See the back of this sheet for a complete summary of course prerequisites.*

*In addition to the 16 hours outlined above, graduate-level certificate students not pursuing a master's degree are also required to complete a certain number of semesters of applied study, the amount to be determined at the time of audition into the program. *See the back of this sheet for the Non-Degree Check-Sheet Outline.*

- ¹ Principal instrument may be piano or organ.
- ² Courses offered only in the Fall semester.
- ³ Courses offered only in the Spring semester.

Check-Sheet Outline (16 hours)

504 _____ (3 hours)	506 _____ (3 hours)	679 _____ (1 hour)
505 _____ (3 hours)	507 _____ (2 hours)	
510 _____ (2 hours)	508 _____ (2 hours)	

Non-Degree Check-Sheet Outline
(16 + hours)

Basic Music Courses (2 + hours)

Applied Semesters Required _____ (fill in number)

676 _____ (1 hour)

676 _____ (1 hour)

676 _____ (1 hour)

676 _____ (1 hour)

Certificate Courses (16 hours):

504 _____ (3 hours)

506 _____ (3 hours)

679 _____ (1 hours)

505 _____ (3 hours)

507 _____ (2 hours)

510 _____ (2 hours)

508 _____ (2 hours)

Section II.C. Programmatic Areas

MGP: Music Studies for the General Public

The department offers a number of courses for the general college student and non-music major that satisfy various General Education requirements. The basis of these courses is to provide a greater understanding of the world of music through class lecture, listening and actual performance. All appreciation courses have a concert attendance requirement. These courses are taught by music faculty, both full time and adjunct.

Courses specifically designed for the general college student

Music 233, Music Appreciation, 3 hours (classroom and distance-learning delivery)

Music 329, Music in Africa, 3 hours (also listed as African and African American 329)

Music 330, History of Blues and Rock, 3 hours (also listed as African and African American 325)

Music 333, Masterpieces of Classical Music, 3 hours (distance-learning delivery)

Music 341, History of Jazz, 3 hours, (classroom delivery)

Courses designed for music majors, but open to the general college student

Music 150, Introduction to Musical Traditions I (Western Music)

Music 151, Introduction to Musical Traditions II (World Music)

Performing Ensembles (experiential learning)

All performing ensemble are open to the general student population by audition. Every performing ensemble in the department has non-music majors as members. Two ensembles, Masterworks Chorale and Concert Band, are specifically designed as "town and gown" ensembles. Rehearsals are scheduled in the evening to allow for community participation. Masterworks Chorale performs once each semester. The Concert Band performs two times a semester. One hour of course credit is available to anyone participating in either ensemble

Private Instruction

Private instruction is possible depending upon the teaching load of the studio teacher. Music majors receive priority in studio lesson scheduling. If space is available, then it is possible for non-majors to study privately.

PER: Performance

Goals and Objectives

In order to fulfill the mission of the department of music, student and faculty performance must be of the highest caliber possible. Recent invited performances include Indiana Music Educators State Conference (Concert Choir, Wind Orchestra and Faculty Winds); MENC National Convention (Wind Orchestra); Lucerne Choral Festival (Concert Choir); Indianapolis Colts (multiple invitations-NFL half-time performances by the Marching Sycamores); Allstate/Brickyard 400 (NASCAR Race-Marching Sycamores); International Thai Festival-Chicago (student saxophone quartet and jazz trio); and Faculty Brass Quintet (Shenyang Conservatory of Music).

Performance Curriculum

Performance is regarded by the faculty as central to the development of the total musician. A high priority is placed on studio teaching as private study is required in nearly every curricula for music majors and minors, and most lessons are one hour in length. Those studying for only one-half hour are primarily elective or secondary students. Most studio instructors expect their students to participate in studio classes on a regular basis, and to perform on divisional and/or departmental recitals as well. One-half to full-length recitals are required in several music curricula for upper division private students, but even freshmen and sophomores perform as part of joint recitals. In addition many students in private study participate in solo performance competitions both on and off campus. On-campus competitions include the Department of Music Concerto Competition, the Contemporary Music Compose/Performer Recital Competition and competitive auditions for participation on the department of Music Honors Recital. Off-Campus competitions have included the IMTA/MTNA Auditions, the North American Saxophone Alliance Competition, The National Association of Teachers of Singing State and Regional Voice Auditions, the Fischhoff Chamber Music Competition and the National Trumpet Competition. All music students are required to participate in ensembles for a minimum of seven semesters as well as perform in chamber ensembles.

Instrumental and voice juries are held at the end of each semester in order for private instructors to evaluate the progress of students involved in private study. Hearings are held in some divisions for students preparing recital performances, while in other divisions the recital itself is graded by faculty in attendance. In order that all music students develop an increasingly better understanding and awareness of performance expectations, the department maintains a recital attendance policy that requires a minimum of 135 recitals, concerts, or convocation programs that a student must attend before graduation. Many applied faculty also require students in their studio to attend student, faculty and guest artist professional performances specific to their area of applied study.

Department of Music ensemble quality has increased over the period of time since the last self-study (1999). The faculty members directing the bands and orchestras have remained consistent over the years since the last NASM self-study. The Director of Choral Activities was hired in the early 2002 and earned tenure this year. All bring growth and dynamic leadership to their respective ensembles. In particular, the choral area has show marked growth in numbers and

quality. Students in all music curricula are now required to participate in ensembles throughout their collegiate career for a minimum of seven semesters. Some degree plans require performance in chamber ensembles. Additionally, a substantial number of non-music students participate in all ISU ensembles.

All organizations perform regularly during the academic year. Most large ensembles perform twice during each long semester. Smaller ensembles and chamber ensembles may have more performances. Ensembles tour in the state when funds permit with the objectives of artistic performance and recruitment. The Concert Choir and Wind Orchestra have performed at the State Music Educators Convention. In 2001, the Wind Orchestra toured to Tajimi, Japan a sister city of Terre Haute. The Concert Choir toured to the east coast in the early 2004 culminating in a performance in Carnegie Hall. Last summer, the Concert Choir participated (by invitation) in the Lucerne Choral Festival in Lucerne, Switzerland. They also toured and performed in Northern Italy (Venice and Lugano). The Marching Sycamores have been invited to perform at half-time of several Indianapolis Colts NFL football games. In addition, the Marching Sycamores have been the official band of the Allstate Brickyard 400 NASCAR race since its inception.

Members of the performance faculty at ISU see themselves as role models for students for students. For this reason, they are committed to maintaining and continually improving their own performance skills. All performance faculty members regularly perform in public. Solo recitals and chamber music performances are an important part of the annual Department of Music Faculty Concert Series. Three faculty ensembles, the Faculty String Quartet, Wind Quintet and Brass Quintet, regularly perform on campus and in the community. Many faculty are regular members of the Terre Haute Symphony Orchestra and other regional orchestras as well as the ISU Faculty Winds and the Philharmonia a Vent (5 CD's since 1999). Many of the performance faculty regularly perform off-campus as soloists and /or chamber musicians, traveling within the United States or internationally.

Touring of faculty and student ensembles within the state is determined by available funding. The Faculty String Quartet, Wind Quintet and Brass Quintet annually tour for two days each year. They also perform community outreach concerts in the Terre Haute area. Small student ensembles such as the percussion ensemble/steel drum band generally tour each year. Funding is currently available for only one major ensemble to tour for two days each year. This means that the Choir and Wind Orchestra must alternate years. It is imperative that both large ensembles tour in the state each year to recruit and provide visibility for the ISU music program

A student performance handbook and list of concerts for 2008-2009 are included in Appendix.

OPA: OTHER PROGRAMMATIC ACTIVITIES

The Department of Music plays multiple roles in terms of social, cultural, and economic needs in the university environment as well as the Terre Haute and Wabash Valley communities. Some effects of those activities are direct and very deliberate, while others are the subtle results of providing outstanding instruction that artistically benefits all constituencies.

1. ISU Contemporary Music Festival

Instituted in 1965, the annual Contemporary Music Festival is a 3-day event devoted to the celebration of contemporary music. Music classes are cancelled so that students and faculty can attend lectures, recitals, master classes, and panel discussions. Each year a distinguished composer and a well known chamber group are invited as the festival's principal guests. Guest composers over the past 10 years include David Baker, Aaron Kernis, Daniel Locklair, Tod Machover, Stephen Paulus, Roberto Sierra, Augusta Read Thomas, and Chen Yi. Guest ensembles include Calisto, Chicago 21st Century Music Ensemble, Continuum, Eighth Blackbird (twice), Fulcrum Point, and the Ronen Ensemble. The Louisville Orchestra served as the festival orchestra in residence until 2006. Since 2007 the Indianapolis Chamber Orchestra is now the festival orchestra in residence. This event has a line item budget, but this does not cover the actual cost. We must apply for alternate funding through grants or seek other sources of revenue in order to meet the financial needs of the festival. Through the years support has come from Indiana Arts Grants, the Lilly Foundation and the National Endowment for the Arts.

2. Performance/Service Related Activities (On and Off-Campus)

On campus in a typical academic year, there are over seventy evening performances ranging from solo performances and chamber ensembles to band, orchestral, choral, and jazz ensembles. Further, those performances can be divided into student, jazz, faculty, and visiting artist performances. The Department's student ensembles and faculty provide numerous off-campus performances, both as outreach opportunities for elementary and secondary schools and as entertainment for civic groups, residential centers, and businesses in the area. In addition, music faculty make themselves available to music teachers in the Wabash Valley and around the States of Indiana and Illinois as mentors or guest conductors/performers/lecturers. Music faculty frequently adjudicate at local, regional, and national music festivals/competitions at which participants are critiqued.

Please see Campus Performance lists following this section

a. Visiting Artist Series: The Department of Music sponsored Visiting Artist Series brings to campus a wide variety of musicians and musics. It is essential that students be exposed to a variety of professional level performances. A balance of classical, jazz, and world music artists are brought in to provide a significant professional musical experience for the students and community. This series is free and open to the public and is widely advertised within the university community and in the local media. Collaborations with other campus units or local groups are sought in order to bring a diversity of artists to campus and to extend the budget. This year the Department of English, the Arts & Sciences Dean and the Department of Music joined to bring

“Chacome” a Renaissance ensemble that performed music from Shakespearean Plays on period instruments. The Terre Haute Indian Association and the Department of Music worked together to bring in Suranjana Bose, Classical Indian Singer. This series will bring in an average of ten to twelve performers or groups per year. Unfortunately, honoraria provided for such projects has been only \$1,500 per year for the past few years. In order to bring in these performers extra funds must be taken from the Friends of Music fund or other sources. This is an area that needs attention and support and

b. Faculty Concert Series: The Department of Music sponsored Faculty Concert Series highlights solo recitals and ensemble performances by music faculty. Music faculty serve as positive musical role models in demonstrating their musical abilities and performance skills. This series is free and open to the public and is widely advertised within the university community and in the local media.

3. Workshops/Master Classes

Music faculty often are called upon to give master classes both on and off campus in conjunction with recruitment tours or at festivals and other musical events. Also, guest artists are frequently brought into campus that also provide master classes to the university students as well as the local community. Some examples of recent guest artists are: Mimi Stillman (flute), Col. Bryan Shelburne (band), Dai Zhong Hu (trumpet), Phil Brink (bass trombone), Di Wu (piano), Suranjana Bose (classical Indian singer) Jazz Festival Guest Artists, Shenyang Conservatory Faculty String Quartet, etc.

4. Certificate Programs

The Department currently offers two professional certificates, the Certificate in Piano Pedagogy and the Certificate in Jazz Studies. The Certificate in Jazz Studies (17 semester hours) is attached to a degree and acts as an indicator of specialized training in jazz skills, performance, and history. The Certificate in Piano Pedagogy (16 semester hours) curriculum provides specialized training in piano teaching and may be earned by degree or non-degree students.

5. Terre Haute Symphony Orchestra

The THSO is a professional orchestra that performs seven concerts per season. Many Department of Music faculty perform as principal players in the orchestra. In addition, subject to the audition process, some of the more skilled music students gain orchestral experience performing in the orchestra. There is a charge for tickets, but the Department of Music has an agreement with the THSO to provide free tickets for music students.

6. Departmental Convocations

Departmental Convocations are a series of bi-weekly programs designed to bring students and faculty together on a regular basis. Programs may consist of student or faculty recitals, master classes, chamber performances, music based lectures or forums, informational meetings, interviews with guests, etc.

7. Festivals and Contests)

a. The ISSMA Regional Marching Band Contest takes place approximately every other year on the ISU campus. Averaging thirty-five high school bands from the southern part of the state, they compete in front of judges and an estimated 12,000 spectators for the right to go to the Semi-State Marching Band Finals.

b. The ISU Concert Band Festival is an annual event in which three outstanding high school bands are invited to the campus. They perform for each other and have a thirty-minute clinic with a nationally recognized guest conductor. They also attend master classes by ISU faculty and hear a performance by the ISU Symphonic Wind Ensemble.

c. The ISU All-Star Weekend is an annual event for high school band musicians. High school band directors nominate their students and approximately 150 students are selected and formed into two bands who rehearse throughout the weekend. Students from the bands rehearse with guest conductors and ISU band faculty, work with music faculty in sectionals and clinics, hear large and small ensemble concerts, and have fun and fellowship with high school musicians from Indiana and Illinois.

d. The Mid-States Marching Band Contest (now named Sycamore Invitational) has taken place for twenty-two years at Memorial Stadium in Terre Haute. Sponsored by the Department of Music, the contest annually attracts twenty to thirty bands and thousands of spectators. Many of the state's finest high school bands attend. The ISU Marching Sycamores perform two exhibition performances for their guests.

e. Co-sponsored by the Department of Music, Phi Mu Alpha Sinfonia and Music Industry Association, the Jazz Festival annually brings 500-600 high school musicians to the ISU campus. Held in February, the festival features performances by all participating bands and a special jazz guest artist in clinic and in concert with the ISU Jazz Ensemble. Recent guest artists have been Conrad Herwig, Charlie Davis, Jamey Aebersold, Joe LaBarbara, and Wycliff Gordon.

f. National Association of Teachers of Singing (NATS) State Contest. Held for two consecutive years and then shifted to another Indiana Institution. Usually ISU hosts twice within an eight to ten year period.

8. International Institutional Relationships

The department has three international relationships:

a. The Shenyang Conservatory of Music, Shenyang China. We are now in the 5th year of a formal exchange and cooperation agreement. Both ISU and SYCM wish to renew the agreement without changes. This should be accomplished in the summer of 2008. Three music student groups from ISU have attended a two-week Chinese Culture and Language workshop at the SYCM over the past five years. A large number of ISU music faculty have also taught workshops and master classes at the conservatory. Both the former director of the music business program and the current director of the program have taught full semesters at the SYCM. ISU has hosted performance faculty from the

SYCM who have performed recitals and taught master classes. In May of 2008, the ISU Faculty Brass Quintet spent a week at the conservatory performing 3 concerts and teaching a number of master classes.

b. Rajabhat University Consortium in Thailand. A consortium of 15 Rajabhat Universities have signed a cooperation and exchange agreement with ISU. The department is active in this relationship also. One music faculty member has had a long time relationship with two schools in the consortium. The Ambassador Brass, a professional brass quintet housed and hosted at ISU has spent three weeks each in the summer of 2007 and 2008 performing and teaching at a number of consortium members schools as well as the U.S. Embassy and the Royal Thai Navy School of Music. Within the next year, two music students will spend time in Thailand as part of the agreement. ISU will also be hosting music faculty from one of the consortium universities in March of 2010.

c. National Taichung University, Department of Music. This is the newest partner and the department of music also has a cooperation and exchange agreement with NTCU. The interim chair of the department has taught and performed at NTCU. ISU also hosted a delegation of 19 students and 4 faculty/staff members. Two music students have attended a summer workshop for Taiwanese Culture and Chinese Language.

d. The Ambassador Brass, a brass quintet composed of music faculty from ISU (horn and trombone/chair), Miami of Ohio, University of South Florida and University of Southern Mississippi, is hosted by the Department of Music. For the past two summers, the Ambassador Brass has toured Universities in Thailand, presenting more than 30 Concerts and 15 masterclasses. While in residence on the ISU Campus, members of the quintet have presented masterclasses, solo recital performances and quintet performances. The summer of 2008 featured performances before audiences of 3,000; 5,000; and 800. The Brass also had a day residency at the Royal Thai Navy School of Music and also featured a performance with the U.S. Ambassador to Thailand, Eric John on trombone with the group. The Ambassador Brass has accepted an invitation to perform at a music festival in Shenzhen, China in May/June of 2009.

9. Summer Camps

- a. The Voice/Choral Division offers a week long Choir Camp for high school and middle school students. Students have an opportunity to participate in an intensive rehearsal schedule, choir activities, vocal ensembles, vocal master classes, and a solo voice recital. The highlight of the camp is a grand finale concert performance on the last day of the camp.
- b. The ISU Drum Major Clinic is now in its 20th year of training high school drum majors from around the country. Alumni of the clinic number over 2,000, and the staff includes many of the finest young conductors and music educators in the country. Students get individual attention in conducting fundamentals and then apply

those skills to the actual music they will be conducting in the fall. Instruction is customized to meet the needs of each particular student. A large number of students who attend this camp eventually come to ISU as music majors.

10. Other Community Outreach

- a. Since 1985, the Community Music Center (formerly the Division of Preparatory Music) offers community children and adults high quality beginning and intermediate music instruction, while providing practical teaching experiences to Indiana State University students. A division of the Department of Music, accredited by the National Association of Schools of Music, and a member of the National Guild of Community Schools of the Arts, the Center now offers professional instruction in piano, voice, Musikgarten, and all instrumental areas.
- b. The Concert Band provides an opportunity for community members to participate in a large ensemble conducted by an ISU music faculty member. Membership of the organization is comprised of university students, music students (many playing secondary instruments), and community members. The group performs significant and appropriate literature four times each academic year.
- c. The ISU Masterworks Chorale, a choral ensemble, is made up of community members and ISU music students. The ensemble, conducted by ISU's Director of Choral Activities, performs a large-scale choral composition each year. Often the Chorale is accompanied by a chamber orchestra.

SECTION III.

**EVALUATION, PLANNING,
PROJECTIONS**

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SECTION III.

Evaluation, Planning, Projections

A. Music Unit

1. A variety of data and information helps shape department planning. OSPIRE, ARGOS, and COGNOS, provide the Chair and Asst. Chair with data for evaluation regarding student credit hour production, class enrollments, retention, graduation, etc. This data is shared with appropriate committees which then make proposals or take action in order to provide the best instruction possible for our students. The impetus for planning and evaluation may originate internally or may come externally (Dean, Provost, College of Ed, University Committees, or new developments in the field). Department committees such as the Music Curricular Affairs, Recital Performance, Administrative Advisory, Graduate, and Undergraduate Recruitment all play roles in department planning.

2. The number of students in the department in conjunction with faculty resources are currently a major driving force in planning and evaluation. Budgets have basically been flat for the past three years. Enrollments have remained relatively stable while the number full-time faculty has declined. In accompaniment to the decline in full-time faculty positions, the number of adjunct teachers has increased in order to meet the curricular needs of the student body. Most planning has been oriented around coping with this particular problem. Additionally, there are many changes happening in the College of Education that will directly affect the music education program, which is the largest student population within the department. Within these constraints, department committees, the Chair and Asst. Chair function cooperatively in determining courses of action and possible change as well as assessment of those changes once implemented. Student Instructor Report evaluation forms help faculty fine tune classroom teaching and/or procedures.

B. Students

Student achievement forms the basis for change within curricular or procedural processes in the department. For example, several years ago the performance divisions instituted a formal 4th semester barrier jury for all wind and percussion students. Explicit expectations and criteria were determined and published for each degree track. This has led to a higher level of student musical performance and also serves as a filter for those marginally performing students. In discussion in one division is a "senior project" type of activity to keep upper level students progressing after passing the 4th semester barrier jury. Observations of student teachers and first and second year teachers allow the fine tuning of education courses as well a determining good "fits" (school placement) for students in their professional semester. This is now being expanded to the sophomore year classroom field observations. Consistent assessment by ensemble directors of student performances aids in developing better quality ensembles. Student issues with music theory brought about a summer theory course. As part of the undergraduate

curriculum review of the music core, there is much thought being given to different means of delivering theory instruction. This type of assessment and change involves all faculty working cooperatively and not just the Chair working unilaterally. One of the positives about this

Department is the manner in which the faculty will ultimately work together for the good of the whole and specifically the students.

C. Projected Improvements and Changes

1. Purposes

Performance areas are constantly evaluating and pushing for higher levels of performance and musicianship. This is the never-ending quest for all musicians. More music students are being encouraged to participate in university research/scholarship competitions. The result is that one junior student recently received an award for her research paper that originated in one of the music history courses. Another music history student received a prestigious scholarship for minority scholars to attend the AIMS national conference in the fall of 2008.

2. Size and Scope.

Enrollments have been relatively stable, centering around 230-250 students on average. Current facilities can certainly handle those numbers. Growth may be restricted by faculty numbers. It is not impossible to see the department grow to 275-300, but not without some assistance with faculty numbers

4. Faculty and Staff

An evaluation document for adjunct/part-time faculty was recently approved for use by the department. It was instituted for the spring of 2009. Currently an ad-hoc committee is working on the development of a handbook. A search is underway for a chairperson.

7. Recruitment

The recruiting committee is currently examining all recruiting activities and will soon make recommendations for changing or fine tuning the current procedures and activities.

8. Published Materials and Web sites

Work is underway to improve the department web site to include updated graduate information, sound files and to improve the appearance of the site.

14. Curricular issues

There is also great pressure to eliminate undergraduate degrees in Music History and Literature, Theory and Composition. The undergraduate curriculum is currently under review. The graduate curriculum was recently overhauled and received approval by the University in February of 2008

D.Future Issues

1. STAFFING! STAFFING! STAFFING! STAFFING!

With the loss of full time faculty and the increase of adjunct faculty, it is becoming increasingly difficult to meet the needs of the current student body. It is still possible to effectively deliver instruction, but increasingly it is becoming more problematic. Current facilities could adequately handle 275 students; however this would place tremendous pressure on the current faculty to meet the needs brought about by higher enrollment. The current mission of the university is to increase enrollment and improve retention. With the department mentor program, the question of retention is not as severe as in other departments. Growing enrollments past 250 will over extend faculty who are already teaching full 12 hour loads. Adjunct/part time funds are under pressure to be slashed in the current financial climate, however, the only way the department can continue to meet the curricular needs is to hire adjuncts to make up for the lost of full-time positions. In 1990, the department had 30 full time faculty and 6-8 adjunct instructors. In 2006, that number had changed to 26 FT. For 2008-2009 the number is 18 FT and 21 Adjunct/part time. One search has just successfully completed. A second search will successfully complete soon. Yet, this still constitutes the loss of 33% of FT faculty with a student body that has remained within 200-250 students.

This school is not in a major metropolitan area with a wealth of qualified teacher/performers to choose from. Our adjunct faculty come from Indianapolis, Bloomington and Champaign/Urbana. It is obvious that the cost of gasoline will continue to rise over the years, making the drive to Terre Haute counter productive in relation to the current adjunct/part time per hour wages being paid by the University. This fact alone will make it more difficult to obtain quality part time faculty.

Currently, the following private instructors are part time: oboe, clarinet, bassoon, trumpet, tuba/euphonium, trombone, voice (2 teachers), piano and guitar. The only musicology specialist is part time. Three of four theory teachers are part time with one full time theory teacher as the director.

Staffing must be a priority for the College and University if this department is to continue to serve the needs of music students and provide the university with a center of excellence.

2. Name Change from Department to School of Music

The Department of Music at Indiana State University requests that the unit be renamed a School of Music. There are no costs associated with this proposed change. The reporting structure within the College of Arts and Sciences would not change. No new administrative structure would be necessary. Please see the document "Proposed Change in Designation to School of Music" in IV. MDP III.A.

In the spring of 2006, the Department of Music conducted an external review. The external reviewers were Dr. John Deal, Dean of the School of Music at the University of

North Carolina, Greensboro and Dr. George Riordan, Director of the McLean School of Music at Middle Tennessee State University. Both reviewers also serve as reviewers for the National Association of Schools of Music (NASM) the body that provides accreditation to the ISU Department of Music. Under their "Recommendations for Specific Changes" they state under item number 16:

"The proposal to change the name of the Department of Music to School of Music appears to us to be quite benign, and possibly quite beneficial. Whereas the designation of school might be helpful in recruiting students and in external perception, we can see no practical extra-university reason not to designate the music unit as a school, as at present the Department essentially functions as a school of music within a university. Naturally, we cannot comment on any reasons that exist within the university not to change the name of the music unit. We find the reasons and rationale stated in the document proposing the music unit name change to be valid (this document was submitted by Todd Sullivan and is dated December 1, 2004)." (page14, *ISU Department of Music External Review*, March 20-21, 2006)

3. Creative and Performing Arts Scholarships (CPA)

The Department receives 19-22 of these scholarships each year to award to incoming freshmen. When these scholarships were first established, they were intended to be half tuition scholarships. Over the years, the cost of tuition rose, but the scholarship amount was unchanged. In the early 2000's this was finally recognized and the scholarships were increased to \$1000 per semester. The same problem now exists. Tuition has continued to increase, but the scholarship level stayed the same. Currently the scholarship now covers only 30% of tuition instead of 50%. Because of this, the department is not competitive with other schools who offer better scholarships. This was brought home clearly last year when only one of the top four voice students accepted a CPA and only one of the top four woodwind students accepted a scholarship. The scholarships were eventually awarded, but the best students, in several cases, chose other schools because of their better scholarship offers. It is imperative that the CPA scholarships be adjusted to once again offer one-half tuition. They should then be indexed to the rise of tuition so that five to seven years from now the same situation does not occur.

4. Development

New sources for support must be found. The department has numerous accounts in the foundation that fund student scholarships. However, more funding needs to be identified and plans made to tap those funds in order to provide more scholarship assistance.

Endowed chairs: In particular, two positions seem "right" for development as endowed chairs; the Director of Bands and the Director of the Music Business program. The music business directors endowed chair would seem, on the surface, to be the easiest to fund from a business standpoint. However, it may take one source to give the funds to endow as the contributor will want to have their name on the endowed chair.

Therefore, multiple contributors would not work so well. The director of bands endowed chair would be possible over time as the individual contributions would typically be smaller due to the base being mostly educators with limited discretionary funds.

Choosing between the two, I would give scholarship endowments a priority.

5. Equipment (Instruments)

The department has a large inventory of instruments and a staff member to repair and maintain those instruments. However, many of the instruments are very old and worn out.

For example; the Meinel tubas owned by the school are so old that repair and replacement parts are no longer made. For that reason the tuba in the worst condition is currently being used for replacement parts in order to keep the others operating. Valves are very worn or completely worn out and leaking. The marching baritones are nearly ten years old and worn out. Several of the percussion mallet instruments date back to the mid 1970's and need replacement. String instruments used in the methods classes are worn out and need replacement. We have one serviceable professional trombone. Several instruments have been fatally damaged by inconsistent climate control in the Center for the Performing and Fine Arts. Please see number 6 below.

6. Climate Control in the Center for Performing and Fine Arts.

When the CPFA was built, the HVAC system installed was designed to keep the temperature and humidity even throughout the year. With so many musical instruments in the building, it is imperative that this system work properly in order to keep these instruments in good condition. In particular, instruments made of wood suffer when temperatures and humidity constantly vary.

The building is now twelve years old and over the past three years there have been many problems with this system. It is particularly bad during times when the temperature is below 35. The air conditioning does not work properly to remove the excess humidity in the building. There are times when the foyer windows, main office windows, and mirrors in the rest rooms on the first floor are completely steamed up and dripping with condensation. This condensation runs down the windows and collects on the floor or window sills. The window sills in the chairperson's office now show damage on the sides where this moisture has soaked into the wall. The aggregate floor in the first floor hall also has a build up of moisture and becomes slick. It is a matter of time before someone slips on the floor and is seriously injured when they hit that hard floor.

Temperatures are inconsistent across the building. Some rooms are too hot and others too cold. In the fall of 2008, the recital hall was consistently 82-84 degrees. This is way too hot for performers and certainly too hot for the nine foot Steinway Grand Piano. It was feared that this excessive prolonged heat would seriously damage the wooden sound board of that piano. After many phone calls, fortunately, the temperature was brought down, but now is an average of 66-68 degrees-good for performers on a hot stage, but

chilly for audiences. Replacement cost of a nine foot Steinway concert grand piano is approximately \$150,000.

The basement has been excessively hot during periods throughout the year. This is also where many of our instrument inventory is stored. The excessive heat has caused severe damage to several instruments requiring expensive repairs or destroying the instrument. Over the past two years the following have been damaged or destroyed:

1. Three string basses cracked due to the heat-repair costs \$1200, \$1200, and \$2000 each. \$4400 total. Value of each bass from \$7000 to \$8000 so they were worth repairing.
2. Professional Yamaha bass clarinet barrel split and had to be pinned. This relegated that instrument to nothing better than a student model instrument \$400 repair. (replacement cost of this instrument is between \$5000 and \$6000)
3. Professional Loree Oboe-crack through three tone holes. not repairable-destroyed (replacement cost \$10,000 or \$6000 for a used instrument)
4. Two conga drums split-not repairable (replacement cost \$250-300 each)

Total repairs: \$4800

Total cost of destroyed instruments: \$6000-\$10,000

The HVAC in the CPFA must be repaired so that it functions as it was designed and not as it is functioning now. The department can not continue to afford the damage or destruction that this malfunctioning system is causing.

7. Practice rooms need renovation and remodeling. This area is looking long-in-the-tooth. Some of the sound proofing is not in good condition. In particular, the pianos in this area are in very bad condition. None of these pianos have been replaced in many, many years and they show it.

IV. MDP I.

A. Purposes

1. Department Catalog Sections for Undergraduate and Graduate follow this page
2. Mission Statement follows this page
3. Curricular Definitions

Major

A major is that part of an undergraduate or graduate degree program consisting of a specified number of hours from a defined group of courses in a primary discipline or field. A completed major is shown on a student's transcript.

Undergraduate Major

The total number of hours for an undergraduate major should be at least 30 hours and usually no more than 80 hours. (If necessary, majors may contain more hours if the program provides a plan demonstrating that a student can complete the major in eight semesters with 18 or fewer hours per semester.)

1. The following are NOT counted in the total number of hours within the major and minor:
 - Basic Studies courses
 - General Education Capstone courses that are not required in the major or minor.
2. The following ARE counted in the total number of hours within the major or minor:
 - Courses required by the major that also meet Liberal Studies requirements.
 - General Education Capstone courses required by a major or minor.

Minor

A minor is that part of an undergraduate or graduate degree program in an approved secondary discipline or field. A completed minor is shown on a student's transcript.

Undergraduate Minor

The total number of hours for an undergraduate minor should be at least 15 and no more than 29 (new programs of 30 or more credit hours must be approved by the Indiana Commission for Higher Education).

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Concentration

A "concentration" is a set of courses within a major that define a specialty area or specific field of study in, or closely related to, that major. A completed concentration is shown on the student's transcript. Concentrations are tracked in Banner.

Concentrations require dedicated resources, including faculty time to teach specific courses and sections, library resources, advising time, and maintenance in catalogs and databases. Therefore, they must be reviewed carefully and routinely, just as major and minor programs, to determine student interest and deliverability. Defining concentrations as a curricular unit and limiting their scope will allow the department, dean, and provost to make better decisions about the allocation of resources.

Policies that apply to concentrations

1. The minimum number of credit hours that constitute a concentration is determined by the department but generally is no fewer than nine.

2. Concentrations must be approved through the curriculum approval process.

3. Each concentration is coded to one departmental home; however, a major could link to a concentration in another department (for example, health education might link to a concentration in nutrition).

Departments may continue to use the terms tracks, emphases, options, etc., if appropriate. However, they will not be tracked in Banner or show on the student's transcript.

1. Department of Music Mission Statement

As articulated in the Department of Music's mission statement, we "provide high-quality music instruction within an experience-based and personalized environment, supports the professional development of its faculty, enhances the cultural life of the University and region, and fosters international cultural and educational exchange."

In support of this mission, the Department: 1) educates music majors and minors to meet the highest professional standards in all music fields; 2) offers musical opportunities to other University students; 3) encourages a variety of faculty activities outside the classroom; 4) enriches the cultural life of the area as well as the State and the Midwest through a variety of educational/musical programs and events; 5) furthers an understanding and appreciation for contemporary and international musics; and 6) promotes an environment that leads to an atmosphere of cooperation and mutual respect for all the Department's endeavors and undertakings.

As a publicly assisted institution of higher learning, Indiana State University embraces its mission to educate students to be productive citizens and enhances the quality of life of the state by making the knowledge and expertise of its faculty available and accessible. The purposes are served when the University disseminates knowledge through instruction and extends and applies knowledge through research, creative and scholarly activities, and public service.

By providing specialized training in the field of music, the Department prepares its students for professional performing work, for advanced degrees, for teaching in the public schools, and for working in the music industry. This training and its consequent results prepare our students not only for careers in music, but also produces productive citizens, thereby enriching the cultural environment of the University, community, and State. In this way the mission, of the Department parallels and at the same times supports the mission of the University.

Note: The department realizes that we are training young professionals to enter the world of music education, music business and music performance. A student does not become a professional with the awarding of a diploma, but embarks on the growth of professionalism the moment they enter the Department of Music. It is the expectation of the department that each student develop the professionalism and responsibility that is required for successful classroom performance and preparation, individual performance, ensemble performance, personal development, and civility throughout their time at Indiana State.

Indiana State University

Music Graduate Catalog Copy

GRADUATE DEGREE OFFERED:

Master of Music
Certificate in Piano Pedagogy

Department of Music
Center for Performing and Fine Arts, room 113
Phone: 812-237-2769
Fax 812-237-3009
E-mail: music@indstate.edu
Web site: <http://www.indstate.edu/music>

Interim Department Chairperson: Dr. Randall Mitchell

GRADUATE FACULTY

Professors

Balensuela, Peggy, D.M., Indiana University
Professor of Music
Specialization: Voice

Bro, Paul, D.M., Northwestern University
Professor of Music
Specialization: Saxophone

Simms, Beverly, D.M.A., University of North Texas
Professor of Music
Specialization: Piano

Associate Professors

Davis, Colleen, D.M., Indiana University
Associate Professor of Music
Specialization: Voice

Davis, William, D.M.A., The University of Iowa
Associate Professor of Music
Specializations: Orchestral Conducting, Violin/Viola

Plechocinski, Janet P., University of Oklahoma
Associate Professor of Music
Specializations: Class Piano, Piano Pedagogy

Plechocinski, Theodore, J.D., Cleveland State University
Associate Professor of Music
Specialization: Music Business

Assistant Professors

Ballard, Dennis, Ed.D., Indiana University
Assistant Professor of Music
Specialization: Music Education

Buchanan, Scott, Ph.D., University of Kansas City
Assistant Professor of Music
Specialization: Choral Conducting

FACILITIES

The Department of Music facilities include the \$7.25 million Center for Performing and Fine Arts, which houses a Recital Hall, administrative offices, faculty studios and offices, and rehearsal rooms for band, choral, orchestral, jazz, and percussion ensembles. The adjacent Fine Arts Building houses classrooms, digital keyboard laboratories, additional teaching studios, the department listening library and its collection of more than 25,000 recordings, and air-conditioned practice rooms. Music books, scores, and music periodicals are available in Cunningham Memorial Library. Students have access to more than \$1 million in University-owned instruments. Performances take place in the visually and acoustically attractive Recital Hall Music Hall, an historic art-deco space furnished with a two-manual, 19-rank, 1,123 pipe Schlicker organ.

The Department of Music is an accredited institutional member of the National Association of Schools of Music (NASM).

GENERAL PROGRAM DESCRIPTION

Graduate programs in the Department of Music are designed to further the development of musical and professional proficiency. Individual programs are prepared for those intending to pursue more advanced study as well as those expecting to terminate graduate study at the master's degree level.

MAIN OBJECTIVES

The master of music (M.M.) degree is available with specializations in music composition, music education, music history and literature, music performance (strings: violin, viola, cello, bass, or guitar; woodwinds: flute, oboe, clarinet, saxophone; brasses: trumpet, horn, euphonium, trombone, or tuba; percussion; piano; voice; choral conducting; orchestral conducting), and music theory.

Graduate students in the Department of Music are encouraged to maintain good contact with their advisor and are expected to consult with their advisor prior to registration each semester. Students who do so are more likely to meet their goals and achieve academic success.

ADMISSIONS REQUIREMENTS

Entering graduate students complete the department's placement examinations in performance, keyboard proficiency, music history and literature, and music theory in addition to meeting the general entrance requirements of the School of Graduate Studies and the specific requirements of the degree program. Certain review courses may be prescribed as a result of the examination; courses taken will not count toward the academic requirements of the chosen degree program. The examinations are taken after registration for graduate study. Any exceptions require approval of the Department Chairperson.

Applicants for the master of music with a specialization in music theory or music history and literature also will submit a historical research paper as an admission requirement. Applicants for the composition specialization will submit two original compositions and corresponding recording (if available) as an audition requirement for admission. Applicants for wind instrument or choral conducting will submit a conducting videotape.

PROFESSIONALISM OF INDIANA TEACHING LICENSE

Individuals interested in teacher licensure are encouraged to consult with Education Students Services, College of Education.

3131.

INDIVIDUAL PERFORMANCE STUDY

Any graduate student in the University who can meet the stated prerequisites may enroll for individual instruction in the following instruments: violin, viola, cello, double bass, guitar, flute, clarinet, oboe, saxophone, bassoon, trumpet, horn, trombone, tuba, piano, percussion, choral conducting, and wind conducting. The following letters identify the instrument studied.

Flute	(A)	Viola	(M)
Oboe	(B)	Cello	(N)
Clarinet	(C)	Double Bass	(O)
Bassoon	(D)	Percussion	(Q)
Saxophone	(E)	Piano	(R)
Trumpet	(F)	Voice	(T)
Horn	(G)	Guitar	(U)
Trombone	(I)	Wind Conducting	(W)
Euphonium	(J)		
Tuba	(K)	Choral Conducting	(Z)
Violin	(L)		

Each graduate student entering Indiana State University as a music major (including choral conducting and wind conducting) must declare a principal instrument upon which to perform an audition. The audition must be completed prior to registering for graduate study.

Principal Instrument Study (Performance Specialization)

Prior to enrollment, each entering graduate student must audition for a committee of at least two, and preferably three, performance music faculty members from the appropriate division. Conditional admission may be granted on the basis of an audition before one faculty member; auditions by recording are acceptable only if travel distance poses an extreme hardship. A student who does not pass the audition must enroll in and successfully complete Music 600 (1-2 hours) prior to enrolling in individual performance study (Music 676).

Each division may specify differing audition requirements, but the repertoire should be at least that of senior recital level. Students may obtain audition requirements from the appropriate division coordinator: voice/choral; strings; winds/percussion; keyboard.

Principal Instrument Study (Non-Performance Specialization)

Each entering, graduate student must audition for at least one applied music faculty member from the appropriate division prior to enrollment. Expected performance standards will be commensurate with those of completed undergraduate junior level. A student who passes the audition will be exempt from further applied study. Exempted students have the option of enrolling in Music 676 for total credit of not more than four hours toward degree requirements. A student who does not pass the audition must enroll in and successfully complete Music 600 (1-2 hours) with no credit toward graduation.

Elective Instrument Study

Those students who desire to take lessons for elective credit, even though majoring in subjects other than music, must audition for at least one applied music faculty member who teaches voice or the instrument on which the student desires instruction. The purpose of the audition is to evaluate the performance skills of the applicant for appropriate course placement. Details about auditions is available from the Department of Music.

The course number for all individual instruction is the same (Music 676). Suitable lesson times should be arranged with the instructor following registration, but no later than two days after the posting of applied music assignments.


Each credit hour in an individual instruction course implies a minimum of seven-and-one-half clock hours of private instruction.

the first and second semesters, this means one half-hour lesson each week that University classes are in session. During each term each student receives two 45-minute lessons each week for five weeks. All individual instruction courses require examination.

Certificate In Piano Pedagogy

This certificate may be added to any area of specialization leading to the master of music degree.

Music with Specialization in Music Education (Thesis and Non-Thesis Options for Teacher Licensure) M.M.

 Print this page.

(32 semester hours minimum)

This program is designed for individuals who have completed a teacher preparation program under Rules 46-47; it does not lead to an initial teaching license. Students seeking to professionalize an Indiana Standard Teaching License (Rules 46-47) must complete all requirements and submit the application for licensure to the Indiana Professional Standards Board.

Research:

Choose one of the following:

- Research course as approved by the Department of Music.
- MUS 609 - Research in Music

[\[\] \[Print-friendly page.\]](#)

MUS 609 - Research in Music

3 credits

Experiences to develop bases, standards, and vocabulary for interpreting and evaluating reports of research in music. Opportunity to develop a problem statement and to complete a research project.

Prerequisites

Prerequisite: graduate standing.

Major (23 hours):

- MUS 638 - The Music Curriculum
- 5-6 additional hours in music education;
- 11-12 hours in related music courses which must include at least 2 hours of ensemble and/or applied lessons
- MUS 399 Master's Thesis is required if the thesis option is chosen.

Choose one of the following:

- MUS 604 - Philosophies of Music Education

[\[\] \[Print-friendly page.\]](#)

MUS 604 - Philosophies of Music Education

3 credits

Philosophical thought regarding the place of music in Western culture and education. Development of an historical perspective and a philosophy of aesthetics, and the practical application of these concepts to music education.

- MUS 605 - Supervision of Music

[Print-friendly page.]

MUS 605 - Supervision of Music

3 credits

The music supervisor's or consultant's role in music education. An overview of the total music education program in the public schools.

Prerequisites

Prerequisite: completion of undergraduate major in music education.

Professional Education:

Choose one of the following:

- ELAF 605 - Philosophy of Education

[Print-friendly page.]

ELAF 605 - Philosophy of Education

3 credits

Educational theories and practices are analyzed using the concepts and skills of philosophy.

- ELAF 607 - The History of American Education

[Print-friendly page.]

ELAF 607 - The History of American Education

3 credits

American educational history, both institutional and informal, leading to an understanding of present educational theory and practice.

- ELAF 608 - School and Society

[Print-friendly page.]

ELAF 608 - School and Society

3 credits

Education in relation to the school as a social institution which focuses on the family and the school, peer groups and the school, and the school as a social system within the local, state, and national society. Special attention is given to ethnic minority groups and their impact on contribution to the school community as well as educators as leaders within their schools and the school community.

Choose one of the following:

- CIMT 611 - Measurement and Evaluation in Education

[Print-friendly page.]

CIMT 611 - Measurement and Evaluation in Education

3 credits

Planning and construction of educational tests and use of standardized tests. Exemplary topics include the role of measurement and evaluation, writing selection and supply items, observation, measurement, published tests, and test appraisal.

- EPSY 521 - Advanced Child Psychology

[\[\] \[Print-friendly page.\]](#)

EPSY 521 - Advanced Child Psychology

3 credits

The development and behavior of the child from birth to puberty, with attention to relevant research and theory.

- EPSY 522 - Adolescent Psychology

[\[\] \[Print-friendly page.\]](#)

EPSY 522 - Adolescent Psychology

3 credits

Research on the development and behavior of adolescents is reviewed in an attempt to determine how the adult may best foster favorable growth.

- EPSY 625 - Psychological Aspects of Teaching

[\[\] \[Print-friendly page.\]](#)

EPSY 625 - Psychological Aspects of Teaching

3 credits

An application of psychological theory to classroom teaching and learning especially in the areas of development, discipline, and motivation.

Culminating Experience:

- Passage of an oral comprehensive examination and, for the thesis option:
- MUS 699 - Master's Thesis

[\[\] \[Print-friendly page.\]](#)


MUS 699 - Master's Thesis

6 credits


By arrangement with the chairperson of the student's thesis committee.

NOTE:

Courses in the 500 series are open to undergraduates as *400 series. Graduate students are required to do additional work of a research nature. A course taken at the 400 level may not be repeated at the 500 level.

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Music with Specialization in Music Theory, Composition, Music History and Literature, Wind Conducting, Choral Conducting, Keyboard, Voice, Woodwinds, Brass, Strings, and Percussion M.M.

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(32 semester hours minimum)

Research:

Choose one of the following:

- Research course as approved by the Department of Music
- MUS 609 - Research in Music

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MUS 609 - Research in Music

3 credits

Experiences to develop bases, standards, and vocabulary for interpreting and evaluating reports of research in music. Opportunity to develop a problem statement and to complete a research project.

Prerequisites

Prerequisite: graduate standing.

Major (23 hours):

- 11-12 hours in the major as designated by the particular curriculum, and
- 11-12 hours in related music courses which must include at least 2 hours of ensemble and/or applied lessons.

Courses Outside the Area of Specialization:

- 6 hours of study that may be outside the major or outside the department as designated by the particular curriculum.

Electives (0-3 hours):

- Courses within or outside of the major may be taken as applicable.

Culminating Experience:

- MUS 699 - Master's Thesis credits: 6

Passage of an oral comprehensive examination and, for some curricula,

Residency:


An academic year of residency is required.

Note:


Candidates for the master of music with a specialization in music theory or in music history and literature must have completed two post-secondary years of study (or equivalent fluency) of a language that is not the student's native language.

NOTE:

Courses in the 500 series are open to undergraduates as *400 series. Graduate students are required to do additional work of a research nature. A course taken at the 400 level may not be repeated at the 500 level.

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Piano Pedagogy Certificate

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(16 semester hours)

This certificate may be added to any area of specialization leading to the Master of Music degree.

Required Courses:

- MUS 504 - Piano Pedagogy I

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MUS 504 - Piano Pedagogy I

3 credits

The study and application of teaching techniques necessary for successful private and group instruction at the elementary level.

- MUS 505 - Piano Pedagogy II

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MUS 505 - Piano Pedagogy II

3 credits

The study and application of teaching techniques necessary for successful private and group instruction at the intermediate and early advanced levels.

Prerequisites

Prerequisite: 504 or consent of instructor.

Cross-listed

NOTE: Courses in the 500 series are open to undergraduate students as *400 series. Graduate students are required to do additional work of a research nature. A course taken at the 400 level may not be repeated at the 500 level.

- MUS 506 - Piano Literature

[] [Print-friendly page.]

MUS 506 - Piano Literature

3 credits

Important keyboard works in the pianist's standard repertoire.

Prerequisites

Prerequisite: 276 Piano, or consent of instructor.

- MUS 507 - Piano Teaching Materials

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MUS 507 - Piano Teaching Materials

2 credits

Solo and ensemble materials suitable for piano students at the elementary, intermediate, and early advanced levels.

Prerequisites

Prerequisite: competencies equivalent to completing 276 Piano or consent of instructor.

- MUS 508 - Practical Skills for Keyboard Players

[] [Print-friendly page.]

MUS 508 - Practical Skills for Keyboard Players

2 credits

The study of practical keyboard skills—harmonization, improvisation, transposition, and sight-reading—for music majors whose principal or major instrument is piano or organ.

Prerequisites

Prerequisites: competencies equivalent to students completing 276 Piano and 211, or consent of instructor.

Note

Others admitted by audition.

- MUS 510 - Internship in Piano Teaching

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MUS 510 - Internship in Piano Teaching

2 credits

Supervised teaching of piano students in groups and in private lessons, followed by group discussion and evaluation; the study of procedures for establishing and administering a private studio.

Prerequisites

Prerequisites: 505 and 508, or consent of instructor.

- MUS 679 - Recital

[] [Print-friendly page.]

MUS 679 - Recital

1-3 credits


A public performance given in fulfillment of curricular requirements or with the consent of the instructor. Appropriate for the areas of principal and major instrument study, wind conducting, and composition.

Note

Course may be repeated.

NOTE:

Courses in the 500 series are open to undergraduates as *400 series. Graduate students are required to do additional work of a research nature. A course taken at the 400 level may not be repeated at the 500 level.

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Indiana State University**Music Undergraduate Catalog Copy**

Interim Chairperson: Dr. Randall T. Mitchell
Department Office: Center for Performing and Fine Arts, room 113
Web site: <http://www.indstate.edu/music>
E-mail: music@indstate.edu

Undergraduate programs in the Department of Music prepare students for professional work or continued study, for teaching in elementary and secondary schools, for entering the music industry, and for general cultural attainment. A solid foundation in comprehensive, integrated musicianship results from participation in performing ensembles, private lessons, and concert performance, and from the study of music theory, history and literature, piano, music technology, scoring, and conducting.

In support of the liberal arts and sciences mission of the College of Arts and Sciences, the Department of Music participates in the General Education Program, maintains cross-listed courses with the Department of African and African American Studies, and an interdisciplinary minor in collaboration with the Department of Theater. Music education degree programs are a component of the University's Teacher Education Program, through collaboration between faculty of the Department of Music and the College of Education.

The Department of Music is an accredited institutional member of the National Association of Schools of Music (NASM). The Music Education Program holds accreditation with the National Council for Accreditation of Teacher Education (NCATE), and the Music Business Program is affiliated with NAMM/NAMBI (International Music Products Association/NAMM Affiliated Music Business Institutions).

ACADEMIC PROGRAMS***Degrees Offered***

Students majoring in the Department of Music may earn a bachelor of science, bachelor of arts, bachelor of music, or a bachelor of music education degree. Candidates for these degrees must successfully complete the University requirement of a minimum of 120 semester hours of credit, including General Education course work, as well as the requirements for the departmental minor. Candidates for a bachelor of arts degree must also complete two years, or the equivalent, of a foreign language.

The bachelor of arts and bachelor of science degrees offer students flexible programs designed for diverse career options, including positions in the music industry or admission to graduate school. Concentrations are available in music merchandising, business administration, composition, music history and literature, and music theory. The bachelor of music degree in music education prepares students for graduate study and performing careers. The bachelor of music education degree prepares students in choral/general or instrumental/general music, with the possible addition of instrumental or choral options.

In addition, the department offers a music minor, a general music teaching minor, and a music theater minor. Certificate programs are available in piano pedagogy and jazz studies.

Music for Non-Majors

All music ensembles are open to all University students by audition. Ensembles maintain a regular schedule of concert and performance. For more information, refer to course descriptions and prerequisites in the list of courses. Students interested in auditioning should contact the ensemble director.

Other courses of general interest and value to non-majors include piano classes and voice classes, individual performance, and numerous General Education courses. Elementary education majors may expand their musical skills by completing the music teaching minor, or by enrolling in Introduction to Music Education (201), Instrumental Techniques for the General Music Education (324), Music in the Education of Children (325), General Music Procedures in the Middle School (393), or Individual Performance (394).

in voice or an instrument (270/470).

Departmental Opportunities

The Department of Music provides students with numerous opportunities to enhance their musical education through p and performance in groups such as the Symphonic Wind Ensemble, University Symphony, Concert Choir, and Marching Students are also offered a broad range of academic music courses to explore other dimensions of music outside perfo Department of Music facilities include the \$7.25 million Center for Performing and Fine Arts, which houses a Recital Ha administrative offices, faculty studios and offices, and rehearsal rooms for band, choral, orchestral, jazz, and percussive The adjacent Fine Arts Building houses classrooms, a digital keyboard laboratory, a MIDI laboratory, a music computer additional teaching studios and offices, the departmental listening library and its collection of over 25,000 recordings, i conditioned practice rooms. Over 20,000 music books, scores, and music periodicals are available in Cunningham Merr Students have access to more than \$1.5 million in University-owned Instruments. Performances take place in the visu acoustically attractive Recital Hall and Tilson Music Hall, an historic art-deco space furnished with a two-manual, 19-ra Schlicker organ.

The college, in consultation with the departments, assigns each student a faculty academic advisor who has expertise program. Majors and minors in the Department of Music are encouraged to maintain close contact with their advisor, a expected to work with their advisor prior to registration each semester. Students who do so are more likely to meet th achieve academic success. Students can find their assigned advisor by consulting the college, the department, or their

DEPARTMENTAL ADMISSION REQUIREMENTS

Entering music majors, minors, or transfer students must complete the departmental application form, submit at least recommendation from a music instructor, and successfully complete an audition on their principal instrument or voice. conference and a music theory examination are administered to all entering students to determine appropriate placem

INDIVIDUAL PERFORMANCE STUDY

All music majors must select a principal instrument for their most intensive study in which they will receive at least six private instruction. Detailed information about semester-by-semester requirements for each instrument is available frc department office. Musical and technical progress is demonstrated by recitals and in examinations before the faculty at each semester. Formal junior and senior recitals are required of majors in performance degrees but are optional for ot

Prior to registering for individual performance study for the first time, students must audition before at least one musk member and, if possible, before a committee of music faculty members. This includes students majoring in other areas take performance instruction courses as electives. If audition requirements are met and staffing is available, any Unive may enroll for individual performance study in voice, piano, woodwind, brass, percussion, or strings. Information about preparation is available from the department office. Class instruction in voice and piano also is available.

After a successful audition, music majors and minors will be placed in individual performance study courses according program: 272 (bachelor of arts, bachelor of science, or music minors), 274 (bachelor of music education), or 276 (bac Non-music majors and music majors studying a secondary instrument register for 270.

Prospective music majors or minors who, through auditions, have received only conditional approval on the declared p instrument should enroll in 100, designating the principal instrument they wish to study. Students who earn a grade of for 100 and attain a sufficient degree of technical skill as ascertained by the faculty members hearing the final exami; subsequently enroll in 272, 274, or 276. The hour of credit earned for 100 counts toward graduation but may not subs hour required under another performance instruction course number. Students may not repeat 100 for the purpose of 272, 274, or 276. The following letters identify the instrument being studied:

Flute	(A)	Tuba	(K)
Oboe	(B)	Violin	(L)
Clarinet	(C)	Viola	(M)
Bassoon	(D)	Cello	(N)

Saxophone	(E)	Double Bass	(O)
Trumpet	(F)	Percussion	(Q)
Horn	(G)	Piano	(R)
Trombone	(I)	Voice	(T)
Euphonium	(J)	Guitar	(U)

Music majors and minors receive one hour-long lesson per week in the fall and spring semesters. During a five-week s students receive two 45-minute lessons per week.

All performance courses require a final examination. During a summer term, a recital appearance may be an accepted the final examination.

A fee of \$100 is charged for hour-long individual performance study courses per semester, and \$50 for 30-minute indi performance study courses.

ENSEMBLES

The department offers a variety of both vocal and instrumental ensembles. All music majors must participate in ensem seven semesters. Students who participate in ensembles have the option of registering for zero or one credit. In order smooth transition into a challenging academic environment, first-year music majors and declared music minors may n more than two performing ensembles until they have accumulated a minimum of 12 semester hours of university cred applies to all ensembles; any exceptions must be approved by the Chairperson of the Department of Music. Transfer st complete a minimum of two credit hours of ensemble participation at Indiana State University before graduation. All m should refer to curricula for specific information concerning ensemble requirements.

ADDITIONAL GRADUATION REQUIREMENTS FOR ALL MAJORS AND MINORS

Keyboard Proficiency

All music majors must pass a keyboard proficiency examination before graduation. Music education majors must pass proficiency examination before student teaching. Further information about this requirement is available in the departr

Event Attendance

More than 75 concerts and recitals representing a broad spectrum of musical styles and genres occur every semester. of musical events is an integral part of a musician's training. All music majors and minors must attend a specified num recitals, department convocations, and Contemporary Music Festival events before graduation. Information concerning requirement is available in the department office.

Indiana State University

2008-2009 Undergra

Music Education

Choral/General Major

(65 semester hours)

The student completing this major is licensed to teach kindergarten-12 choral and general music.

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour
- MUS 222 - Basic Conducting 2 hours
- MUS 260 - Basic Scoring 2 hours

Performance (7 hours):

Choose 4 hours of the following:

- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour

Choose 3 hours of the following:

- MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
(voice or piano)

Class Instrument Study:

Choose one from the following:

- MUS 185 - Secondary Voice I 1 hour
- MUS 195 - Secondary Piano I 1 hour

Choose one from the following:

- MUS 186 - Secondary Voice II 1 hour
- MUS 196 - Secondary Piano II 1 hour

Choose 2 hours from the following:

- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
or
- MUS 295 - Secondary Piano III 1 hour
and
- MUS 296 - Secondary Piano IV 1 hour

Ensembles:

Choose 4 hours from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour

Electives:

- 2 hours in music

Music Education:

- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 418 - Music in Special Education 2 hours
- MUS 457 - Foundations of Choral Repertoire 2 hours

Required Professional Education:

- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 495 - Student Teaching in Music 11 hours
- MUS 496 - Teaching an Integrated Unit in Music 1 hour

Note:

Required in the All Grade Professional Education sequence described in the Department of Curriculum, Instruction, and Educational Technology.

Instrumental Option (13-15 hours):

Music Education:

- MUS 109-409 - Marching Band 0-1 hour
- MUS 169C-369C - Concert Band 0-1 hour
Students can only take MUS 369 and MUS 409 for Instrumental option.
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 394 - Instrumental Methods 3 hours

Choose 3 hours from the following:

- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 438 - Jazz Procedures 2 hours

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 424, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 479, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour

- MUS 422 - Brass Techniques 1 hour
 - MUS 423 - Percussion Techniques 1 hour
 - MUS 424 - Marching Band Procedures 1 hour
 - MUS 425 - Survey of African American Music 3 hours
 - MUS 428 - String Literature and Materials 2 hours
 - MUS 429 - Woodwind Literature and Materials 2 hours
 - MUS 430 - Brass Literature and Materials 2 hours
 - MUS 431 - Instrument Adjustment and Minor Repair 1 hour
 - MUS 435 - Vocal Literature for the Solo Voice 3 hours
 - MUS 438 - Jazz Procedures 2 hours
 - MUS 442 - Topics in Jazz Education 2 hours
 - MUS 443 - Counterpoint 3 hours
 - MUS 444 - Style and Analysis 3 hours
 - MUS 445 - Form and Analysis 3 hours
 - MUS 446 - Twentieth-Century Analytical Techniques 3 hours
 - MUS 448 - Basic Composition 3 hours
 - MUS 449 - Pedagogy of Theory 1-3 hours
 - MUS 452 - Music in the Middle Ages and Renaissance 3 hours
 - MUS 454 - Music in the Baroque and Classical Eras 3 hours
 - MUS 455 - Music in the Romantic Era 3 hours
 - MUS 456 - Music in the Twentieth Century 3 hours
 - MUS 457 - Foundations of Choral Repertoire 2 hours
 - MUS 458 - Survey of the Opera 3 hours
 - MUS 460 - Arranging for Band 2 hours
 - MUS 461 - Orchestration 2 hours
 - MUS 462 - Jazz Arranging and Composition 2 hours
 - MUS 468 - Composition 1-2 hours
 - MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
 - MUS 472(A-G; I-U) - Individual Performance Study 1 hour
 - MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
 - MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
 - MUS 479 - Senior Recital 1 hour
 - MUS 486 - Jazz Improvisation I 2 hours
 - MUS 487 - Jazz Improvisation II 2 hours
 - MUS 489 - Introduction to the Suzuki Method 2 hours
 - MUS 495 - Student Teaching in Music 11 hours
 - MUS 496 - Teaching an Integrated Unit in Music 1 hour
 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
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Indiana State University

2008-2009 Undergra

Music Education

Instrumental/General Major

(62 - 64 semester hours)

The student completing this major is licensed to teach kindergarten-12 instrumental and general music.

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour
- MUS 222 - Basic Conducting 2 hours
- MUS 260 - Basic Scoring 2 hours

Performance (7 hours):

Choose 4 hours of the following:

- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour

*Choose 3 hours of the following:

- MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour

Class Instrument Study:

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour

Note:

(Piano and organ principals may elect 2 hours in place of 195 and 196.)

Ensembles:

Choose 4 hours of the following:

- MUS 169C-*369C - Concert Band 0-1 hour
- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

*Choose 2 hours of the following:

- MUS 253 0-1-hr
- MUS 109-*409 - Marching Band 0-1 hour
- MUS 169C-*369C - Concert Band 0-1 hour
Can only take MUS 369C or MUS 409

Music Education:

- MUS 201 - Introduction to Music Education 2 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 424 - Marching Band Procedures 1 hour
- *wind and percussion principals
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 438 - Jazz Procedures 2 hours
- MUS 489 - Introduction to the Suzuki Method 2 hours
- **string principals

Professional Music Education:

Major methods 2-3 hours is required in the All Grade Professional Education sequence described in the Department Instruction, and Media Technology section of this *Catalog*.

- MUS 394 - Instrumental Methods 3 hours

Choral Option for Instrumental/General Majors (13-15 hours):

Music Education:

Choose 4 hours from the following:

- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
MUS 270T only
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 457 - Foundations of Choral Repertoire 2 hours

Choose 2 hours from the following:

- MUS 115-315 - Sycamore Singers 0-1 hour
- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour
- MUS 253M-*453M - Chamber Singers 0-1 hour

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 424, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 478, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours

- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours
- MUS 430 - Brass Literature and Materials 2 hours
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 435 - Vocal Literature for the Solo Voice 3 hours
- MUS 438 - Jazz Procedures 2 hours
- MUS 442 - Topics in Jazz Education 2 hours

- MUS 443 - Counterpoint 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 448 - Basic Composition 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours
- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours
- MUS 457 - Foundations of Choral Repertoire 2 hours
- MUS 458 - Survey of the Opera 3 hours
- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours
- MUS 462 - Jazz Arranging and Composition 2 hours
- MUS 468 - Composition 1-2 hours
- MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 472(A-G; I-U) - Individual Performance Study 1 hour
- MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 479 - Senior Recital 1 hour
- MUS 486 - Jazz Improvisation I 2 hours
- MUS 487 - Jazz Improvisation II 2 hours
- MUS 489 - Introduction to the Suzuki Method 2 hours
- MUS 495 - Student Teaching in Music 11 hours
- MUS 496 - Teaching an Integrated Unit in Music 1 hour
- MUS 498 - Independent Study in Music 1-3 hours
- MUS 499 - Cooperative Professional Practice in Music 2-6 hours

Notes:

(*wind and percussion principals)

**string principals)

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Indiana State University

2008-2009 Undergra

Music Major

(40 semester hours)

Required Courses:

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour
- MUS 222 - Basic Conducting 2 hours
- MUS 260 - Basic Scoring 2 hours

Performance (6 semesters):

Choose 4 hours of the following:

- MUS 272(A-G; I-U) - Individual Performance Study 1 hour

Choose 2 hours of the following:

- MUS 472(A-G; I-U) - Individual Performance Study 1 hour

Secondary Piano:

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour

Note:

(Piano and organ principals are excused from this requirement but must take 2 additional hours of music electives)

Ensembles (2 hours):

Music Electives (5 hours):

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 478, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour

- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours
- MUS 430 - Brass Literature and Materials 2 hours
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 435 - Vocal Literature for the Solo Voice 3 hours
- MUS 438 - Jazz Procedures 2 hours
- MUS 442 - Topics in Jazz Education 2 hours
- MUS 443 - Counterpoint 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 448 - Basic Composition 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours
- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours
- MUS 457 - Foundations of Choral Repertoire 2 hours
- MUS 458 - Survey of the Opera 3 hours
- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours
- MUS 462 - Jazz Arranging and Composition 2 hours
- MUS 468 - Composition 1-2 hours
- MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour

- MUS 472(A-G; I-U) - Individual Performance Study 1 hour
- MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 479 - Senior Recital 1 hour
- MUS 486 - Jazz Improvisation I 2 hours
- MUS 487 - Jazz Improvisation II 2 hours
- MUS 489 - Introduction to the Suzuki Method 2 hours
- MUS 495 - Student Teaching in Music 11 hours
- MUS 496 - Teaching an Integrated Unit in Music 1 hour
- MUS 498 - Independent Study in Music 1-3 hours
- MUS 499 - Cooperative Professional Practice in Music 2-6 hours

Note:

All liberal arts majors complete a total of at least 68 hours of General Education outside music in order to meet the Association of Schools of Music Standard: General studies normally occupy 55 percent to 70 percent of the total cu

Music Major with Concentration in Composition

(66 semester hours)

Required Courses (39 hours):

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour
- MUS 222 - Basic Conducting 2 hours
- MUS 260 - Basic Scoring 2 hours

Performance (6 semesters):

Choose 4 hours of the following:

- MUS 272(A-G; I-U) - Individual Performance Study 1 hour

Choose 2 hours from the following:

- MUS 472(A-G; I-U) - Individual Performance Study 1 hour

Secondary Piano:

Choose 4 hours from the following:

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour

Note:

(piano and organ principals are excused from these requirements but must take 4 hours of music electives.)

Ensembles:

- 2 hrs. in elective ensembles

Choose 2 hours from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour
- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Composition Concentration:

(27 semester hours)

Required Courses (27 hours):

Advanced Composition:

- MUS 443 - Counterpoint 3 hours
- MUS 448 - Basic Composition 3 hours

Choose 2 hours from the following:

- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours

Choose 6 hours of the following:

- MUS 468 - Composition 1-2 hours

Advanced Theory:

-
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours

Choose 3 hours from the following:

- MUS 401 - Music Bibliography and Research 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours

Advanced History and Literature:

- MUS 456 - Music in the Twentieth Century 3 hours

Choose 3 hours from the following:

- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours

Senior Recital (composition):

- MUS 479 - Senior Recital 1 hour

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 479, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour

- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours
- MUS 430 - Brass Literature and Materials 2 hours
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 435 - Vocal Literature for the Solo Voice 3 hours

- MUS 438 - Jazz Procedures 2 hours
 - MUS 442 - Topics in Jazz Education 2 hours
 - MUS 443 - Counterpoint 3 hours
 - MUS 444 - Style and Analysis 3 hours
 - MUS 445 - Form and Analysis 3 hours
 - MUS 446 - Twentieth-Century Analytical Techniques 3 hours
 - MUS 448 - Basic Composition 3 hours
 - MUS 449 - Pedagogy of Theory 1-3 hours
 - MUS 452 - Music in the Middle Ages and Renaissance 3 hours
 - MUS 454 - Music in the Baroque and Classical Eras 3 hours
 - MUS 455 - Music in the Romantic Era 3 hours
 - MUS 456 - Music in the Twentieth Century 3 hours
 - MUS 457 - Foundations of Choral Repertoire 2 hours
 - MUS 458 - Survey of the Opera 3 hours
 - MUS 460 - Arranging for Band 2 hours
 - MUS 461 - Orchestration 2 hours
 - MUS 462 - Jazz Arranging and Composition 2 hours
 - MUS 468 - Composition 1-2 hours
 - MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
 - MUS 472(A-G; I-U) - Individual Performance Study 1 hour
 - MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
 - MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
 - MUS 479 - Senior Recital 1 hour
 - MUS 486 - Jazz Improvisation I 2 hours
 - MUS 487 - Jazz Improvisation II 2 hours
 - MUS 489 - Introduction to the Suzuki Method 2 hours
 - MUS 495 - Student Teaching in Music 11 hours
 - MUS 496 - Teaching an Integrated Unit in Music 1 hour
 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
-

Music Major with Concentration in Merchandising Business Administration

(82 semester hours)

Required Courses (52 hours):

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour

Secondary Piano:

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour

Note:

(Piano and organ principals are excused from this requirement but must take 2 additional hours of music el

Performance:

- (6 semesters)

Select 4 hours of the following:

- MUS 272(A-G; I-U) - Individual Performance Study 1 hour

Select 2 hours of the following:

- MUS 472(A-G; I-U) - Individual Performance Study 1 hour

Ensembles:

- 2 additional elective hours in ensembles, plus

Select 2 hours from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour
- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Music Industry Courses:

- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 307 - Career Management in the Music Industry 3 hours

Professional Practice:

- MUS 499 - Cooperative Professional Practice in Music 2-6 hours

Music Electives:

- 7 hours chosen from an approved list available from the music advisor.

Merchandising Concentration

(30 semester hours)

Required Courses:

- ACCT 200 - Survey of Accounting 3 hours
- ECON 200 - Principles of Macroeconomics 3 hours.
- ECON 201 - Principles of Microeconomics 3 hours.
- MGT 301 - Survey of Management 3 hours

- MKTG 301 - Introduction to Marketing 3 hours
- MKTG 332 - Buyer Behavior 3 hours
- MKTG 334 - Promotional Strategy 3 hours
- MKTG 353 - Marketing Channel Structure and Strategy 3 hours

Note:

- plus one of the three following combinations in Marketing:

Combination 1:

- MKTG 344 - Personal Selling Principles 3 hours
- MKTG 444 - Sales Policy and Management 3 hours

Combination 2:

- MKTG 345 - Business Marketing 3 hours
- MKTG 347 - Principles of Retailing 3 hours

Combination 3:

- MKTG 344 - Personal Selling Principles 3 hours
- MKTG 347 - Principles of Retailing 3 hours

Note:

Before students in the music merchandising curriculum may participate in the Professional Practice Programs, the Keyboard Proficiency Examination and maintain a grade point average of at least 2.5 in all music courses at University work.

Business Administration Concentration

(30 semester hours)

Required Courses:

- ACCT 200 - Survey of Accounting 3 hours
- BEIT 125 - Information in the Electronic Age 3 hours
- ECON 200 - Principles of Macroeconomics 3 hours.
- ECON 201 - Principles of Microeconomics 3 hours.
- FIN 200 - Fundamentals of Finance 3 hours.
- MGT 301 - Survey of Management 3 hours
- MGT 400 - Survey of Human Resource Management 3 hours
- MIS 376 - Business Computer Systems 3 hours
- MKTG 301 - Introduction to Marketing 3 hours

Plus select three hours from the following:

- BUS 263 - Legal Environment and Business 3 hours
and
- MKTG 310 - Marketing for Non-Profit and Service Organizations 3 hours
or
- MKTG 332 - Buyer Behavior 3 hours

Note:

Before students in the music business administration curriculum may participate in the Professional Practice Program, they must pass the Keyboard Proficiency Examination and maintain a grade point average of at least 2.5 in all music and all their University work.

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453R, 453S, 453T, 453U, 453V, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 220, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 424, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 477, 478, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour

- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours
- MUS 430 - Brass Literature and Materials 2 hours
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 435 - Vocal Literature for the Solo Voice 3 hours
- MUS 438 - Jazz Procedures 2 hours
- MUS 442 - Topics in Jazz Education 2 hours
- MUS 443 - Counterpoint 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 448 - Basic Composition 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours
- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours
- MUS 457 - Foundations of Choral Repertoire 2 hours
- MUS 458 - Survey of the Opera 3 hours
- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours
- MUS 462 - Jazz Arranging and Composition 2 hours
- MUS 468 - Composition 1-2 hours
- MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 472(A-G; I-U) - Individual Performance Study 1 hour

- MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
 - MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
 - MUS 479 - Senior Recital 1 hour
 - MUS 486 - Jazz Improvisation I 2 hours
 - MUS 487 - Jazz Improvisation II 2 hours
 - MUS 489 - Introduction to the Suzuki Method 2 hours
 - MUS 495 - Student Teaching in Music 11 hours
 - MUS 496 - Teaching an Integrated Unit in Music 1 hour
 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
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Music Major with Concentration in Music History & Literature

(66 semester hours)

Required Courses (39 hours):

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour
- MUS 222 - Basic Conducting 2 hours
- MUS 260 - Basic Scoring 2 hours

Performance (6 semesters):

Choose 4 hours of the following:

- MUS 272(A-G; I-U) - Individual Performance Study 1 hour

Choose 2 hours of the following:

- MUS 472(A-G; I-U) - Individual Performance Study 1 hour

Secondary Piano:

(piano and organ principals are excused from these requirements but must take 4 hours of music electives.)

Choose 4 hours from the following:

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour

Ensembles:

- 2-hrs in elective ensembles.

Choose 2 hours from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour
- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Music History and Literature Concentration:

(27 semester hours)

Required courses (27 hours):

Advanced History and Literature:

- MUS 401 - Music Bibliography and Research 3 hours
- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours

Advanced Theory/Composition:

Choose 6 hours from the following:

- MUS 443 - Counterpoint 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours

Choose 2 hours from the following:

- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours

Research Project:

4 hrs. of the following course will be distributed over two semesters; taken in the final year. The project will result in a substantial research paper.

- MUS 498 - Independent Study in Music 1-3 hours

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453R, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 220, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 424, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 477, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours

- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours
- MUS 430 - Brass Literature and Materials 2 hours
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 435 - Vocal Literature for the Solo Voice 3 hours
- MUS 438 - Jazz Procedures 2 hours
- MUS 442 - Topics in Jazz Education 2 hours
- MUS 443 - Counterpoint 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 448 - Basic Composition 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours
- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours
- MUS 457 - Foundations of Choral Repertoire 2 hours
- MUS 458 - Survey of the Opera 3 hours
- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours
- MUS 462 - Jazz Arranging and Composition 2 hours

- MUS 468 - Composition 1-2 hours
 - MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
 - MUS 472(A-G; I-U) - Individual Performance Study 1 hour
 - MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
 - MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
 - MUS 479 - Senior Recital 1 hour
 - MUS 486 - Jazz Improvisation I 2 hours
 - MUS 487 - Jazz Improvisation II 2 hours
 - MUS 489 - Introduction to the Suzuki Method 2 hours
 - MUS 495 - Student Teaching in Music 11 hours
 - MUS 496 - Teaching an Integrated Unit in Music 1 hour
 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
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Music Major with Concentration in Music Theory

(66 semester hours)

Required Courses (39 hours):

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour
- MUS 222 - Basic Conducting 2 hours
- MUS 260 - Basic Scoring 2 hours

Performance (6 semesters):

Choose 4 hours of the following:

- MUS 272(A-G; I-U) - Individual Performance Study 1 hour

Choose 2 hours of the following:

- MUS 472(A-G; I-U) - Individual Performance Study 1 hour

Secondary Piano:

Choose 4 hours from the following:

(Piano and organ principals are excused from these requirements but must take 4 hours of music electives.)

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour

Ensembles:

Choose 2 hours from the following:

- 2 hrs. in elective ensembles
- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour
- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Music Theory Concentration:

(27 semester hours)

Required Courses (27 hours):

Advanced Theory:

- MUS 401 - Music Bibliography and Research 3 hours

Choose 9 hours from the following:

- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours

Advanced Composition:

Choose 3 hours from the following:

- MUS 443 - Counterpoint 3 hours
- MUS 448 - Basic Composition 3 hours

Choose 2 hours from the following:

- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours

Advanced History and Literature:

Choose 6 hours from the following:

- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours

Elective Piano:

Choose 4 hours from the following:

- MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour

Note:

(Piano and organ principals are excused from these requirements but must take 4 hours of music electives.)

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 478, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours
- MUS 430 - Brass Literature and Materials 2 hours
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour

- MUS 435 - Vocal Literature for the Solo Voice 3 hours
- MUS 438 - Jazz Procedures 2 hours
- MUS 442 - Topics in Jazz Education 2 hours
- MUS 443 - Counterpoint 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 448 - Basic Composition 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours
- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours
- MUS 457 - Foundations of Choral Repertoire 2 hours
- MUS 458 - Survey of the Opera 3 hours
- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours
- MUS 462 - Jazz Arranging and Composition 2 hours
- MUS 468 - Composition 1-2 hours
- MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 472(A-G; I-U) - Individual Performance Study 1 hour
- MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 479 - Senior Recital 1 hour
- MUS 486 - Jazz Improvisation I 2 hours
- MUS 487 - Jazz Improvisation II 2 hours
- MUS 489 - Introduction to the Suzuki Method 2 hours
- MUS 495 - Student Teaching in Music 11 hours
- MUS 496 - Teaching an Integrated Unit in Music 1 hour
- MUS 498 - Independent Study in Music 1-3 hours
- MUS 499 - Cooperative Professional Practice in Music 2-6 hours

Note:

A substantial research paper (with analytical and/or historical emphasis) will represent the senior project.

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Indiana State University

2008-2009 Undergra

Performance Major

(80 semester hours)

Required Courses (48 hours):

Required Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 445 - Form and Analysis 3 hours

Choose one from the following:

- MUS 443 - Counterpoint 3 hours
- MUS 448 - Basic Composition 3 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours

Other Basic Musicianship Courses:

- MUS 204 - Technology for Musicians 1 hour
- MUS 222 - Basic Conducting 2 hours
- MUS 260 - Basic Scoring 2 hours

Performance (8 semesters):

Choose 8 hours from the following:

- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 379 - Junior Recital 1 hour

Choose 8 hours from the following:

- MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 479 - Senior Recital 1 hour

Piano (32 additional hours):

Required Courses:

- Literature elective 3-hrs
- Music electives 12-hrs.

- MUS 396 - Accompanying 1 hour
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours

Choose 2 hours from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour
- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Choose 2 hours from the following:

- MUS 253K-*453K - The Piano in Ensemble 0-1 hour
- MUS 253S-*453S - String Ensembles 0-1 hour

Choose 3 hours from the following:

- MUS 253K-*453K - The Piano in Ensemble 0-1 hour

Violin, Viola, Cello, or String Bass (32 additional hours):

Required Courses:

- Literature elective 3-hrs
- Minor string instrument 2-hrs
- Music electives 10-hrs

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 428 - String Literature and Materials 2 hours

Choose 8 hours from the following:

- MUS 259-*459 - University Symphony 0-1 hour

Choose 2 hours from the following:

- MUS 253S-*453S - String Ensembles 0-1 hour

Trumpet, Horn, Trombone, Euphonium, or Tuba (32 additional hours)

Required Courses:

- Literature elective 3-hrs
- minor brass instrument 2-hrs
- Music electives 10-hrs

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 430 - Brass Literature and Materials 2 hours

Choose 8 hours from the following:

- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Choose 2 hours from the following:

- MUS 253B-*453B - Brass Ensembles 0-1 hour
- MUS 288-*488 - Jazz Ensemble 0-1 hour

Percussion (32 additional hours):

Required Courses:

- Music electives 12-hrs.

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 456 - Music in the Twentieth Century 3 hours

Choose 6 hours from the following:

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- MUS 259-*459 - University Symphony 0-1 hour
 - MUS 269S-*469S - Symphonic Band 0-1 hour
 - MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Choose 4 hours of the following:

- MUS 253P-*453P - Percussion Ensembles 0-1 hour

Flute, Oboe, Clarinet, Bassoon, or Saxophone (32 additional hours)

Required Courses:

- Literature elective 3-hrs
- Minor woodwind instrument 2-hrs.
- Music electives 10-hrs.
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 429 - Woodwind Literature and Materials 2 hours

Choose 8 hours from the following:

- MUS 259-*459 - University Symphony 0-1 hour
- MUS 269S-*469S - Symphonic Band 0-1 hour
- MUS 269W-*469W - Symphonic Wind Ensemble 0-1 hour

Choose 2 hours from the following:

- MUS 253W-*453W - Woodwind Ensembles 0-1 hour
- MUS 288-*488 - Jazz Ensemble 0-1 hour

Voice (32 additional hours):

Required Courses:

- Vocal ensemble elective 2-hrs
- Music electives 10-hrs
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 411 - Vocal Techniques 1 hour

- MUS 435 - Vocal Literature for the Solo Voice 3 hours
- MUS 458 - Survey of the Opera 3 hours

Choose 4 hours from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour

Choose 2 hours from the following:

- MUS 253M-*453M - Chamber Singers 0-1 hour
- MUS 253T-*453T - Music Theater Performance 0-1 hour

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453R, 453S, 453T, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 222, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 479, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours

- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours
- MUS 430 - Brass Literature and Materials 2 hours
- MUS 431 - Instrument Adjustment and Minor Repair 1 hour
- MUS 435 - Vocal Literature for the Solo Voice 3 hours
- MUS 438 - Jazz Procedures 2 hours
- MUS 442 - Topics in Jazz Education 2 hours
- MUS 443 - Counterpoint 3 hours
- MUS 444 - Style and Analysis 3 hours
- MUS 445 - Form and Analysis 3 hours
- MUS 446 - Twentieth-Century Analytical Techniques 3 hours
- MUS 448 - Basic Composition 3 hours
- MUS 449 - Pedagogy of Theory 1-3 hours
- MUS 452 - Music in the Middle Ages and Renaissance 3 hours
- MUS 454 - Music in the Baroque and Classical Eras 3 hours
- MUS 455 - Music in the Romantic Era 3 hours
- MUS 456 - Music in the Twentieth Century 3 hours
- MUS 457 - Foundations of Choral Repertoire 2 hours
- MUS 458 - Survey of the Opera 3 hours
- MUS 460 - Arranging for Band 2 hours
- MUS 461 - Orchestration 2 hours
- MUS 462 - Jazz Arranging and Composition 2 hours

- MUS 468 - Composition 1-2 hours
- MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 472(A-G; I-U) - Individual Performance Study 1 hour
- MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 479 - Senior Recital 1 hour
- MUS 486 - Jazz Improvisation I 2 hours
- MUS 487 - Jazz Improvisation II 2 hours
- MUS 489 - Introduction to the Suzuki Method 2 hours
- MUS 495 - Student Teaching in Music 11 hours
- MUS 496 - Teaching an Integrated Unit in Music 1 hour
- MUS 498 - Independent Study in Music 1-3 hours
- MUS 499 - Cooperative Professional Practice in Music 2-6 hours

Note:

All liberal arts majors complete a total of at least 68 hours of General Education outside music in order to meet the Association of Schools of Music Standard: General studies normally occupy 55 percent to 70 percent of the total cu



Indiana State University

2008-2009 Undergra

Jazz Studies Certificate

(17 semester hours)

The courses required for the completion of the Certificate in Jazz Studies provide specialized training in jazz skills, performance, and jazz history.

Required Courses:

- MUS 208 - Jazz Piano Skills 1 hour
- MUS 341 - History of Jazz 3 hours
- MUS 422 - Brass Techniques 1 hour
- MUS 462 - Jazz Arranging and Composition 2 hours
- MUS 479 - Senior Recital 1 hour
- MUS 486 - Jazz Improvisation I 2 hours
- MUS 487 - Jazz Improvisation II 2 hours

Choose 2 hours from the following:

- MUS 253J-*453J - Jazz Combo 0-1 hour

Choose 2 hours from the following:

- MUS 288-*488 - Jazz Ensemble 0-1 hour

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 424, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 479, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours

- MUS 428 - String Literature and Materials 2 hours
 - MUS 429 - Woodwind Literature and Materials 2 hours
 - MUS 430 - Brass Literature and Materials 2 hours
 - MUS 431 - Instrument Adjustment and Minor Repair 1 hour
 - MUS 435 - Vocal Literature for the Solo Voice 3 hours
 - MUS 438 - Jazz Procedures 2 hours
 - MUS 442 - Topics in Jazz Education 2 hours
 - MUS 443 - Counterpoint 3 hours
 - MUS 444 - Style and Analysis 3 hours
 - MUS 445 - Form and Analysis 3 hours
 - MUS 446 - Twentieth-Century Analytical Techniques 3 hours
 - MUS 448 - Basic Composition 3 hours
 - MUS 449 - Pedagogy of Theory 1-3 hours
 - MUS 452 - Music in the Middle Ages and Renaissance 3 hours
 - MUS 454 - Music in the Baroque and Classical Eras 3 hours
 - MUS 455 - Music in the Romantic Era 3 hours
 - MUS 456 - Music in the Twentieth Century 3 hours
 - MUS 457 - Foundations of Choral Repertoire 2 hours
 - MUS 458 - Survey of the Opera 3 hours
 - MUS 460 - Arranging for Band 2 hours
 - MUS 461 - Orchestration 2 hours
 - MUS 462 - Jazz Arranging and Composition 2 hours
 - MUS 468 - Composition 1-2 hours
 - MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
 - MUS 472(A-G; I-U) - Individual Performance Study 1 hour
 - MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
 - MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
 - MUS 479 - Senior Recital 1 hour
 - MUS 486 - Jazz Improvisation I 2 hours
 - MUS 487 - Jazz Improvisation II 2 hours
 - MUS 489 - Introduction to the Suzuki Method 2 hours
 - MUS 495 - Student Teaching in Music 11 hours
 - MUS 496 - Teaching an Integrated Unit in Music 1 hour
 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
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Indiana State University

2008-2009 Undergra

Piano Pedagogy Certificate

(minimum of 16 semester hours)

The courses required for the completion of the Certificate in Piano Pedagogy provide specialized training in piano teaching. The Department of Music grants the certificate to degree and non-degree students. Degree and non-degree options are explained below.

Required Courses (minimum):

- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours

Select one from the following:

- MUS 379 - Junior Recital 1 hour
- MUS 479 - Senior Recital 1 hour
(recital on piano or organ)

Music Degree Option:

(16 semester hours)

Students concurrently pursuing a music degree receive the certificate by completing the required 16 hours of course work.

Non-degree Option:

(minimum of 16 semester hours)

Non-degree students and students pursuing degrees in fields other than music must complete the required courses. In addition, course work—or demonstrated equivalent competency—in music theory, music history/literature, and piano performance is required. Interviews and auditions will determine whether additional course work will be required. Competency in music theory should equal that of students completing 212; competency in music history/literature should equal that of students completing 151; competency in piano or organ performance should equal that of students completing four semesters of 274 or 276. Write or telephone the chairperson of the Department of Music for further details.

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453R, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 479, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours

- MUS 405 - Piano Pedagogy II 3 hours
 - MUS 406 - Piano Literature 3 hours
 - MUS 407 - Piano Teaching Materials 2 hours
 - MUS 408 - Practical Skills for Keyboard Players 2 hours
 - MUS 410 - Internship in Piano Teaching 2 hours
 - MUS 411 - Vocal Techniques 1 hour
 - MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
 - MUS 415 - General Music Techniques in the Classroom 2 hours
 - MUS 418 - Music in Special Education 2 hours
 - MUS 420 - String Techniques 1 hour
 - MUS 421 - Woodwind Techniques 1 hour
 - MUS 422 - Brass Techniques 1 hour
 - MUS 423 - Percussion Techniques 1 hour
 - MUS 424 - Marching Band Procedures 1 hour
 - MUS 425 - Survey of African American Music 3 hours
 - MUS 428 - String Literature and Materials 2 hours
 - MUS 429 - Woodwind Literature and Materials 2 hours
 - MUS 430 - Brass Literature and Materials 2 hours
 - MUS 431 - Instrument Adjustment and Minor Repair 1 hour
 - MUS 435 - Vocal Literature for the Solo Voice 3 hours
 - MUS 438 - Jazz Procedures 2 hours
 - MUS 442 - Topics in Jazz Education 2 hours
 - MUS 443 - Counterpoint 3 hours
 - MUS 444 - Style and Analysis 3 hours
 - MUS 445 - Form and Analysis 3 hours
 - MUS 446 - Twentieth-Century Analytical Techniques 3 hours
 - MUS 448 - Basic Composition 3 hours
 - MUS 449 - Pedagogy of Theory 1-3 hours
 - MUS 452 - Music in the Middle Ages and Renaissance 3 hours
 - MUS 454 - Music in the Baroque and Classical Eras 3 hours
 - MUS 455 - Music in the Romantic Era 3 hours
 - MUS 456 - Music in the Twentieth Century 3 hours
 - MUS 457 - Foundations of Choral Repertoire 2 hours
 - MUS 458 - Survey of the Opera 3 hours
 - MUS 460 - Arranging for Band 2 hours
 - MUS 461 - Orchestration 2 hours
 - MUS 462 - Jazz Arranging and Composition 2 hours
 - MUS 468 - Composition 1-2 hours
 - MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
 - MUS 472(A-G; I-U) - Individual Performance Study 1 hour
 - MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
 - MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
 - MUS 479 - Senior Recital 1 hour
 - MUS 486 - Jazz Improvisation I 2 hours
 - MUS 487 - Jazz Improvisation II 2 hours
 - MUS 489 - Introduction to the Suzuki Method 2 hours
 - MUS 495 - Student Teaching in Music 11 hours
 - MUS 496 - Teaching an Integrated Unit in Music 1 hour
 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
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Indiana State University

2008-2009 Undergra

General Music Teaching Minor

(26 semester hours)

This minor may be added to the Indiana Professional Educator License. Its coverage is limited to the school settings co major.

Required Courses for all Music Minors:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours

Performance and/or Class Instrument Study (6 hours):

- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour

Choose 4 semesters distributed according to the needs of the individual the following:

- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour

Ensembles:

Choose one from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 hour
- MUS 219-*419 - Concert Choir 0-1 hour

Music Education:

- MUS 201 - Introduction to Music Education 2 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 478, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours
- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G; I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G; I-U) - Individual Performance Study 1 hour
- MUS 274(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours

- MUS 382 - Instrumental Conducting 2 hours
 - MUS 383 - Instrumental Techniques Laboratory 1 hour
 - MUS 391 - The Teaching of Choral Music 3 hours
 - MUS 392 - Music Procedures in the Elementary School 3 hours
 - MUS 393 - General Music Procedures in the Middle School 2 hours
 - MUS 394 - Instrumental Methods 3 hours
 - MUS 395 - Secondary Accompanying 1 hour
 - MUS 396 - Accompanying 1 hour
 - MUS 401 - Music Bibliography and Research 3 hours
 - MUS 403 - Workshop in Elementary Music 1-3 hours
 - MUS 404 - Piano Pedagogy I 3 hours
 - MUS 405 - Piano Pedagogy II 3 hours
 - MUS 406 - Piano Literature 3 hours
 - MUS 407 - Piano Teaching Materials 2 hours
 - MUS 408 - Practical Skills for Keyboard Players 2 hours
 - MUS 410 - Internship in Piano Teaching 2 hours
 - MUS 411 - Vocal Techniques 1 hour
 - MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
 - MUS 415 - General Music Techniques in the Classroom 2 hours
 - MUS 418 - Music in Special Education 2 hours
 - MUS 420 - String Techniques 1 hour
 - MUS 421 - Woodwind Techniques 1 hour
 - MUS 422 - Brass Techniques 1 hour
 - MUS 423 - Percussion Techniques 1 hour
 - MUS 424 - Marching Band Procedures 1 hour
 - MUS 425 - Survey of African American Music 3 hours
 - MUS 428 - String Literature and Materials 2 hours
 - MUS 429 - Woodwind Literature and Materials 2 hours
 - MUS 430 - Brass Literature and Materials 2 hours
 - MUS 431 - Instrument Adjustment and Minor Repair 1 hour
 - MUS 435 - Vocal Literature for the Solo Voice 3 hours
 - MUS 438 - Jazz Procedures 2 hours
 - MUS 442 - Topics in Jazz Education 2 hours
 - MUS 443 - Counterpoint 3 hours
 - MUS 444 - Style and Analysis 3 hours
 - MUS 445 - Form and Analysis 3 hours
 - MUS 446 - Twentieth-Century Analytical Techniques 3 hours
 - MUS 448 - Basic Composition 3 hours
 - MUS 449 - Pedagogy of Theory 1-3 hours
 - MUS 452 - Music in the Middle Ages and Renaissance 3 hours
 - MUS 454 - Music in the Baroque and Classical Eras 3 hours
 - MUS 455 - Music in the Romantic Era 3 hours
 - MUS 456 - Music in the Twentieth Century 3 hours
 - MUS 457 - Foundations of Choral Repertoire 2 hours
 - MUS 458 - Survey of the Opera 3 hours
 - MUS 460 - Arranging for Band 2 hours
 - MUS 461 - Orchestration 2 hours
 - MUS 462 - Jazz Arranging and Composition 2 hours
 - MUS 468 - Composition 1-2 hours
 - MUS 470(A-G; I-U) - Elective Performance Study 5-1 hour
 - MUS 472(A-G; I-U) - Individual Performance Study 1 hour
 - MUS 474(A-G; I-U) - Individual Performance Study for Music Education Majors 1 hour
 - MUS 476(A-G; I-U) - Individual Performance Study for Music Performance Majors 2 hours
 - MUS 479 - Senior Recital 1 hour
 - MUS 486 - Jazz Improvisation I 2 hours
 - MUS 487 - Jazz Improvisation II 2 hours
 - MUS 489 - Introduction to the Suzuki Method 2 hours
 - MUS 495 - Student Teaching in Music 11 hours
 - MUS 496 - Teaching an Integrated Unit in Music 1 hour
 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
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Indiana State University

2008-2009 Undergra

Music Minor

(24 semester hours)

Required Courses:

Theory:

- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours

History and Literature:

- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours

Music Electives:

- 14 hours chosen to reflect the student's area of interest and approved by the music advisor.

(MUS) Tentative Course Scheduling 2008-2009:

Fall: 011, 100, 101, 109, 111, 113, 115, 116, 151, 169C, 185, 195, 196, 201, 204, 211, 213, 217, 219, 222, 223, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 287, 288, 295, 296, 307, 315, 334, 350, 369C, 383, 393, 394, 395, 396, 409, 417, 419, 421, 424, 449, 453A, 453B, 453J, 453K, 453P, 453Q, 453W, 459, 468, 469S, 469W, 470, 472, 474, 476, 488, 498, 499

Spring: 011, 100, 111, 112, 113, 114, 115, 116, 150, 169B, 169C, 186, 195, 196, 204, 207, 212, 214, 217, 219, 253B, 253J, 253K, 253P, 253Q, 253S, 253W, 259, 260, 269S, 269W, 270, 272, 274, 276, 288, 289, 295, 296, 315, 325, 333, 341, 351, 369B, 369C, 379, 382, 391, 392, 394, 395, 396, 405, 410, 415, 417, 418, 419, 420, 423, 425, 453B, 453J, 453K, 453P, 453Q, 453S, 453W, 456, 458, 459, 460, 462, 468, 469S, 469W, 470, 472, 474, 476, 478, 499

Summer: 100, 112, 114, 233, 296, 270R, 270T, 341, 403, 414, 470R, 470T, 498, 499

- MUS 011 - Concerts and Recitals 0 hours
- MUS 100 - Probationary Study for Majors 1-2 hrs
- MUS 101 - Fundamentals of Music 3 hours
- MUS 111 - Music Theory I 1 hour
- MUS 112 - Music Theory II 1 hour
- MUS 113 - Music Skills I 2 hours
- MUS 114 - Music Skills II 2 hours
- MUS 150 - Introduction to Musical Traditions I 2 hours
- MUS 151 - Introduction to Musical Traditions II 2 hours

- MUS 185 - Secondary Voice I 1 hour
- MUS 186 - Secondary Voice II 1 hour
- MUS 195 - Secondary Piano I 1 hour
- MUS 196 - Secondary Piano II 1 hour
- MUS 201 - Introduction to Music Education 2 hours
- MUS 202 - Functional Instrumental Techniques 2 hours
- MUS 204 - Technology for Musicians 1 hour
- MUS 207 - Introduction to the Music Industry 3 hours
- MUS 208 - Jazz Piano Skills 1 hour
- MUS 211 - Music Theory III 1 hour
- MUS 212 - Music Theory IV 2 hours
- MUS 213 - Music Skills III 2 hours
- MUS 214 - Music Skills IV 2 hours
- MUS 222 - Basic Conducting 2 hours
- MUS 233 - Music Appreciation 3 hours
- MUS 260 - Basic Scoring 2 hours
- MUS 270(A-G, I-U) - Elective Performance Study 5-1 hour
- MUS 272(A-G, I-U) - Individual Performance Study 1 hour
- MUS 274(A-G, I-U) - Individual Performance Study for Music Education Majors 1 hour
- MUS 276(A-G, I-U) - Individual Performance Study for Music Performance Majors 2 hours
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 hour
- MUS 289 - German and French Diction and Repertoire for Singing 1 hour
- MUS 295 - Secondary Piano III 1 hour
- MUS 296 - Secondary Piano IV 1 hour
- MUS 307 - Career Management in the Music Industry 3 hours
- MUS 311 - The Adolescent Voice 1 hour
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 hour
- MUS 325 - Music in the Education of Children 3 hours
- MUS 329 - Music in Africa 3 hours
- MUS 330 - Survey of Blues and Rock 3 hours
- MUS 333 - Masterpieces of Classical Music 3 hours
- MUS 334 - Topics in Music 3 hours
- MUS 341 - History of Jazz 3 hours
- MUS 350 - Music History I 2 hours
- MUS 351 - Music History II 2 hours
- MUS 379 - Junior Recital 1 hour
- MUS 381 - Choral Conducting 2 hours
- MUS 382 - Instrumental Conducting 2 hours
- MUS 383 - Instrumental Techniques Laboratory 1 hour
- MUS 391 - The Teaching of Choral Music 3 hours
- MUS 392 - Music Procedures in the Elementary School 3 hours
- MUS 393 - General Music Procedures in the Middle School 2 hours
- MUS 394 - Instrumental Methods 3 hours
- MUS 395 - Secondary Accompanying 1 hour
- MUS 396 - Accompanying 1 hour
- MUS 401 - Music Bibliography and Research 3 hours
- MUS 403 - Workshop in Elementary Music 1-3 hours
- MUS 404 - Piano Pedagogy I 3 hours
- MUS 405 - Piano Pedagogy II 3 hours
- MUS 406 - Piano Literature 3 hours
- MUS 407 - Piano Teaching Materials 2 hours
- MUS 408 - Practical Skills for Keyboard Players 2 hours
- MUS 410 - Internship in Piano Teaching 2 hours
- MUS 411 - Vocal Techniques 1 hour
- MUS 414 - Workshop in Junior High/Middle School Music 1-3 hours
- MUS 415 - General Music Techniques in the Classroom 2 hours
- MUS 418 - Music in Special Education 2 hours
- MUS 420 - String Techniques 1 hour
- MUS 421 - Woodwind Techniques 1 hour
- MUS 422 - Brass Techniques 1 hour
- MUS 423 - Percussion Techniques 1 hour
- MUS 424 - Marching Band Procedures 1 hour
- MUS 425 - Survey of African American Music 3 hours
- MUS 428 - String Literature and Materials 2 hours
- MUS 429 - Woodwind Literature and Materials 2 hours

- MUS 430 - Brass Literature and Materials 2 hours
 - MUS 431 - Instrument Adjustment and Minor Repair 1 hour
 - MUS 435 - Vocal Literature for the Solo Voice 3 hours
 - MUS 438 - Jazz Procedures 2 hours
 - MUS 442 - Topics in Jazz Education 2 hours
 - MUS 443 - Counterpoint 3 hours
 - MUS 444 - Style and Analysis 3 hours
 - MUS 445 - Form and Analysis 3 hours
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 - MUS 498 - Independent Study in Music 1-3 hours
 - MUS 499 - Cooperative Professional Practice in Music 2-6 hours
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IV. MDP I.

B. Size and Scope

HEADS Reports follow.

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INDIANA STATE UNIVERSITY
Department of Music

Graduate Music Graduates

Spring 2004

Chang, Chih-Chao	M.M.	Music Performance (Viola)
Frye, Megan Diane	M.M.	Music Performance (Choral Conducting)
Geter, Damien Lejuan	M.M.	Music Performance (Wind Conducting)
Grzelaczyk, Michael Adam	M.M.	Music Performance (Saxophone)
Kelley, Richard Paul Russell	M.M.	Music Performance (Saxophone)
Keown, Daniel James	M.M.	Music Education
Ng'ang'a, Carol Njeri	M.M.	Music Performance (Voice)

Summer 2004

None

Fall 2004

None

Spring 2005

Ouellet, Josee	M.M.	Music Performance (Voice)
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Summer 2005

Feltner, Maria Therese	M.M.	Music Education
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Fall 2005

Boswell, Michael Brendan	M.M.	Music Performance (Voice)
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Spring 2006

Pinson, John Anthony	M.M.	Music Performance (Wind Conducting)
Stull, Robert Allen	M.M.	Music Performance (Wind Conducting)

Summer 2006

Azar, Michelle Katrine	M.M.	Music Education
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Fall 2006

Tollefson, Timothy Gale	M.M.	Composition
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Spring 2007

None

Summer 2007

None

INDIANA STATE UNIVERSITY
Department of Music
Graduate Music Graduates

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Fall 2007

Cook, Keisha Dwan	M.M.	Music Performance (Voice)
Inskeep, Natalie Renee	M.M.	Music Performance (Voice)

Spring 2008

Chang, Chih-Chien	M.M.	Music Education
Dailey, Diana Lynn	M.M.	Music Education
Drescher, David Mark	M.M.	Music Performance (Saxophone)
Hammond-Wood, Jason Lee	M.M.	Music Performance (Percussion)
Schatz, Eric Lewis	M.M.	Music Performance (Double Bass)
Shafer, Erin Elizabeth	M.M.	Music Performance (Voice)
Swift, Karie Susan	M.M.	Music Education
Swift, Kevin Michael	M.M.	Music Performance (Wind Conducting)

Summer 2008

Sun, Jun-Ting	M.M.	Music Education
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Fall 2008

Fu, Wen-Hui	M.M.	Music Performance (Piano)
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Spring 2009

Camejo, Sophia Lorraine	M.M.	Music Performance (Flute)
Chang, Sheng-Yi	M.M.	Music Performance (Wind Conducting)
Drew, Eric Christopher	M.M.	Music Performance (Wind Conducting)
Eck, Stephanie Marie	M.M.	Music Performance (Voice)
Pell, Susan Ruth	M.M.	Music Theory
Pennington, Curtis L	M.M.	Composition
Williams, John Jennings	M.M.	Music Performance (Wind Conducting)

Summer 2009

Fall 2009

Al_Pidm	Seq	Name	Degree	DegDesc	Degre	Levl	Major1	College	Term	Grat	Major1_DeMajor2_DeMajor3_DeMajor4	DegNo
1186419	2	Allen, Adam	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1406985	1	Boone, Jennifer	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1353850	1	Caudill, Jason	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1207592	2	Daugherty, James	BS	Bachelor o/AP	U	3326	3326	1	200805		Music Conc Business Adm	
1402872	2	Dean, Michael	BS	Bachelor o/AP	U	3326	3326	1	200805		Music Conc Business Adm	
1254253	1	Dunbar, Keah	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1471389	1	Fu, Wen-Hui	MM	Master of AP	G	3364	3364	6	200805		Music	
1376986	1	Govert, Kyle	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1229051	2	Huddleston, Lindsay	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1332489	2	Lamney, John	BS	Bachelor o/AP	U	3326	3326	1	200805		Music Conc Business Adm	
1344993	1	Lindley, James	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1336396	2	Luebberhusen, Beth	BS	Bachelor o/AP	U	3326	3326	1	200805		Music Conc Business Adm	
1423766	1	Mackenzie, Nadine	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1495396	1	Meyer, Deborah	BS	Bachelor o/AP	U	3330	3330	1	200805		Music	
1413541	1	Muir, Brianna	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1174101	1	Odle, Nicholas	BM	Bachelor o/AP	U	3323	3323	1	200805		Music Performance	
1407098	2	Pace, Nicole	BME	Bachelor o/AP	U	3322	3322	9	200805		Music Education	
1020964	1	Perry, Kurt	BS	Bachelor o/AP	U	3330	3330	1	200805		Music	
427616	3	Salas, Anthony	BS	Bachelor o/AP	U	3330	3330	1	200805		Music	
1354330	1	Sallaz, Kenneth	BS	Bachelor o/AP	U	3326	3326	1	200805		Music Conc Business Adm	
1403115	1	Sparks, Brandon	BS	Bachelor o/AP	U	3326	3326	1	200805		Music Conc Business Adm	
1397595	1	Vierling, Jennifer	BS	Bachelor o/AP	U	3326	3326	1	200805		Music Conc Business Adm	

MUSIC GRADUATES, DECEMBER 2008

Music Undergraduate Degrees

Last Name	First Name	Student ID #	Grad. Date	Degree	Conc
Eck	Stephanie	991-303-396	Aug-08	BM Performance	
Greene	Adam	991-314-146	Aug-08	BS Music	Merchandising & Bus. Adm.
Hill	Robert	991-433-558	Aug-08	BS Music	
Lane	Jennifer	991-417-891	Aug-08	BS Music	Bus. Adm.
Martin	Thomas	991-335-825	Aug-08	BS Music	Merchandising & Bus. Adm.
Meyer	Joel	991-324-413	Aug-08	BS Music	Merchandising & Bus. Adm.
Barker	Richard	991-304-241	May-08	BME	
Cottom	Bethany	991-339-125	May-08	BME	
Dishinger	Stephen	991-382-417	May-08	BS Music	Bus. Adm.
Ferraro	Michael	991-430-113	May-08	BS Music	
Grubb	Michael	991-427-267	May-08	BME	
Haddad	Christopher	991-433-952	May-08	BME	
Heeringa	David	991-344-780	May-08	BS Music	Bus. Adm.
James	Melissa	991-418-631	May-08	BME	
Lattis	Veronica	991-417-378	May-08	BME	
Lincourt	Caitlin	991-430-312	May-08	BME	
Lone	Bradley	991-344-070	May-08	BS Music	Bus. Adm.
Marcinek	Joseph	991-432-942	May-08	BS Music	Bus. Adm.
Mitchell	Andrea	991-450-445	May-08	BME	
Montoya	Mitzy	991-445-633	May-08	BS Music	Bus. Adm.
Pinson	Jennifer	991-382-417	May-08	BS Music	
Roscoe	Chad	991-459-946	May-08	BME	
Schaefer	Tracy	991-426-131	May-08	BME	
Stern	Ariel	991-449-200	May-08	BME	
Akerele	Folake	991-329-745	Dec-07	BS Music	Bus. Adm.
Black	Jennifer	991-009-873	Dec-07	BME	
Ettelbrick	Chad	991-330-195	Dec-07	BS Music	Bus. Adm.
Harris	Scott	991-417-1968	Dec-07	BME	
Henson	Heather	991-327-592	Dec-07	BME	
Pollard	Nathan	991-431-633	Dec-07	BME	
Rinehart	Jimmy	991-437-152	Dec-07	BM Performance	
Traub	Gesina	991-333-517	Dec-07	BS Music	Merchandising
Writtenhouse	Amanda	991-418-914	Dec-07	BME	

Music Undergraduate Degrees

Bertucci	Ian	991-338-592	May-07	BM Performance	
Bertucci	Ian	991-338-592	May-07	BME	
Campbell	Denise	991-202-763	May-07	BME	
Dinkins	Jennifer	991-282-423	May-07	BS Music	Bus. Adm.
Durbin	Joseph	991-332-258	May-07	BME	
Lueken	Sara	991-299-707	May-07	BME	
Sroka	Helen	991-417-118	May-07	BME	
Talley	Jennifer	991-340-268	May-07	BME	
Talley	Jennifer	991-340-268	May-07	BA Music	Music Theory
Bennett	Sarah	991-328-645	Dec-06	BME	
Lewis	Kevin	991-328-998	Dec-06	BME	
Root	Brittany	991-298-669	Dec-06	BS Music	Bus. Adm.
Seidensucker	Kathleen	991-330-789	Dec-06	BME	
Wimsett	John	991-326-393	Dec-06	BS Music	Merchandising & Bus. Adm.
Carney	Jon	991-336-351	Aug-06	BME	
Duke	Joseph	991-102-665	Aug-06	BS Music	Merchandising & Bus. Adm.
Hammond-Wood	Jason	991-315-096	Aug-06	BME	
Martin	Robin	991-311-744	Aug-06	BS Music	Bus. Adm.
Plewa	Michael	991-319-851	Aug-06	BME	
Rich	Morgan	991-096-035	Aug-06	BS Music	Music History and Literature
Schatz	Eric	991-305-886	Aug-06	BME	
Tincher	Wesley	991-282-494	Aug-06	BS Music	Merchandising & Bus. Adm.
Williams	Rachel	991-341-741	Aug-06	BM Performance	
Wills	Angela	991-342-805	Aug-06	BME	
Winterheimer	Bret	991-334-149	Aug-06	BME	
Wisley	Matthew	991-282-352	Aug-06	BM Performance	
Wisley	Matthew	991-282-352	Aug-06	BME	
Anderson	Julie	991-313-791	May-06	BME	
Drescher	David	991-313-805	May-06	BME	
Emmons	Benjamin	991-290-676	May-06	BS Music	
Granzow	Holly	991-313-765	May-06	BME	
Kim	Rayung	991-312-504	May-06	BME	
Lime	Robert	991-286-996	May-06	BM Performance	

Music Undergraduate Degrees

Lime	Robert	991-286-996	May-06	BS Music	Theory
Peo	Daniel	991-313-002	May-06	BME	
Smith	Elliot	991-311-816	May-06	BME	
Todd	Christopher	991-311-356	May-06	BME	
Ton	Robyn	991-313-146	May-06	BME	

Fall Semester Credit Hour Production

COURSES	1999	2000	2001	2002	2003	2004	2005	TOTAL
MUS 011	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 101	117.0	126.0	126.0	120.0	108.0	150.0	99.0	969.0
MUS 111	38.0	46.0	33.0	40.0	34.0	36.0	33.0	316.0
MUS 112	15.0	11.0	12.0	13.0	12.0	14.0	14.0	108.0
MUS 113	70.0	84.0	60.0	78.0	68.0	70.0	60.0	594.0
MUS 114	26.0	24.0	26.0	12.0	28.0	22.0	26.0	198.0
MUS 150	162.0	156.0	144.0	148.0	132.0	44.0	0.0	954.0
MUS 151	0.0	0.0	0.0	0.0	0.0	0.0	96.0	96.0
MUS 185	0.0	0.0	0.0	0.0	11.0	5.0	12.0	31.0
MUS 193	0.0	0.0	0.0	0.0	0.0	0.0	0.0	8.0
MUS 195	45.0	57.0	42.0	40.0	45.0	47.0	41.0	354.0
MUS 196	15.0	13.0	12.0	11.0	10.0	8.0	12.0	94.0
MUS 201	54.0	54.0	50.0	52.0	52.0	48.0	60.0	440.0
MUS 202	12.0	8.0	10.0	6.0	6.0	0.0	0.0	56.0
MUS 204	26.0	23.0	24.0	17.0	25.0	16.0	19.0	166.0
MUS 204H	1.0	0.0	0.0	0.0	0.0	0.0	0.0	1.0
MUS 207	78.0	42.0	60.0	54.0	51.0	33.0	0.0	411.0
MUS 208	2.0	3.0	0.0	2.0	0.0	0.0	0.0	14.0
MUS 211	44.0	35.0	38.0	40.0	34.0	32.0	48.0	287.0
MUS 212	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 213	86.0	64.0	82.0	80.0	66.0	64.0	100.0	574.0
MUS 214	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 222	0.0	30.0	22.0	30.0	34.0	20.0	22.0	184.0
MUS 233	348.0	381.0	414.0	687.0	459.0	354.0	393.0	3411.0
MUS 260	28.0	24.0	44.0	38.0	26.0	46.0	26.0	258.0
MUS 287	16.0	28.0	19.0	21.0	10.0	0.0	11.0	129.0
MUS 295	8.0	11.0	8.0	9.0	11.0	11.0	0.0	69.0
MUS 296	8.0	3.0	5.0	4.0	9.0	7.0	7.0	53.0
MUS 307	0.0	0.0	0.0	0.0	0.0	0.0	18.0	18.0
MUS 311	27.0	19.0	12.0	21.0	19.0	20.0	24.0	150.0
MUS 325	237.0	246.0	177.0	231.0	219.0	204.0	150.0	1719.0
MUS 330	138.0	144.0	0.0	237.0	150.0	90.0	90.0	951.0
MUS 333	84.0	87.0	81.0	69.0	33.0	75.0	216.0	753.0
MUS 334	0.0	24.0	27.0	39.0	57.0	15.0	42.0	204.0
MUS 341	84.0	87.0	132.0	117.0	90.0	90.0	60.0	765.0
MUS 350	48.0	74.0	52.0	72.0	68.0	52.0	54.0	504.0
MUS 350H	0.0	0.0	0.0	0.0	2.0	0.0	0.0	2.0
MUS 351	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 379	3.0	4.0	5.0	3.0	3.0	0.0	1.0	23.0
MUS 381	10.0	10.0	20.0	6.0	12.0	14.0	16.0	98.0
MUS 382	34.0	6.0	0.0	0.0	0.0	0.0	0.0	50.0
MUS 383	0.0	4.0	10.0	7.0	16.0	13.0	14.0	64.0
MUS 391	6.0	0.0	0.0	0.0	0.0	0.0	0.0	14.0
MUS 393	30.0	46.0	30.0	34.0	40.0	38.0	38.0	270.0

MUS 394	0.0	0.0	0.0	0.0	30.0	42.0	48.0	120.0
MUS 395	0.0	1.0	1.0	0.0	0.0	0.0	0.0	2.0
MUS 396	0.0	0.0	1.0	1.0	0.0	0.0	0.0	4.0
MUS 401	0.0	0.0	9.0	0.0	12.0	0.0	12.0	54.0
MUS 401H	0.0	0.0	0.0	0.0	0.0	0.0	3.0	3.0
MUS 403	3.0	1.0	0.0	0.0	0.0	0.0	1.0	7.0
MUS 404	9.0	0.0	15.0	0.0	12.0	0.0	15.0	51.0
MUS 407	0.0	8.0	0.0	4.0	0.0	6.0	0.0	26.0
MUS 408	0.0	4.0	0.0	8.0	0.0	4.0	0.0	24.0
MUS 410	2.0	0.0	4.0	2.0	4.0	2.0	0.0	14.0
MUS 410H	2.0	0.0	0.0	0.0	0.0	0.0	0.0	2.0
MUS 411	1.0	12.0	9.0	6.0	0.0	5.0	0.0	47.0
MUS 420	0.0	0.0	0.0	0.0	0.0	0.0	11.0	11.0
MUS 421	17.0	17.0	17.0	15.0	14.0	16.0	14.0	126.0
MUS 422	15.0	19.0	11.0	15.0	15.0	15.0	0.0	90.0
MUS 423	0.0	0.0	0.0	0.0	0.0	0.0	0.0	14.0
MUS 424	8.0	14.0	16.0	13.0	19.0	12.0	12.0	94.0
MUS 425	0.0	0.0	0.0	0.0	0.0	15.0	24.0	39.0
MUS 427	14.0	16.0	16.0	24.0	0.0	0.0	0.0	102.0
MUS 430	0.0	2.0	2.0	0.0	0.0	0.0	0.0	4.0
MUS 431	0.0	0.0	0.0	0.0	5.0	5.0	5.0	15.0
MUS 435	0.0	0.0	27.0	0.0	0.0	0.0	0.0	27.0
MUS 442	0.0	0.0	0.0	0.0	0.0	0.0	2.0	2.0
MUS 443	0.0	9.0	0.0	0.0	0.0	0.0	0.0	15.0
MUS 445	30.0	0.0	21.0	0.0	30.0	0.0	21.0	102.0
MUS 445H	0.0	0.0	3.0	0.0	0.0	0.0	0.0	3.0
MUS 449	0.0	47.0	0.0	36.0	0.0	0.0	0.0	132.0
MUS 452	15.0	0.0	3.0	0.0	9.0	0.0	24.0	51.0
MUS 455	0.0	15.0	0.0	15.0	0.0	33.0	0.0	90.0
MUS 462	0.0	0.0	0.0	0.0	0.0	0.0	2.0	2.0
MUS 468	4.0	2.0	2.0	3.0	3.0	0.0	4.0	18.0
MUS 479	5.0	1.0	6.0	4.0	1.0	2.0	6.0	33.0
MUS 479H	0.0	0.0	0.0	0.0	0.0	0.0	1.0	1.0
MUS 486	2.0	0.0	0.0	0.0	0.0	0.0	0.0	2.0
MUS 487	0.0	0.0	2.0	0.0	0.0	0.0	2.0	4.0
MUS 489	0.0	0.0	0.0	0.0	0.0	10.0	0.0	10.0
MUS 495	0.0	0.0	0.0	0.0	0.0	77.0	88.0	165.0
MUS 496	0.0	0.0	0.0	0.0	4.0	7.0	8.0	19.0
MUS 498	28.0	7.0	5.0	5.0	6.0	10.0	18.0	90.0
MUS 498H	0.0	0.0	0.0	0.0	0.0	0.0	4.0	4.0
MUS 499	36.0	36.0	14.0	18.0	30.0	18.0	18.0	176.0
MUS 501	0.0	0.0	6.0	0.0	3.0	0.0	6.0	18.0
MUS 503	1.0	5.0	6.0	4.0	7.0	2.0	2.0	33.0
MUS 504	12.0	0.0	9.0	0.0	3.0	0.0	3.0	27.0
MUS 507	0.0	4.0	0.0	4.0	0.0	0.0	0.0	10.0
MUS 508	0.0	4.0	0.0	2.0	0.0	2.0	0.0	8.0
MUS 510	0.0	0.0	0.0	2.0	2.0	0.0	0.0	4.0
MUS 511	0.0	0.0	0.0	1.0	0.0	1.0	0.0	12.0

MUS 521	0.0	0.0	0.0	0.0	1.0	0.0	0.0	1.0
MUS 522	0.0	1.0	0.0	0.0	0.0	0.0	0.0	1.0
MUS 524	1.0	1.0	1.0	0.0	0.0	1.0	0.0	4.0
MUS 527	0.0	0.0	4.0	0.0	0.0	0.0	0.0	8.0
MUS 531	0.0	0.0	0.0	0.0	0.0	0.0	1.0	1.0
MUS 543	0.0	3.0	0.0	0.0	0.0	0.0	0.0	21.0
MUS 545	24.0	0.0	9.0	0.0	12.0	0.0	9.0	54.0
MUS 549	0.0	20.0	0.0	10.0	0.0	0.0	0.0	33.0
MUS 552	3.0	0.0	15.0	0.0	9.0	0.0	6.0	33.0
MUS 555	0.0	18.0	0.0	6.0	0.0	3.0	0.0	33.0
MUS 600	2.0	0.0	2.0	2.0	0.0	0.0	0.0	6.0
MUS 601	0.0	0.0	4.0	6.0	2.0	2.0	4.0	18.0
MUS 602	0.0	0.0	2.0	0.0	0.0	0.0	8.0	10.0
MUS 604	0.0	0.0	0.0	0.0	12.0	0.0	0.0	12.0
MUS 606	1.0	1.0	0.0	0.0	2.0	0.0	2.0	7.0
MUS 609	0.0	57.0	0.0	39.0	0.0	15.0	0.0	111.0
MUS 638	0.0	0.0	0.0	0.0	0.0	0.0	0.0	12.0
MUS 647	10.0	0.0	6.0	2.0	2.0	4.0	4.0	28.0
MUS 668	4.0	4.0	2.0	4.0	2.0	0.0	0.0	20.0
MUS 679	3.0	1.0	4.0	3.0	4.0	1.0	2.0	20.0
MUS 695	15.0	0.0	0.0	0.0	0.0	0.0	0.0	15.0
MUS 698	3.0	8.0	4.0	4.0	11.0	5.0	6.0	52.0
MUS 699	3.0	0.0	0.0	6.0	0.0	0.0	0.0	9.0

APPLIED	1999	2000	2001	2002	2003	2004	2005	TOTAL
Flute	25	23	23	16	14	28	23	152
Oboe	10	8	4	7	9	8	4	50
Clarinet	24	30	18	7	7	8	9	103
Bassoon	14	6	6	4	2	3	3	38
Saxophone	36	30	32	17.5	18	24	20	177.5
Trumpet	19	20	21	8	10	13	21	112
Horn	15	15	12	12	8	10	10	82
Trombone	35	27	21	18	12	13.5	11	137.5
Euphonium	18	15	12	58.5	4.5	9	6	123
Tuba	14	13	12	9	7	4.5	7	66.5
Violin	20	15	18	11	13	13.5	11.5	102
Viola	9	10	13	3	5	1	3	44
Cello	3	8	6	7	11	8	11	54
Double Bass	7	10	4	5	10	8	9	53
Percussion	28	31	17	17	14	12	18.5	137.5
Piano	49	48	43	29	29	23	19.5	240.5
Voice	165	161	143	89	86	66.5	63.5	774
Guitar	0	0	16	17.5	12.5	16	17	79
Wind Conducting	4	6	4	2	2	4	4	26
Choral Conducting	6	8	3	0	5	4	4	30
MUS 100	10	39	17	28	18	20	9	141

ENSEMBLES	1999	2000	2001	2002	2003	2004	2005	TOTAL
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Marching Band	84	81	106	97	81	112	101	662
Sycamore Singers	21	0	14	17	13	19	14	98
Women's Glee Club	0	19	16	21	14	12	16	98
Basketball Band	0	0	0	0	0	0	0	0
Concert Band	0	18	38	37	26	38	34	191
Masterworks Chorale	53	57	38	52	38	35	36	309
Concert Choir	42	56	25	42	42	43	47	297
Opera Workshop	0	0	15	14	12	9	10	60
Brass Ensembles	9	10	2	1	4	10	0	36
Jazz Combo	8	6	9	16	4	5	10	58
The Piano in Ensemble	1	1	2	2	4	2	1	13
Chamber Singers	16	13	0	0	0	0	0	29
Percussion Ensembles	6	4	4	5	8	4	6	37
Steel Drum Ensemble	9	5	8	8	7	6	4	47
String Ensembles	0	3	1	7	9	12	7	39
Music Theater Performance	15	9	0	0	0	0	0	24
Woodwind Ensembles	5	5	8	6	12	5	5	46
University Symphony	25	23	31	29	29	33	35	205
Symphonic Band	56	62	48	46	56	56	41	365
Symphonic Wind Ensemble	35	35	35	40	35	40	35	255
Jazz Ensemble	9	15	12	14	12	7	15	84

Spring Semester Credit Hour Production

COURSES	2000	2001	2002	2003	2004	2005	TOTAL
MUS 011	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 101	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 101L	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 111	27.0	29.0	27.0	23.0	25.0	33.0	200.0
MUS 112	33.0	34.0	24.0	32.0	27.0	37.0	228.0
MUS 113	52.0	50.0	50.0	52.0	50.0	62.0	384.0
MUS 114	54.0	64.0	46.0	68.0	42.0	68.0	422.0
MUS 150	0.0	0.0	0.0	0.0	0.0	116.0	116.0
MUS 151	100.0	104.0	94.0	90.0	86.0	34.0	626.0
MUS 185	0.0	0.0	0.0	0.0	0.0	3.0	3.0
MUS 186	0.0	0.0	0.0	0.0	0.0	6.0	6.0
MUS 195	12.0	11.0	4.0	6.0	9.0	13.0	68.0
MUS 196	33.0	38.0	36.0	29.0	27.0	40.0	227.0
MUS 202	0.0	0.0	0.0	0.0	0.0	22.0	22.0
MUS 204	26.0	17.0	32.0	18.0	24.0	19.0	152.0
MUS 207	0.0	0.0	0.0	0.0	0.0	57.0	57.0
MUS 212	39.0	27.0	27.0	35.0	30.0	32.0	222.0
MUS 213	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 214	78.0	52.0	52.0	66.0	62.0	54.0	426.0
MUS 222	36.0	60.0	34.0	30.0	26.0	28.0	232.0
MUS 233	441.0	510.0	630.0	501.0	429.0	327.0	3198.0
MUS 260	32.0	24.0	28.0	38.0	0.0	30.0	182.0
MUS 289	11.0	13.0	13.0	11.0	9.0	0.0	93.0
MUS 295	9.0	9.0	5.0	6.0	7.0	7.0	56.0
MUS 296	7.0	4.0	6.0	9.0	10.0	7.0	50.0
MUS 307	24.0	24.0	33.0	0.0	48.0	39.0	201.0
MUS 324	17.0	22.0	19.0	10.0	26.0	26.0	134.0
MUS 325	189.0	336.0	246.0	183.0	255.0	258.0	1686.0
MUS 329	0.0	0.0	0.0	0.0	0.0	69.0	69.0
MUS 330	0.0	0.0	0.0	87.0	123.0	315.0	525.0
MUS 333	177.0	183.0	207.0	243.0	87.0	84.0	1077.0
MUS 334	0.0	0.0	0.0	0.0	42.0	24.0	66.0
MUS 341	132.0	117.0	144.0	123.0	78.0	117.0	711.0
MUS 350	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 350H	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 351	40.0	68.0	46.0	58.0	68.0	52.0	402.0
MUS 379	5.0	7.0	3.0	12.0	11.0	11.0	54.0
MUS 382	0.0	24.0	22.0	30.0	30.0	28.0	134.0
MUS 391	26.0	20.0	2.0	12.0	15.0	18.0	101.0
MUS 392	14.0	46.0	24.0	40.0	45.0	72.0	281.0
MUS 394	18.0	24.0	14.0	16.0	0.0	0.0	92.0
MUS 395	0.0	0.0	0.0	0.0	0.0	0.0	1.0
MUS 396	2.0	0.0	2.0	0.0	2.0	0.0	10.0
MUS 405	9.0	0.0	9.0	0.0	12.0	0.0	30.0

MUS 406	0.0	21.0	0.0	15.0	0.0	0.0	51.0
MUS 410	0.0	0.0	0.0	2.0	0.0	4.0	10.0
MUS 411	0.0	0.0	0.0	0.0	8.0	0.0	8.0
MUS 415	0.0	6.0	10.0	12.0	0.0	0.0	28.0
MUS 418	34.0	52.0	42.0	56.0	30.0	54.0	310.0
MUS 420	11.0	17.0	13.0	15.0	15.0	15.0	99.0
MUS 421	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 422	0.0	0.0	0.0	0.0	0.0	0.0	9.0
MUS 423	11.0	9.0	18.0	20.0	16.0	20.0	107.0
MUS 424	0.0	0.0	0.0	0.0	0.0	0.0	16.0
MUS 425	45.0	66.0	0.0	24.0	0.0	0.0	135.0
MUS 427	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 429	0.0	2.0	0.0	0.0	12.0	0.0	14.0
MUS 430	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 431	8.0	0.0	10.0	17.0	13.0	17.0	76.0
MUS 435	0.0	0.0	0.0	0.0	18.0	0.0	33.0
MUS 444	0.0	6.0	0.0	6.0	0.0	0.0	30.0
MUS 446	3.0	0.0	6.0	0.0	15.0	0.0	24.0
MUS 448	24.0	9.0	9.0	12.0	9.0	15.0	84.0
MUS 449	0.0	0.0	0.0	0.0	0.0	10.0	10.0
MUS 454	15.0	0.0	9.0	0.0	3.0	0.0	27.0
MUS 456	0.0	0.0	0.0	3.0	0.0	12.0	33.0
MUS 458	3.0	0.0	12.0	0.0	0.0	9.0	24.0
MUS 460	0.0	0.0	2.0	0.0	2.0	0.0	4.0
MUS 461	0.0	0.0	8.0	0.0	0.0	0.0	8.0
MUS 462	0.0	0.0	2.0	0.0	0.0	0.0	2.0
MUS 468	2.0	4.0	6.0	1.0	3.0	0.0	17.0
MUS 479	6.0	5.0	7.0	2.0	8.0	12.0	47.0
MUS 479H	0.0	0.0	0.0	0.0	0.0	1.0	1.0
MUS 486	4.0	0.0	0.0	0.0	0.0	0.0	4.0
MUS 487	0.0	2.0	0.0	0.0	0.0	0.0	2.0
MUS 495	0.0	0.0	0.0	0.0	110.0	55.0	165.0
MUS 496	0.0	0.0	0.0	0.0	10.0	5.0	15.0
MUS 498	14.0	2.0	2.0	5.0	7.0	9.0	63.0
MUS 499	12.0	6.0	12.0	12.0	8.0	6.0	74.0
MUS 505	9.0	0.0	6.0	0.0	3.0	0.0	18.0
MUS 506	0.0	12.0	0.0	6.0	0.0	0.0	24.0
MUS 510	0.0	4.0	0.0	0.0	0.0	0.0	6.0
MUS 511	0.0	0.0	0.0	0.0	4.0	0.0	4.0
MUS 517	3.0	6.0	2.0	3.0	1.0	0.0	16.0
MUS 518	0.0	2.0	0.0	0.0	0.0	2.0	4.0
MUS 519	0.0	1.0	1.0	3.0	1.0	1.0	10.0
MUS 523	0.0	1.0	1.0	0.0	1.0	1.0	4.0
MUS 529	0.0	10.0	0.0	0.0	8.0	0.0	18.0
MUS 531	0.0	0.0	0.0	4.0	4.0	0.0	8.0
MUS 535	0.0	0.0	0.0	0.0	12.0	0.0	21.0
MUS 544	0.0	9.0	0.0	15.0	0.0	0.0	27.0
MUS 546	3.0	0.0	12.0	0.0	6.0	0.0	21.0

MUS 548	9.0	0.0	6.0	0.0	3.0	0.0	18.0
MUS 549	0.0	0.0	0.0	0.0	0.0	12.0	12.0
MUS 554	3.0	0.0	9.0	0.0	3.0	0.0	15.0
MUS 555	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 556	0.0	21.0	0.0	12.0	0.0	9.0	42.0
MUS 558	9.0	0.0	3.0	0.0	0.0	9.0	21.0
MUS 560	8.0	0.0	4.0	0.0	2.0	0.0	14.0
MUS 561	0.0	0.0	4.0	0.0	0.0	0.0	4.0
MUS 600	2.0	0.0	0.0	0.0	0.0	3.0	5.0
MUS 602	0.0	0.0	0.0	6.0	2.0	0.0	8.0
MUS 604	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 605	0.0	12.0	0.0	0.0	6.0	0.0	18.0
MUS 606	0.0	0.0	0.0	0.0	1.0	2.0	4.0
MUS 607	0.0	0.0	15.0	0.0	0.0	0.0	15.0
MUS 609	0.0	0.0	0.0	0.0	0.0	0.0	27.0
MUS 620	0.0	9.0	0.0	3.0	0.0	6.0	24.0
MUS 634	0.0	0.0	0.0	0.0	5.0	4.0	9.0
MUS 638	18.0	0.0	0.0	9.0	0.0	0.0	27.0
MUS 664	0.0	0.0	0.0	8.0	0.0	0.0	8.0
MUS 668	4.0	4.0	2.0	6.0	0.0	0.0	21.0
MUS 679	6.0	9.0	9.0	2.0	10.0	1.0	42.0
MUS 680	0.0	0.0	0.0	0.0	10.0	0.0	18.0
MUS 695	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 698	5.0	11.0	11.0	7.0	15.0	3.0	54.0
MUS 699	3.0	6.0	0.0	0.0	0.0	0.0	15.0

APPLIED MUSIC	2000	2001	2002	2003	2004	2005	TOTAL
Flute	18	12	9	12.5	14	22	87.5
Oboe	11	4	10	4	9	10	48
Clarinet	20	21	11	7.5	7	11	77.5
Bassoon	8	6	3.5	3	2	3	25.5
Saxophone	21	31	17	27	24	14	134
Trumpet	16	17	9	12.5	15	16.5	86
Horn	10	16	8	7	8	8	57
Trombone	31	27	10	15.5	14.5	12	110
Euphonium	13	11	5	6	8.5	6	49.5
Tuba	12	12	5	11	8	5.5	53.5
Violin	23	30	18	10	12	16.5	109.5
Viola	7	8	17	7	4	4	47
Cello	5	7	3	7.5	10	11	43.5
Double Bass	9	10	2	4	7	8.5	40.5
Percussion	26	16	18	13	13	14	100
Piano	50	43	31	26	26.5	20	196.5
Voice	133	155	86.5	91	73	59.5	598
Guitar	0	0	15.5	17	12.5	17	62
Wind Conducting	6	5	4	2	2	4	23
Choral Conducting	0	10	3	0	5	1	19
MUS 100	0	2	8	3	4	1	18

ENSEMBLES	2000	2001	2002	2003	2004	2005	TOTAL
Marching Band	0	0	0	0	0	0	0
Sycamore Singers	15	0	12	12	14	16	69
Women's Glee Club	0	18	17	21	16	11	83
Basketball Band	44	46	62	55	66	63	336
Concert Band	20	30	26	26	27	30	159
Masterworks Chorale	32	29	23	32	31	20	167
Concert Choir	43	48	33	42	37	37	240
Opera Workshop	15	0	0	12	0	0	27
Brass Ensembles	11	16	5	3	4	4	43
Jazz Combos	4	12	13	16	6	5	56
The Piano in Ensemble	6	2	1	3	2	0	14
Chamber Singers	0	0	0	0	0	0	0
Percussion Ensembles	5	0	2	5	8	5	25
Steel Drum Ensemble	5	0	10	6	5	5	31
String Ensembles	0	2	3	11	9	13	38
Music Theater Performance	0	0	14	0	0	0	14
Woodwind Ensembles	5	7	11	16	7	7	53
University Orchestra	26	31	37	27	28	39	188
Symphonic Band	51	43	40	39	45	50	268
Symphonic Wind Ensemble	29	38	36	33	36	38	210
Jazz Ensemble	13	17	11	13	9	11	74

Summer II Credit Hour Production

COURSES	1999	2000	2001	2002	2003	2004	2005	TOTAL
MUS 011	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
MUS 100T	0.0	2.0	0.0	0.0	0.0	0.0	0.0	3.0
MUS 204	0.0	0.0	0.0	0.0	0.0	0.0	0.0	6.0
MUS 233	0.0	24.0	24.0	0.0	3.0	0.0	0.0	114.0
MUS 295	0.0	0.0	0.0	0.0	1.0	0.0	0.0	1.0
MUS 330	0.0	0.0	0.0	0.0	57.0	48.0	21.0	126.0
MUS 341	0.0	33.0	0.0	0.0	0.0	0.0	0.0	33.0
MUS 403	0.0	2.0	0.0	0.0	0.0	0.0	0.0	5.0
MUS 414	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2.0
MUS 431	0.0	0.0	0.0	0.0	0.0	7.0	0.0	7.0
MUS 498	0.0	0.0	0.0	0.0	1.0	4.0	0.0	5.0
MUS 499	0.0	0.0	12.0	0.0	0.0	0.0	0.0	12.0
MUS 503	0.0	1.0	0.0	0.0	0.0	0.0	0.0	12.0
MUS 514	0.0	0.0	0.0	0.0	0.0	0.0	0.0	5.0
MUS 600T	0.0	0.0	0.0	0.0	1.0	0.0	0.0	1.0
MUS 610	0.0	33.0	18.0	0.0	0.0	0.0	0.0	51.0
MUS 634	0.0	0.0	0.0	0.0	8.0	4.0	0.0	12.0
MUS 636	13.0	0.0	0.0	0.0	0.0	0.0	0.0	21.0
MUS 698	0.0	0.0	8.0	0.0	5.0	1.0	0.0	37.0

APPLIED	1999	2000	2001	2002	2003	2004	2005	TOTAL
Bassoon	0	0	0	0	0	0	1	1
Trombone	0	0	0	0	0	0	1	1
Euphonium	0	0	0	0	0	1	0	1
Viola	0	0	0	0	1	0	0	1
Piano	0	0	0	0	3	3	0	6
Voice	10	3	3	5	6	7	7	41
Choral Conducting	0	0	4	0	0	0	6	10

2008-2009 HEADS Data Survey Printable Version**GENERAL INFORMATION**

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM	<u>Randy Mitchell</u>
Title of Music Executive/Representative to NASM	<u>Interim Chairperson</u>
Name of Institution (please do not abbreviate)	<u>Indiana State University</u>
Name of Unit (please use full designation)	<u>Department of Music</u>
Street Address and/or P.O. Box	<u>Indiana State University</u>
City	<u>Terre Haute</u>
State	<u>Indiana</u>
Zip Code	<u>47809</u> Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	<u>812-237-2768</u> ext. _____ Please enter in the following format: 703-123-4567 ext. 123
Facsimile	<u>812-237-3009</u> Please enter in the following format: 703-123-4567
E-Mail	<u>mitchell1@indstate.edu</u>

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by Institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input checked="" type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input checked="" type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2008? Include only local campus, not system-w enrollment. (Please check only one.)

- | | |
|---|--|
| <input checked="" type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |
| <input checked="" type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|---|---|
| <input type="radio"/> a. Associate Degree | <input checked="" type="radio"/> c. Master's Degree |
| <input type="radio"/> b. Baccalaureate Degree | <input type="radio"/> d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> d. Post-Master's Degree (Not Doctoral) |
| <input type="radio"/> b. Baccalaureate Degree | <input checked="" type="radio"/> e. Doctoral Degree |
| <input type="radio"/> c. Master's Degree | |

5. Is your Institution an accredited member of NASM? (Please check only one.)

- | | |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

6. Is your Institution involved with either of the following during the 2008-2009 academic year? (Check all that apply. If your institution is not in either, please leave blank.)

- | | |
|---|---|
| <input type="checkbox"/> a. Building a new music facility | <input type="checkbox"/> b. Renovating the music facility |
|---|---|

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2008	(b) Music Major Enrollment Fall 2008	(c) Number of Degrees Awarded to Music Majors July 1, 2007 - June 30, 2008
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
Brass			
Horn	_____	_____	_____
Trumpet	_____ 1	_____ 1	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____ 1	_____
Composition	_____	_____ 4	_____
Guitar	_____	_____ 1	_____ 1
Harp	_____	_____	_____
History/Literature	_____	_____ 1	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____ 1	_____
Piano/Harpsichord	_____ 1	_____ 2	_____
Piano Pedagogy	_____	_____	_____
Sacred Music	_____	_____	_____
Strings			
Violin	_____	_____ 1	_____
Viola	_____	_____	_____
Cello	_____	_____ 1	_____ 1
Double Bass	_____	_____	_____
Theory	_____	_____ 2	_____
Theory/Composition	_____	_____	_____
Voice - Female			
Soprano	_____ 1	_____ 4	_____
Alto	_____	_____ 3	_____
Voice - Male			
Tenor	_____ 1	_____ 2	_____
Bass	_____	_____ 1	_____
Woodwinds			
Flute	_____ 1	_____ 5	_____
Oboe	_____	_____	_____
Clarinet	_____ 2	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____

Total (Section II.B.1)

only) _____ 7 _____ 30 _____ 2

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education

Choral	_____	_____	_____
	6	49	7
Instrumental	_____	_____	_____
	7	69	10
General	_____	_____	_____
Music Therapy	_____	_____	_____
Music/Business Arts Administration	_____	_____	_____
	3	48	12
Music/Engineering	_____	_____	_____
Musical Theatre	_____	_____	_____
Other (please specify):	_____	_____	_____
Music/Bus Merchandise	_____	_____	_____
	1	4	1
Other (please specify):	_____	_____	_____
Total (Section II.B.2 only)	_____	_____	_____
	17	170	30

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	_____
		21	2
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.3 only)	_____	_____	_____
		21	2

Section ILC: MASTER'S DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2008	(b) Music Major Enrollment Fall 2008	(c) Number of Degrees Awarded to Music Majors July 1, 2007 - June 30, 2008
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	1	_____
Conducting	_____	4	1
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	1
Instrumental	_____	1	1
General	_____	1	_____
Music History/Musicology	_____	1	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	1
Piano	_____	2	1
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	1
Theory	_____	1	_____
<i>Voice - Female</i>			
Soprano	_____	2	3
Alto	_____	1	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	1	_____

Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	1
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.1 only)	_____	15	10

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only number of major students enrolled in music degree programs.)

General Master's in Music	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.2 only)	_____	_____	_____

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

The grand total music major enrollment figures are derived by adding the answers from sections II.A, II.B, II.C, and II.D. You do not have to enter the figures if they have been completed for you.

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2008	(b) Music Major Enrollment Fall 2008	(c) Number of Degrees Awarded to Music Majors July 1, 2007 - June 30, 2008
Grand Total	<u>24</u>	<u>236</u>	<u>44</u>

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other Race/Unk
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
Associate Degrees:													
Professional													
Liberal Arts													
Baccalaureate Degrees:													
Professional	6	4	1				1	1	106	80	1	2	
Liberal Arts				1					13	5			
Master's Degrees:													
Specific		1							3	6	2	3	
General													
Doctoral Degrees:													
Specific													
General													
Total:	6	5	1	1			1	1	122	91	3	5	

Section III: TOTAL INSTRUCTIONAL SERVICE (IN SEMESTER CREDIT OR QUARTER HCFor more information about completing this section, please [click here](#).

A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2008-2009 academic year (excluding summer) by non-music major students?

Quarter Hours	(a)	OR	Semester Hours	(b)
	_____			1738

B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2008-2009 academic year (excluding summer) by music major students?

Quarter Hours	(a)	OR	Semester Hours	(b)
	_____			5616

C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2008-2009 academic year (excluding summer)

Quarter Hours	(a)	OR	Semester Hours	(b)
	_____			7354

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2008-2009 academic year (excluding summer)?

_____ 800 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. FULL TIME FACULTY: 2008-2009 DATA ONLY

For more information about completing this section, please [click here](#).

1. Full-Time Faculty: Male (2008-2009 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating ins receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	# w/ TENURE
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Full Professors	4	4								4	\$ 61964	\$ 82400	\$ 272033	4
Associate Professors	6	5	1						2	4	\$ 53052	\$ 60005	\$ 333084	5
Assistant Professors	3	3						1	1	1	\$ 45275	\$ 53045	\$ 148790	0
Instructors	2	1	1					2			\$ 25750	\$ 42000	\$ 67750	5
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	15	13	2					3	3	9			\$ 821657	9

If a tenure system does not exist, check here:

2. Full-Time Faculty: Female (2008-2009 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating ins receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	# w/ TENURE
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Full Professors	2	2								2	\$ 62747	\$ 63809	\$ 126556	2

Associate Professors	3	3								3	\$ 52508	\$ 59079	\$ 168976	2
Assistant Professors	0										\$	\$	\$	
Instructors	1		1						1		\$ 35000	\$ 35000	\$ 35000	3
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Total	6	5	1					1		5			\$ 330532	5

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other Race/Unl
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
	Full Professors	1								3	2		
Associate Professors									6	3			
Assistant Professors									3				
Instructors									2	1			
Lecturers													
Unranked													
Visiting													
Total	1								14	6			

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF**B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY**For more information about completing this section, please [click here](#).**1. Part-Time Music Instruction: Male**Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salary
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	10	7.82	\$ 171,243
iii. Graduate Teaching Assistants/Associates			\$

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salary
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	9	6.24	\$ 160,074
iii. Graduate Teaching Assistants/Associates			\$

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please! Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

* For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage (k)	HIGHEST Individual Hourly Wage (l)	AVERAGE Hourly Wage (m)	# w/ Tenure
	Number (a)	Doct. (b)	Mast. (c)	Bacc. (d)	Assoc. (e)	Cert. or Dipl. (f)	No Deg. (g)	1-4 yrs. (h)	5-9 yrs. (i)	10+ yrs. (j)				
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Associate Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Instructors	15	3	12	_____	_____	_____	_____	6	4	5	\$ 38.19	\$ 44	\$ 41.1	0
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Total	15	3	12	_____	_____	_____	_____	6	4	5			\$ 41.1	0

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES**A. MUSIC EXECUTIVE**

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 3 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)
- | | |
|--|-------------|
| a. Teaching | _____ 25 % |
| b. Research/Creative Activities | _____ 5 % |
| c. Administrative Matters | _____ 62 % |
| d. Service (to professional organizations and community) | _____ 5 % |
| e. Fundraising | _____ 3 % |
| TOTAL (Must Equal 100%) | _____ 100 % |
6. What is the music executive's title? Interim chairperson
7. What is the music executive's salary for 2008-2009?
(exclusive of benefits) \$ 64922
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure all individuals are counted only once.

1. Does your institution have assistant or associate music executives?

No Yes

If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a) Assistant Chairperson (b) _____ (c) _____
 (d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)
a. Teaching	<u>65</u> %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>5</u> %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>25</u> %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	<u>5</u> %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	100 %	_____ %	_____ %	_____ %	_____ %

4. What are the assistant or associate music executives' salaries for 2008-2009 (exclusive of benefits)?

(a) \$ 57389 (b) \$ _____ (c) \$ _____
 (d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months are the assistant or associate executives' salaries based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES**C. OTHER PERSONNEL ASSIGNMENTS (including student help)**

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 3.5 F.T.E. Uni
- b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ _____ 89168

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?

Branch Music Library _____ 1 F.T.E. Uni

Main Library _____ F.T.E. Uni

Other Library _____ F.T.E. Uni

- b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ _____ 26773

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 1 F.T.E. Uni
- b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ _____ 40766

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _____ 1 F.T.E. Uni
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ _____ 41697

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGETFor more information about completing this section, please [click here](#).

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2008-2009 academic year)	BUDGET 2008-2009	N/A
a. Faculty and Professional Travel (to meetings, etc.)	\$ <u>15000</u>	
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ <u>104188</u>	
c. Guest Artists	\$ <u>31000</u>	
d. Instructional Supplies	\$ <u>4000</u>	
e. Library (collection development other than performance materials)	\$ <u> </u>	<input checked="" type="checkbox"/>
f. Library (performance scores and parts only)	\$ <u>5250</u>	
g. Office Supplies	\$ <u>5375</u>	
h. Operating Services	\$ <u>14000</u>	
i. Postage	\$ <u>7900</u>	
j. Printing/Duplication	\$ <u>9000</u>	
k. Public Relations and Fundraising	\$ <u>2500</u>	
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>8000</u>	
m. Student Recruitment	\$ <u>1900</u>	
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <u>6000</u>	
o. Student Wages	\$ <u>126456</u>	
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>24623</u>	
q. Technology Services (electronic media, software, fees, etc.)	\$ <u>5174</u>	
r. Telephone/Fax/Electronic Communications	\$ <u>15841</u>	
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ <u>322264</u>	
t. All Other Expenses	\$ <u>45000</u>	
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ <u>753471</u>	

Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 454369.

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2008-2009

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 302,088

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please [click here](#).

		2008-2009 Academic Year	
1.	Equipment		
	a. Purchases	\$ <u>25000</u>	N/E
	b. Leases and Rentals	\$ <u>—</u>	<input checked="" type="checkbox"/>
	c. Repairs	\$ <u>3000</u>	
2.	Building		
	a. Renovation and Repair	\$ _____	<input type="checkbox"/>
	b. Leases and Rentals	\$ _____	<input checked="" type="checkbox"/>
	c. New Construction (Please describe below)	\$ _____	<input checked="" type="checkbox"/>

TOTAL EQUIPMENT AND BUILDING BUDGET
 (Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

\$ 28000

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUS 2008-2009

For more information about completing this section, please [click here](#).

		Income	E
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$	2500	<input checked="" type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$		<input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$	11418	<input checked="" type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$	5699	<input checked="" type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$	14000	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$		<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$	26436	<input checked="" type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$	31699	<input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT (Total of VI.E. 1. through 8. above)	\$	91752	

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please [click here](#).

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities.

\$ 789606 (

2007-2008 HEADS Data Survey Printable Version

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede this section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2007-2008 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	Randy Mitchell
Title of Music Executive/Representative to NASM	Interim Chairperson
Name of Institution (please do not abbreviate)	Indiana State University
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	Indiana State University
City	Terre Haute
State	Indiana
Zip Code	47809 Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	812-237-2768 ext. _____ Please enter in the following format: 703-123-4567 ext. 123
Facsimile	812-237-3009 Please enter in the following format: 703-123-4567
E-Mail	mitchell1@indstate.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby APPROVE release of the data in the matter outlined above.
- I DO NOT APPROVE release of the data in the matter outlined above.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input checked="" type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input checked="" type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2007? Include only local campus, not system-w enrollment. (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input checked="" type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |
| <input type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|---|---|
| <input type="radio"/> a. Associate Degree | <input checked="" type="radio"/> c. Master's Degree |
| <input type="radio"/> b. Baccalaureate Degree | <input type="radio"/> d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> d. Post-Master's Degree (Not Doctoral) |
| <input type="radio"/> b. Baccalaureate Degree | <input checked="" type="radio"/> e. Doctoral Degree |
| <input type="radio"/> c. Master's Degree | |

5. Is your institution an accredited member of NASM? (Please check only one.)

- | | |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

6. Is your institution involved with either of the following during the 2007-2008 academic year? (Check all that apply. If your institution is not in either, please leave blank.)

- | | |
|---|---|
| <input type="checkbox"/> a. Building a new music facility | <input type="checkbox"/> b. Renovating the music facility |
|---|---|

Section II.B: BACCALAUREATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree p

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a mus (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all thr courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) en only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2006 through June 30, 2007.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place instit appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Plea to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2007	(b) Music Major Enrollment Fall 2007	(c) Number of Degrees Awarded to Music Majors July 1, 2006 - June 30, 2007
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
Brass			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	1	1
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	2	_____
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	1	_____
Piano/Harpsichord	2	2	_____
Piano Pedagogy	_____	_____	_____
Sacred Music	_____	_____	_____
Strings			
Violin	_____	2	_____
Viola	_____	_____	_____
Cello	_____	3	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
Voice - Female			
Soprano	_____	2	_____

Alto		1	
Voice - Male			
Tenor		2	
Bass		3	
Woodwinds			
Flute		5	1
Oboe			
Clarinet	2		
Bassoon			
Saxophone			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.1 only)	4	24	2

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	14	45	4
Instrumental	14	79	13
General			
Music Therapy			
Music/Business Arts Administration	5	62	5
Music/Engineering			
Musical Theatre			
Other (please specify):	<u>Music Business-Merchandising</u>	2	6
Other (please specify):			
Total (Section II.B.2 only)	35	192	25

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	2	7	2
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)	2	7	2

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree p

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a mus (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all thr courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) en only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2006 through June 30, 2007.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place instit appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Plea to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2007	(b) Music Major Enrollment Fall 2007	(c) Number of Degrees Awarded to Music Majors July 1, 2006 - June 30, 2007
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	1	1
Conducting	_____	3	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	4	2	_____
Instrumental	_____	4	_____
General	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	1	_____

Piano			
Sacred Music			
Strings			
Violin			
Viola			
Cello			
Double Bass		1	
Theory	1	2	
Voice - Female			
Soprano	3	3	
Alto		2	
Voice - Male			
Tenor			
Bass			
Woodwinds			
Flute		1	
Oboe			
Clarinet			
Bassoon			
Saxophone		1	
Other (please specify):			
Other (please specify):			
Total (Section II.C.1 only)	8	21	1

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only number of major students enrolled in music degree programs.)

General Master's in Music			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.C.2 only)			

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT**INSTRUCTIONS**

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2006 through June 30, 2007 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C. You do not have to enter the figure; it has been completed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2007	(b) Music Major Enrollment Fall 2007	(c) Number of Degrees Awarded to Music Majors July 1, 2006 - June 30, 2007
Grand Total	<u>49</u>	<u>244</u>	<u>30</u>

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		O Race | Unl
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
Associate Degrees:													
Professional													
Liberal Arts													
Baccalaureate Degrees:													
Professional	4	4					1	1	120	90	2	1	
Liberal Arts													
Master's Degrees:													
Specific		1							8	8	1	3	
General													
Doctoral Degrees:													
Specific													
General													
Total:	4	5	0	0			1	1	128	98	3	4	

Females

Section III: TOTAL INSTRUCTIONAL SERVICE (IN SEMESTER CREDIT OR QUARTER HOUR CREDIT) INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the data information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown, your registrar may be able to provide them. If not, multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than II.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please exclude summer sessions from all calculations in this section.

- A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2007-2008 academic year (excluding summer) by non-music major students? (Please answer only one.) EXAMPLE: If your unit offers three courses to non-majors worth three credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 3 x 12).

	(a)	OR		(b)	
Quarter Hours	_____		Semester Hours	_____	1656

- B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2007-2008 academic year (excluding summer) by music major students? (Please answer only one.) EXAMPLE: If your unit has twenty-five full-time music majors each taking three credits of music courses during the academic year, the answer would be 300 (25 x 12).

	(a)	OR		(b)	
Quarter Hours	_____		Semester Hours	_____	4430

- C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2007-2008 academic year (excluding summer) is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.

	(a)	OR		(b)	
Quarter Hours	_____		Semester Hours	_____	6086

- D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2007-2008 academic year (excluding summer)? Please approximate this figure if you do not have access to an exact answer. This figure cannot be smaller than II.E.b.

_____ 450 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL TIME FACULTY: 2007-2008 DATA ONLY**INSTRUCTIONS**

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be used in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Section IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V of the survey (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHES. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2007-2008 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2007-2008 academic year only. In order for HEADS to utilize the data, lowest, high total salary expenditure figures must be filled in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided.

1. Full-Time Faculty: Male (2007-2008 Data Only)

(Please read detailed [instructions](#) above before completing this section.)

We are unable to provide faculty data by gender and are providing combined faculty data.

Check here, if appropriate: This is recorded in the "Full-Time Faculty: Male" chart only.

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for m administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating ins receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution			LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	# W Tenure	
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.					10+ yrs.
	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 17886	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Full Professors	3	3								3	\$ 60919	\$ 77214	\$ 201134	3
Associate Professors	6	5	1					1	1	4	\$ 51507	\$ 60159	\$ 330462	5
Assistant Professors	6	5	1					3	2	1	\$ 43505	\$ 53059	\$ 288400	2
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total ¹	15	13	2					4	3	8			\$ 820016	10

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2007-2008 Data Only)
 (Please read detailed instructions above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for m administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating ins receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution		
-----------------------	-----------------------	--	--	--	--	--	----------------------------------	--	--

	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	#
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 17886	1
Full Professors	2	2								2	\$ 60919	\$ 61951	\$ 122870	2
Associate Professors	2	2							1	1	\$ 50979	\$ 57387	\$ 108337	2
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	4	4						1	3				\$ 231207	4

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other Race/Unl	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female		
Full Professors									3	2				Female
Associate Professors	1								5	3				
Assistant Professors									6					
Instructors														
Lecturers														
Unranked														
Visiting														
Total	1								14	5				

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- i. **WITH FACULTY STATUS**
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform at duties for which the individual receives salaries and wages.
- ii. **ADJUNCT FACULTY AND TEACHING ASSOCIATES**
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- iii. **GRADUATE TEACHING ASSISTANTS AND ASSOCIATES**
Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system

In column (a), please record the number of individuals. In column (b), please record the full-time equivalence of the individuals in column (a) based on institutional definition of full-time equivalence. (Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees). To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by definition of a full teaching load at your institution. In column (c), please provide the total salary figure for all individuals in column (a).

In this section, please include only those part-time instructors who teach courses related to the degree programs at your institution. Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the instructions before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Tot Sala
i. With Faculty Status	1	1	\$ 25,383
ii. Adjunct Faculty and Teaching Associates	9	8.8	\$ 165,156

iii. Graduate Teaching Assistants/Associates 4 1.5 \$ 5250

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Tot Sala
I. With Faculty Status	<u>1</u>	<u>1</u>	\$ <u>30772</u>
ii. Adjunct Faculty and Teaching Associates	<u>10</u>	<u>7.6</u>	\$ <u>132219</u>
iii. Graduate Teaching Assistants/Associates	<u>2</u>	<u>1</u>	\$ <u>3500</u>

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please! Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

* PLEASE NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour/semester/quarter-hour basis.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	of tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Associate Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Instructors	15	3	12	_____	_____	_____	_____	6	5	4	\$ 37	\$ 42	\$ 39.5	0
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	
Total	15	3	12	_____	_____	_____	_____	6	5	4			\$ 39.5	0

Reminder

● Do not include full-time faculty salaries in this chart (see section IV.A. for full-time faculty)

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES**A. MUSIC EXECUTIVE**

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 3 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)
- | | |
|--|-------------|
| a. Teaching | _____ 25 % |
| b. Research/Creative Activities | _____ 5 % |
| c. Administrative Matters | _____ 70 % |
| d. Service (to professional organizations and community) | _____ 5 % |
| e. Fundraising | _____ 5 % |
| TOTAL (Must Equal 100%) | _____ 110 % |
6. What is the music executive's title? Interim Chairperson
7. What is the music executive's salary for 2007-2008?
(exclusive of benefits) \$ 63031
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrative music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure all individuals are counted only once.

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 reporting each individual separately. **Do not include clerical/secretarial/administrative staff in this category.**

1. Does your institution have assistant or associate music executives? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a) Assistant Chairperson (b) _____ (c) _____
 (d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)
a. Teaching	<u>75</u> %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>25</u> %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	<u>100</u> %	_____ %	_____ %	_____ %	_____ %

4. What are the assistant or associate music executives' salaries for 2007-2008 (exclusive of benefits)?

(a) \$ 55717 (b) \$ _____ (c) \$ _____
 (d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months are the assistant or associate executives' salaries based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES**C. OTHER PERSONNEL ASSIGNMENTS (including student help)**

DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be used by the HEADS system.

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? 3.5 F.T.E. Uni
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ 86571

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)
- Branch Music Library 1 F.T.E. Uni
- Main Library F.T.E. Uni
- Other Library F.T.E. Uni
- b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ 25993

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? 1 F.T.E. Uni
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ 39579

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) This section should include admissions staff, and all other staff not accounted for. 1 F.T.E. Uni
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ 40483

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

This section seeks information on the budget of the music unit for the fiscal year related to the 2007-2008 academic year. Please use the categories provided appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the questionnaire. Budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a check in the N/I column.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not include personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2007-2008 academic year)	BUDGET 2007-2008
a. Faculty and Professional Travel (to meetings, etc.)	\$ 12,600
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ 36,000
c. Guest Artists	\$ 38,500
d. Instructional Supplies	\$ 15,000
e. Library (collection development other than performance materials)	\$ 1,050
f. Library (performance scores and parts only)	\$ 5250
g. Office Supplies	\$ 5375
h. Operating Services	\$ 14,000
i. Postage	\$ 7,900
j. Printing/Duplication	\$ 9,000
k. Public Relations and Fundraising	\$ 26,985
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ 8,000
m. Student Recruitment	\$ 4,000
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ 6,000
o. Student Wages	\$ 12,228
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ 14,123
q. Technology Services (electronic media, software, fees, etc.)	\$ 4,000
r. Telephone/Fax/Electronic Communications	\$ 17,800
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ 301,393
t. All Other Expenses	\$ 60,000
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ 574,914

Section VI.B: BENEFITS

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the Institution.

\$ 513956 :

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2007-2008

(\ This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 2,813,697

Section VI.D: EQUIPMENT AND BUILDING BUDGET

2007-2008
Academic Year NJ

- | | | |
|---|--|--|
| <p>1. Equipment</p> <p>a. Purchases</p> <p>b. Leases and Rentals</p> <p>c. Repairs</p> | <p>\$ <u>51,500</u></p> <p>\$ _____</p> <p>\$ <u>8,000</u></p> | <p></p> <p><input checked="" type="checkbox"/></p> <p><input checked="" type="checkbox"/></p> |
| <p>2. Building</p> <p>a. Renovation and Repair</p> <p>b. Leases and Rentals</p> <p>c. New Construction (Please describe below)</p> | <p>\$ _____</p> <p>\$ _____</p> <p>\$ <u>—</u></p> | <p><input checked="" type="checkbox"/></p> <p><input checked="" type="checkbox"/></p> <p><input checked="" type="checkbox"/></p> |

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

\$ 59,500 59

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT 2007-2008

This section seeks information on several specific types of income/endowment sources of the music unit for the fiscal year related to the 2007-2008 academic year. Please use the categories provided as appropriate. Include only budgeted income/endowment expected during the fiscal year in question. For example, a three-year grant from a state arts agency would be recorded as including only that amount allocated in the 2007-2008 fiscal year.

Note: It is not intended that the total income/endowment of the music unit will be accounted for in this Section; only income/endowment from the following categories should be included.

The figures should include only income/endowment derived specifically for the music unit.

		Income	E
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____	3829	<input checked="" type="radio"/> <input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____	9000	<input checked="" type="radio"/> <input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____	8969	<input checked="" type="radio"/> <input type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____	17500	<input checked="" type="radio"/> <input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____		<input type="radio"/> <input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____		<input type="radio"/> <input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____	25328	<input checked="" type="radio"/> <input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____	33000	<input type="radio"/> <input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT (Total of VI.E. 1. through 8. above)	\$ _____	97626	

Section VI.F: TOTAL ENDOWMENT

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities.

\$ 759,701.

2006-2007 HEADS Data Survey Printable Version

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede this section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2006-2007 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	Randy Mitchell
Title of Music Executive/Representative to NASM	Interim Chairperson
Name of Institution (please do not abbreviate)	Indiana State University
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	Seventh and Chestnut Streets
City	Terre Haute
State	Indiana
Zip Code	47809 Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	812-237-2768 ext. _____ Please enter in the following format: 703-123-4567 ext. 123
Facsimile	812-237-3009 Please enter in the following format: 703-123-4567
E-Mail	mitchell1@indstate.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby APPROVE release of the data in the matter outlined above.
- I DO NOT APPROVE release of the data in the matter outlined above.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input checked="" type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2006? Include only local campus, not system-w enrollment. (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input checked="" type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |
| <input type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|---|---|
| <input type="radio"/> a. Associate Degree | <input checked="" type="radio"/> c. Master's Degree |
| <input type="radio"/> b. Baccalaureate Degree | <input type="radio"/> d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> d. Post-Master's Degree (Not Doctoral) |
| <input type="radio"/> b. Baccalaureate Degree | <input checked="" type="radio"/> e. Doctoral Degree |
| <input type="radio"/> c. Master's Degree | |

5. Is your institution an accredited member of NASM? (Please check only one.)

- | | |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

6. Is your institution involved with either of the following during the 2006-2007 academic year? (Check all that apply. If your institution is not involved, please leave blank.)

- | | |
|---|---|
| <input type="checkbox"/> a. Building a new music facility | <input type="checkbox"/> b. Renovating the music facility |
|---|---|

Section II.B: BACCALAUREATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree p

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a mus (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all thr courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) en only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place instit appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Plea to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degress Awarded to Music Majors July 1, 2005 - June 30, 2006
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
Brass			
Horn	_____	1	_____
Trumpet	_____	1	_____
Trombone	_____	1	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	1	_____
Piano/Harpsichord	_____	_____	_____
Piano Pedagogy	_____	1	_____
Sacred Music	_____	_____	_____
Strings			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	1	1
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
Voice - Female			
Soprano	_____	3	1

Alto			
Voice - Male			
Tenor		1	
Bass			
Woodwinds			
Flute		1	1
Oboe		1	1
Clarinet			
Bassoon			
Saxophone			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.1 only)		12	4

2. Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field
(Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	4	38	3
Instrumental	2	104	15
General	3		
Music Therapy			
Music/Business Arts Administration	3	57	2
Music/Engineering			
Musical Theatre			
Other (please specify):			
Other (please specify):			
Total (Section II.B.2 only)	12	199	20

3. Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)
(Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree		10	1
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)		10	1

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree p

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a mus (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all thr courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) en only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place instit appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Plea to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
Brass			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	1	_____
Conducting	2	2	2
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
Music Education			
Choral	1	3	_____
Instrumental	_____	6	_____
General	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	1	_____

Piano			1	
Sacred Music				
Strings				
Violin				
Viola				
Cello				
Double Bass				
Theory			1	
Voice - Female				
Soprano				
Alto				
Voice - Male				
Tenor				
Bass				
Woodwinds				
Flute				
Oboe				
Clarinet				
Bassoon				
Saxophone			1	
Other (please specify):				
Other (please specify):				
Total (Section II.C.1 only)		3	16	2

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only number of major students enrolled in music degree programs.)

General Master's in Music				
Other (please specify):				
Other (please specify):				
Other (please specify):				
Total (Section II.C.2 only)				

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT**INSTRUCTIONS**

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2005 through June 30, 2006 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C. You do not have to enter the figure; it has been completed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006
Grand Total	<u>15</u>	<u>237</u>	<u>27</u>

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other Race/Unl	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	FEMALE
Associate Degrees:														
Professional														
Liberal Arts														
Baccalaureate Degrees:														
Professional	5	3					1	3	106	86	3	4		
Liberal Arts									5	4		1		
Master's Degrees:														
Specific									7	5		4		
General														
Doctoral Degrees:														
Specific														
General														
Total:	5	3					1	3	118	95	3	9		

Section III: TOTAL INSTRUCTIONAL SERVICE (IN SEMESTER CREDIT OR QUARTER HOUR CREDIT) INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the data information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown, your registrar may be able to provide them. If not, multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than 11.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please exclude summer sessions from all calculations in this section.

- A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer) by non-music major students? (Please answer only one.) EXAMPLE: If your unit offers three courses to non-majors worth 12 credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 12 x 12).

Quarter Hours _____ (a) OR Semester Hours _____ (b) 2179

- B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer) by music major students? (Please answer only one.) EXAMPLE: If your unit has twenty-five full-time music majors each taking 12 credits of music courses during the academic year, the answer would be 300 (25 x 12).

Quarter Hours _____ (a) OR Semester Hours _____ (b) 3901

- C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer). This figure is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.

Quarter Hours _____ (a) OR Semester Hours _____ (b) 6080

- D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2006-2007 academic year (excluding summer)? Please approximate this figure if you do not have access to an exact answer. This figure cannot be smaller than 11.E.b.

_____ 3000 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL TIME FACULTY: 2006-2007 DATA ONLY**INSTRUCTIONS**

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be used in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Section IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V of the survey (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHEMS. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2006-2007 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2006-2007 academic year only. In order for HEADS to utilize the data, lowest, high total salary expenditure figures must be filled in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided below.

1. Full-Time Faculty: Male (2006-2007 Data Only)

(Please read detailed instructions above before completing this section.)

We are unable to provide faculty data by gender and are providing combined faculty data.

Check here, if appropriate: This is recorded in the "Full-Time Faculty: Male" chart only.

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for m administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating ins receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	# w tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 17886	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Full Professors	6	6								6	\$ 59145	\$ 74965	\$ 396548	6
Associate Professors	6	4	2					1	2	3	\$ 50007	\$ 56560	\$ 317256	5
Assistant Professors	5	5						4		1	\$ 42238	\$ 46514	\$ 219766	1
Instructors	1		1					1			\$ 24999	\$ 24999	\$ 24999	0
Lecturers	1		1					1			\$ 19999	\$ 19999	\$ 19999	0
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Total	19	15	4					7	2	10			\$ 978568	12

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2006-2007 Data Only)
(Please read detailed instructions above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for m administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating ins receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned					Length of Service at Institution				
-----------------------	-----------------------	--	--	--	--	----------------------------------	--	--	--	--

	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	#w
	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 17886	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Full Professors	2	2								2	\$ 59145	\$ 60147	\$ 119292	2
Associate Professors	3	3								3	\$ 49494	\$ 55687	\$ 159275	3
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Total	5	5								5			\$ 278567	5

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		O Race/Unl	Female
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	
Full Professors									6	2				
Associate Professors	1								6	3				
Assistant Professors									5					
Instructors									1					
Lecturers									1					
Unranked														
Visiting														
Total	1								19	5				

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- i. **WITH FACULTY STATUS**
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform as duties for which the individual receives salaries and wages.
- ii. **ADJUNCT FACULTY AND TEACHING ASSOCIATES**
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- iii. **GRADUATE TEACHING ASSISTANTS AND ASSOCIATES**
Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system

In column (a), please record the number of individuals. In column (b), please record the full-time equivalence of the individuals in column (a) based on institutional definition of full-time equivalence. (Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees). To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by definition of a full teaching load at your institution. In column (c), please provide the total salary figure for all individuals in column (a).

In this section, please include only those part-time instructors who teach courses related to the degree programs at your institution. Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the instructions before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	10	6.5	\$ 67,621

iii. Graduate Teaching Assistants/Associates

_____ \$ _____

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Tot Sala
i. With Faculty Status			\$ _____
ii. Adjunct Faculty and Teaching Associates	6	3.47	\$ 35,537
iii. Graduate Teaching Assistants/Associates	3	1	\$ 14,500

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

*** PLEASE NOTE:** For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour/semester/quarter-hour basis.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	#w tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	
Full Professors											\$	\$	\$	
Associate Professors											\$	\$	\$	
Assistant Professors											\$	\$	\$	
Instructors	11	2	8	1				7	2	2	\$ 18	\$ 21	\$ 19.5	0
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	11	2	8	1				7	2	2			\$ 19.5	0

Reminder

- Do not include full-time faculty salaries in this chart (see section IV.A. for full-time faculty)

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES**A. MUSIC EXECUTIVE**

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 3 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)
- | | |
|--|-------------|
| a. Teaching | _____ 25 % |
| b. Research/Creative Activities | _____ 10 % |
| c. Administrative Matters | _____ 50 % |
| d. Service (to professional organizations and community) | _____ 10 % |
| e. Fundraising | _____ 5 % |
| TOTAL (Must Equal 100%) | _____ 100 % |
6. What is the music executive's title? Chairperson
7. What is the music executive's salary for 2006-2007?
(exclusive of benefits) \$ _____ 71395
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrator of the music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure all individuals are counted only once.

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 reporting each individual separately. *Do not include clerical/secretarial/administrative staff in this category.*

1. Does your institution have assistant or associate music executives? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a) Assistant Chairperson (b) _____ (c) _____
 (d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)
a. Teaching	<u>55 %</u>	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>10 %</u>	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>35 %</u>	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	100 %	_____ %	_____ %	_____ %	_____ %

4. What are the assistant or associate music executives' salaries for 2006-2007 (exclusive of benefits)?

(a) \$ 54629 (b) \$ _____ (c) \$ _____
 (d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months are the assistant or associate executives' salaries based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES**C. OTHER PERSONNEL ASSIGNMENTS (including student help)**

DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be by the HEADS system.

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 3.5 F.T.E. Uni
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ _____ 83551

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)
- Branch Music Library _____ 1 F.T.E. Uni
- Main Library _____ F.T.E. Uni
- Other Library _____ F.T.E. Uni
- b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ _____ 24982

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ F.T.E. Uni
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ _____

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) This section should include admissions staff, and all other staff not accounted for. _____ 2 F.T.E. Uni
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ _____ 77356

Section VIA: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

This section seeks information on the budget of the music unit for the fiscal year related to the 2006-2007 academic year. Please use the categories per appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the question. Budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a the N/A column.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not report personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2006-2007 academic year)	BUDGET 2006-2007
a. Faculty and Professional Travel (to meetings, etc.)	\$ <u>18,995</u>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ <u>40,000</u>
c. Guest Artists	\$ <u>38,500</u>
d. Instructional Supplies	\$ <u>8,109</u>
e. Library (collection development other than performance materials)	\$ <u>1,050</u>
f. Library (performance scores and parts only)	\$ <u>5,250</u>
g. Office Supplies	\$ <u>5,320</u>
h. Operating Services	\$ <u>14,000</u>
i. Postage	\$ <u>7,900</u>
j. Printing/Duplication	\$ <u>9,000</u>
k. Public Relations and Fundraising	\$ <u>2,285</u>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>15,000</u>
m. Student Recruitment	\$ <u>3,500</u>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <u>6,300</u>
o. Student Wages	\$ <u>12,000</u>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>17,400</u>
q. Technology Services (electronic media, software, fees, etc.)	\$ <u>2,000</u>
r. Telephone/Fax/Electronic Communications	\$ <u>17,800</u>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ <u>285,500</u>
t. All Other Expenses	\$ <u>60,000</u>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ <u>569,909</u>

Section VI.B: BENEFITS

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 37,501

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2006-2007

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 2,296,116

Section VI.D: EQUIPMENT AND BUILDING BUDGET

		2006-2007 Academic Year
1.	Equipment	
	a. Purchases	\$ <u>109000</u>
	b. Leases and Rentals	\$ _____ <input checked="" type="checkbox"/>
	c. Repairs	\$ <u>16000</u>
2.	Building	
	a. Renovation and Repair	\$ _____ <input checked="" type="checkbox"/>
	b. Leases and Rentals	\$ _____ <input checked="" type="checkbox"/>
	c. New Construction (Please describe below)	\$ _____ <input checked="" type="checkbox"/>
TOTAL EQUIPMENT AND BUILDING BUDGET <i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>		\$ _____ <u>125000</u>

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUS 2006-2007

This section seeks information on several specific types of income/endowment sources of the music unit for the fiscal year related to the 2006-2007 ac year. Please use the categories provided as appropriate. Include only budgeted income/endowment expected during the fiscal year in question. For ex three-year grant from a state arts agency would be recorded as including only that amount allocated in the 2006-2007 fiscal year.

Note: It is not intended that the total income/endowment of the music unit will be accounted for in this Section; only income/endowment from following categories should be included.

The figures should include only income/endowment derived specifically for the music unit.

	Income	E
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____ 5000	<input checked="" type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____ 2000	<input checked="" type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____ 16000	<input checked="" type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____ 15548	<input checked="" type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____ 27500	<input checked="" type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____ 32321	<input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT (Total of VI.E. 1. through 8. above)	\$ _____ 98369	

Section VI.F: TOTAL ENDOWMENT

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities.

\$ 565,000;

Section IV. MDP I

C. Finances

Financial information included in the 2008 Heads Report is accurate and true.



IV. MDP I.

D. Governance and Administration

1. Table of Organization follows this page.
3. Description of the Music Executive's responsibilities

The responsibilities of the Chairperson of the Department of Music are outlined in the departmental Handbook and outlined below.

A. General Administration

- Serves as principal administrative officer for the department.
- Represents the department to the upper administration.
- Chairs Administrative Advisory Committee and faculty meetings.
- Responsible for the enforcement of admission requirements and for the general efficiency of the department.
- Consults with faculty regarding program and curriculum development.
- Reports to the Dean of the college of Arts and Sciences and appropriate accrediting agencies such as NASM.
- Responsible for updates of Department of Music Faculty Handbook to reflect current policies and practices.

B. Personnel

- Responsible for faculty assignments and workloads.
- Responsible for staff assignments and personnel policies.
- Makes recommendations regarding faculty appointments, reappointments, promotions, and tenure as outlined in the University Handbook.
- Responsible for hiring of adjunct faculty.
- Assists the faculty in carrying out their duties and attends to their concerns.
- Responsible for implementing university and college policies.
- Responsible for faculty and staff performance evaluations.

C. Budget

- Responsible for budgetary planning and for the allocation and expenditure of available funds.

D. Public Relations and Fund Raising

- Represents the department in the community and throughout the state of Indiana.
- Represents the department at state and national conferences and in state and national organizations.
- Responsible for fundraising from alumni and the private sector.

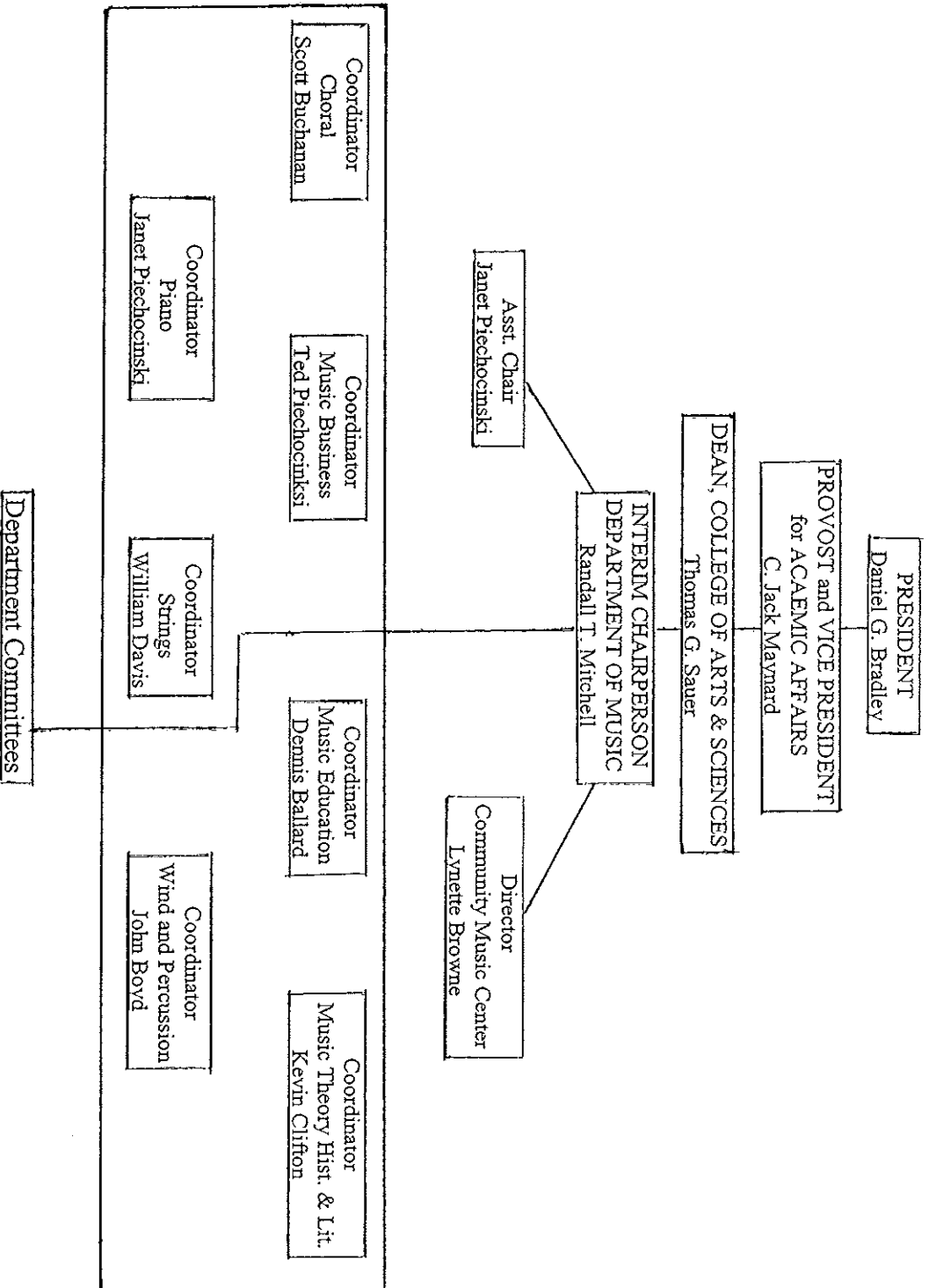
E. Other

- Attends to students' concerns
- May serve as ex officio member of any departmental committee except the Personnel and Compensation Committees.

The chairperson receives a 3/4 load (9 load hours) for administration of the department and teaches a quarter load (3 load hours) for a full load of 12 load hours. It is the expectation that the chair will engage in creative activity/research as well as the duties listed above.

INDIANA STATE UNIVERSITY

Table of Organization



Chair

1. General Administration

- Serves as principal administrative officer for the department.
- Represents the department to the upper administration.
- Chairs Administrative Advisory Committee and faculty meetings.
- Responsible for the enforcement of admission requirements and for the general efficiency of the department.
- Consults with faculty regarding program and curriculum development.
- Reports to the Dean of the College of Arts and Sciences and appropriate accrediting agencies such as NASM.
- Responsible for updates of Department of Music Faculty Handbook to reflect current policies and practices.

2. Personnel

- Responsible for faculty assignments and workloads.
- Responsible for staff assignments and personnel policies.
- Makes recommendations regarding faculty appointments, reappointments, promotions, and tenure as outlined in the University Handbook.
- Responsible for hiring of adjunct faculty.
- Assists the faculty in carrying out their duties and attends to their concerns.
- Responsible for implementing university and college policies.
- Responsible for faculty and staff performance evaluations.

3. Budget

- Responsible for budgetary planning and for the allocation and expenditure of available funds.

4. Public Relations and Fund Raising

- Represents the department in the community and throughout the state of Indiana.
- Represents the department at state and national conferences and in state and national organizations.
- Responsible for fundraising from alumni and the private sector.

5. Other

- Attends to students' concerns.
- May serve as ex officio member of any departmental committee except the Personnel and Compensation Committees.

Assistant Chair

1. Representative of the Chair

- Responsible for the general administration of the department under the direction of, or in the absence of, the department chair.

2. Prepares schedule of classes and room assignments; coordinates faculty loads; prepares faculty workload reports; works with division coordinators in the sequencing of courses. Oversees the distribution of grade rosters; monitors course enrollments.

3. Supervises departmental undergraduate advisors. Updates undergraduate advisement materials as needed.

4. Oversees preparation and distribution of the departmental calendar.

5. Assists the department chair on other projects as needed.

6. Serves as member of Administrative Advisory Committee. Appointed by the department chair and receives load credit as assigned by the department chair.

Music Office Staff

Stacy Gregg

Office Assistant III

Center for Performing and Fine Arts, Room 113A

Key Responsibilities

- Concert and recital programs
- Contemporary Music Festival/CMF Punch Credits
- Search Committees
- Applied Music records
- Mentor Program
- Mail
- Receptionist
- Departmental telephone directory changes and e-mail listings
- Liaison for the Music Education Division

Joy Throckmorton

Accounting Services Specialist

Center for Performing and Fine Arts, Room 117

Key Responsibilities

- Budget and financial records
- Processes purchase orders and maintains general office supplies and equipment
- Maintains inventory records for computers, printers, and copiers
- Personnel documents and files
- Faculty travel
- Tours and field trips
- Supervision of student workers
- Departmental communication
- Undergraduate scholarships
- Faculty meetings and minutes
- Liaison between department and facilities management for repair requests, directories, and signs
- Orders keys for buildings, offices, and classrooms

Rae Ann Webster
Administrative Assistant
Center for Performing and Fine Arts, Room 113A
Key Responsibilities

- Departmental calendar
- Reserves/schedules classrooms, rehearsal rooms, and recital hall
- Course scheduling and revisions
- Course registration corrections (ex: changes to applied lessons and ensembles)
- Teaching assignments/changes for courses
- Grade changes
- Punch duty assignments
- Convocation and recital attendance
- Schedules auditions, maintains correspondence, and mails notification of audition and piano conference results
- Coordinates rooms and any refreshments for Music Day and Music Career Weekend
- Maintains prospective student data base

Other Support Staff and Professional Staff

Carol De France, Library Associate II
Listening Library
Fine Arts Building, Room 305

Gayla Finley, Office Assistant III
Office of Bands
Center for Performing and Fine Arts, Room 228
Part-time position (20 hours per week) – provides support to the bands and band activities.

Crystal Hamm, Office Assistant III
Office of Choral Activities
Center for Performing and Fine Arts, Room 222
Part-time position (20 hours per week) – provides support for choral activities.

Kelly Fallon, EAP/Professional Staff (Instrument Repair Technical)
Center for Performing and Fine Arts, Room 019
Kelly teaches instrument repair courses and maintains instrument inventory.

Martha Krasnican, EAP/Professional Staff (Staff Accompanist)
Center for Performing and Fine Arts, Room 206
Martha teaches accompanying course(s), provides accompaniment for faculty and students, and supervises professional and student accompanists as well as maintaining a busy schedule accompanying.

INDIANA STATE UNIVERSITY
Department of Music

FACULTY HANDBOOK

Approved October 14, 1999
Updated January 2006

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BYLAWS

I. MISSION

The Department of Music at Indiana State University provides high-quality music instruction within an experience-based and personalized environment, supports the professional development of its faculty, enhances the cultural life of the University and region, and fosters international cultural and educational exchange.

In support of the mission, the Department:

- Educates music majors and minors to meet the highest professional standards in the fields of music education, performance, music business, and liberal arts.
- Offers other University students opportunities to broaden their musical knowledge and experiences.
- Values and encourages a variety of faculty professional activity, including conference presentations, publications, music performances, and composition.
- Enriches the cultural life of Terre Haute, the Wabash Valley, the State of Indiana, and the Midwest through a rich array of educational outreach programs, concerts, festivals, and workshops.
- Furthers an understanding of and appreciation for contemporary and international musics.
- Promotes an environment of cooperation and mutual respect based on the common pursuit of artistic excellence, scholarly inquiry, sense of community, and responsible conduct.

The Indiana State University Department of Music is an accredited institutional member of the National Association of Schools of Music.

ORGANIZATION

II. FACULTY

A. Faculty as a Whole

1. The faculty consists of tenured, tenure-track, and adjunct members.
 - a. Tenured and Tenure-track faculty
 - Conditions of appointment are specified in the letter of appointment.
 - Constitute the voting faculty of the department.
 - Attendance at faculty, division, and standing committee meetings is expected required, unless excused by the department chair, coordinator, or committee chair unless excused by the department chair or coordinator.
 - Reappointment, tenure, and promotion criteria are contained in Appendices 1 and 2 of the *Faculty Handbook*.

- b. Adjunct faculty
 - The responsibilities of classroom and/or private instructors and compensation are specified in the contract. Receive compensation for participation in faculty ensembles.
 - Studio instructors prepare students for juries and recitals. May participate fully in staff and division meetings.
 - May attend staff, division, and departmental faculty meetings and participate in discussion. However, adjunct faculty do not have voting privileges. Should take part in on-campus auditions of prospective students, whenever possible.
 - Encouraged to participate in other departmental activities.

B. Meetings

1. Faculty meetings are held once per month on the second Thursday at 11:00 a.m. unless otherwise scheduled by the department chair.
 - a. The agenda and accompanying proposals must be distributed five working days prior to the meeting. This “five-day rule” may be waived by a simple majority vote of the faculty.
 - b. Meetings are conducted according to parliamentary procedures.
 - c. A simple majority of the voting faculty constitutes a quorum.
 - d. Additional faculty meetings may be called at the discretion of the chair.
2. Departmental policies and non-curricular issues come to the faculty from the appropriate committees or divisions.
3. Departmental curriculum proposals come to the faculty from the Music Curricular Affairs Committee.

III. ADMINISTRATIVE STRUCTURE

A. Chair

1. General Administration
 - a. Serves as principal administrative officer for the department.
 - b. Represents the department to the upper administration.
 - c. Chairs Administrative Advisory Committee and faculty meetings.
 - d. Bears responsibility for the enforcement of admission requirements and for the general efficiency of the department.
 - e. Consults with faculty regarding program and curriculum development.
 - f. Reports to the Dean of the College of Arts and Sciences and appropriate accrediting agencies, such as NASM.
 - g. Bears responsibility for updates of Department of Music *Faculty Handbook* to reflect current policies and practices.
 - h. Responsible for the Community Music Center.
2. Personnel
 - a. Bears responsibility for faculty assignments and workloads.
 - b. Bears responsibility for staff assignments and personnel policies.
 - c. Makes recommendations regarding faculty appointments, reappointments, promotions, and tenure as outlined in the *University Handbook*.

- d. Bears responsibility for hiring of adjunct faculty.
 - e. Assists the faculty in carrying out their duties and attends to their concerns.
 - f. Bears responsibility for implementing university and college policies.
 - g. Bears responsibility for faculty and staff performance evaluations, and assists with faculty development.
3. Budget
 - a. Bears responsibility for budgetary planning and for the allocation and expenditure of available funds.
 4. Public Relations and Fundraising
 - a. Represents the department in the community and throughout the state of Indiana.
 - b. Represents the department at state and national conferences and in state and national organizations.
 - c. Bears responsibility for fundraising from alumni and the private sector.
 5. Other
 - a. Attends to students' concerns.
 - b. May serve as *ex officio* member of any departmental committee except the Personnel and Compensation Committees.

B. Assistant Chair

1. Representative of the chair
 - a. Responsible for the general administration of the department under the direction of, or in the absence of, the department chair.
2. Prepares schedule of classes and room assignments; coordinates faculty loads; prepares faculty workload reports; works with division coordinators in the sequencing of courses; oversees the distribution of grade rosters; monitors course enrollments.
3. Supervises departmental undergraduate advisors; updates undergraduate advisement materials as needed.
4. Oversees preparation and distribution of the department calendar.
5. Assists the department chair on other projects as needed.
6. Serves as member of Administrative Advisory Committee; appointed by the department chair and receives load credit as assigned by the department chair.

C. Divisions

1. The Department of Music consists of seven divisions:
 - Keyboard
 - Music Business
 - Music Education
 - Music Theory, Composition, History and Literature
 - Strings
 - Voice and Choral
 - Winds and Percussion
2. Each division has a coordinator appointed by the department chair.
3. Divisions establish proficiency requirements and course sequences, organize juries and auditions, and see to other matters of concern to the division.

4. Divisions may recommend new programs, alterations in curricula, enrollment goals, and other matters that impact the department as a whole.
5. In addition to the regular divisions of the department, other units within the department include the Community Music Center, with its own director.

D. Division Coordinators

1. Serve as liaisons between divisions and the chair.
 - a. Individuals may be responsible for the administration of the department in absence of the chair and assistant chair.
2. Oversee division libraries, equipment, and resource materials; coordinate seminars, guest lecturers, and scholarship recommendations on behalf of the division; work with department chair concerning the hiring of adjunct faculty.
3. Chair division meetings; chair division search committees; responsible for division recitals, juries, and proficiency examinations; coordinate auditions and placement examinations; coordinate recruiting activities for division.
4. Oversee adjunct faculty and supervise graduate assistants assigned to the division.
5. Serve as member of Administrative Advisory Committee.
6. Recommend division budget allocations and expenditures to the department chair; responsible for the maintenance of division accounts.
7. Appointed by the department chair and receive load credit as assigned by the department chair.

E. Coordinator of Graduate Studies

1. Bears responsibility for correspondence with prospective and enrolled graduate students and maintains graduate student files.
2. Serves as academic advisor for graduate students; updates forms and materials as needed; coordinates graduate assistantship applications.
3. Coordinates departmental admissions procedures for graduate students.
4. Coordinates graduate student thesis committees and oral comprehensive exams.
5. Coordinates administration of Graduate Music Placement Examinations.
6. Represents the department on matters pertaining to the School of Graduate Studies.
7. Appointed by the department chair and receives load credit as assigned by the department chair.

IV. COMMITTEES

A. Elected Standing Committees

Committee members will be elected during the spring semester prior to the beginning of service. The committee chair is elected by the membership of the committee from among its ranks.

1. Compensation Committee

- a. Consists of five tenured or tenure-track faculty members, one from each academic rank and two at-large, who are elected for years during which

recommendations about compensation of faculty are to be made at the department level.

- b. Eligible faculty are those who will not be on leave during that academic year.
 - c. Service on the Personnel Committee does not preclude concurrent service on the Compensation Committee.
 - d. Appendix 3 contains further operational and procedural guidelines.
2. Music Curricular Affairs Committee
 - a. Consists of five members serving staggered two-year terms.
 - b. All curricular matters of the Department of Music shall be considered by the committee before presentation to the faculty.
 3. Personnel Committee
 - a. Consists of seven tenured faculty members serving staggered two-year terms.
 - b. Eligible faculty are those who will not be on leave during that academic year, who do not intend to apply for promotion, and who are not concurrently serving on the College of Arts and Sciences Promotion and Tenure Committee.
 - c. The committee makes recommendations regarding reappointment, tenure, promotion, and personnel policies.
 - d. Appendix 3 contains further operational and procedural guidelines.

B. Appointed Standing Committees

1. Administrative Advisory Committee
 - a. Consists of the department chair, division coordinators, assistant chair, and the Coordinator of Graduate Studies in Music.
 - b. Meets periodically. Advises the department chair on issues concerning the administration of the department.
 - c. The department chair serves as chair of the Administrative Advisory Committee.
2. Contemporary Music Festival Committee
 - a. Consists of music faculty members appointed by the department chair and representatives from Public Affairs, the Department of Communication, and the Student Advisory Board.
 - b. Plans and produces the annual ISU Contemporary Music Festival.
3. Graduate Recruitment Committee
 - a. Appointed by the department chair
 - b. Initiates, plans, and facilitates recruiting activities for graduate studies in music.
4. Mentor Committee
 - a. Consists of music faculty appointed by the department chair.
 - b. Committee functions to facilitate each students' transition and to successfully integrate new students into university life.
5. Recital/Performance Committee
 - a. Consists of music faculty appointed by the department chair, and includes the staff accompanist.
 - b. Makes recommendations about the department's Music Event Attendance Policy (Appendix 5) and oversees its administration.

- c. Makes recommendations regarding policies and procedures related to student performance issues, including calendar scheduling.
 - d. Oversees the Concerto Competition, the Undergraduate Honors Recital, and the department's Convocation Series.
6. Technology Committee
- a. Consists of faculty appointed by the department chair.
 - b. Oversees the use of technology within the department for teaching, recruiting, and other purposes.
7. Undergraduate Recruitment Committee
- a. Consists of at least one representative from each division appointed by the department chair.
 - b. Initiates, plans, and facilitates recruiting activities and events for undergraduate studies in music.

C. Ad Hoc Committees

- 1. Other committees may be established and appointed by the department chair.
- 2. The powers of such committees shall be limited to those expressly stated at the time of their creation.
- 3. Term of office shall be for the duration of the task.

V. AMENDMENTS TO THE BYLAWS

These Bylaws can be amended at any regular department faculty meeting by a two-thirds majority vote of the entire faculty, provided the amendment was submitted in writing at the previous regular meeting.

CRITERIA AND PROCEDURES FOR PERSONNEL ACTIONS

I. UNIVERSITY

General criteria and procedures for appointment, reappointment, promotion, and tenure are set forth in the *Indiana State University Handbook*.

II. COLLEGE OF ARTS AND SCIENCES

College level criteria and procedures for appointment, reappointment, promotion, and tenure are set forth in separate *College of Arts and Science Guidelines for Promotion and Tenure*.

III. DEPARTMENT OF MUSIC

A. Evaluation Guidelines for Reappointment, Tenure, and Promotion

1. Activities of the Faculty

Activities of the faculty that are necessary to carry out the mission fall into three categories: teaching, research/creative work, and service. To qualify for reappointment, promotion, and tenure, or to receive pay-for-performance salary increments, a faculty member should contribute significantly in all areas (Appendix 1).

2. Review Process

- a. Faculty who plan to apply for promotion should declare their intentions early in the spring semester of the year previous to the year in which applications/nominations will be made.
- b. Promotion and/or tenure applications should be organized according to Appendix A of the College of Arts and Sciences Guidelines for Tenure and Promotion and the department's Personnel Dossier Checklist (Appendix 2)
- c. Typical consultation and submission deadlines are outlined in the Personnel Review Timeline (Appendix 3).

3. The chair of the Personnel Committee, in consultation with the department chair, will set a review schedule appropriate for timely forwarding of materials to the college.

- a. The Personnel Committee writes an evaluation based on the Department of Music Criteria for Tenure and Promotion (Appendix 1).
- b. The content of the committee's final written evaluation should reflect the committee vote.
- c. The department chair will render an independent recommendation.
- d. The candidate will meet with the department chair, who reports the committee chair's review and recommendations, and the Personnel Committee's review and recommendations (reappointment, conditional reappointment, non-reappointment, tenure, promotion, or non-promotion).

- e. The candidate's file (including support materials, recommendations, and reviews) is forwarded to the college.
4. Consideration for Reappointment
For pre-tenure faculty, the same guidelines used for consideration of tenure and promotion apply to consideration for reappointment.
5. Documentation for Recommendations on Tenure and Promotion.
 - a. Letters of support from outside the department are recommended for candidates applying for tenure and/or promotion. These letters will be placed in the candidate's dossier by the department chair.
 - b. If the candidate chooses to utilize outside evaluators, the chair will consult with the candidate, the candidate's division coordinator, and other faculty to determine the evaluators, and will contact the outside evaluators.
 - c. Letters of recommendation from outside the department will be held confidential and will not be disclosed to the candidate.
 - d. Further documentation required for personnel decisions is outlined in the Indiana State University Faculty Handbook.

7. Music Faculty and the Doctorate

Many academic areas accept the possession of the doctorate as a prerequisite for entry into university teaching. In the performing arts, many outstanding musicians choose other routes to the achievement of musical eminence. The experience and qualifications of each candidate in the Department of Music will be evaluated on an individual basis.

B. Annual Faculty Evaluations and Pay-for-Performance

1. In order to facilitate continuing faculty development, each faculty member annually submits the Faculty Report of Professional Activities (FRPA) to the department chair in January of each year.

C. Pay-for-Performance

For pay-for-performance awards, the Compensation Committee reviews each report and submits a written evaluation and/or recommendation for each faculty member. The department chair renders an independent evaluation of the faculty reports; any differences with the Compensation Committee recommendations will be reconciled through an iterative process. The final consolidated recommendations are then forwarded to the college. The department chair will share the results of the evaluations with each faculty member.

1. In addition to the annual Faculty Report of Professional Activities, a self-evaluation may be included in the pay-for-performance evaluation process. It is suggested that the self-evaluation be directed toward one's contributions for the year as they pertain to the goals of the department.
2. Failure on the part of a faculty member to submit the necessary evaluation material may result in a recommendation to deny consideration for a salary increment based on performance.

3. Appeals of pay-for-performance awards will be made in accordance with university guidelines.

D. Miscellaneous Faculty Procedures

1. Course Evaluation Procedures

All courses are evaluated each semester by students utilizing approved Department of Music evaluation forms. These student evaluations are an important part of the yearly review, salary reviews, and reviews for promotion and tenure.

2. Search Committee Procedures

- a. All faculty positions must be filled in accordance with campus Affirmative Action guidelines.
- b. No search may be initiated without formal approval of the dean.
- c. For each faculty opening, a committee of at least five members will be appointed by the department chair. The chair of the committee will be appointed by the Chair of the Department and will normally be the area coordinator or a tenured faculty member in the area in which the vacancy exists. Each committee will normally contain at least one member from outside the vacancy area.
- d. The committee reviews all vitae, files, tapes, etc. submitted by applicants, recommends to the Chair of the Department those it wishes to interview, and meets with the candidates while they are on-campus. The committee then submits a hiring recommendation to the Chair of the Department. If in agreement with the committee, the Chair of the Department submits the recommendation to the Dean of the College of Arts and Sciences.

E. Workloads for Tenured and Tenure-Track Faculty

1. The primary objective of the workload policy is to spread as equitably as possible across the faculty those activities that are necessary to an excellent program.
2. The Chair of the Department will make load assignments in consultation with the Assistant Chairperson, Division Coordinators, and other faculty members for the good of the department.
3. Workloads should take into consideration the entire contribution of the faculty member.
4. Work assignments will be made so that the normal load is 12 load hours per semester. Some load credit hours may be work assigned in the areas of administration, creative/scholarly activity, and service.
5. Some professional, research/creative work, and service activity is expected of all faculty members.
6. Applied lesson loads vary per faculty member.
 - a. In order to figure the load credit hours assigned for private lessons, the total number of contact hours is multiplied by two-thirds.

- b. The enrollment goals of the department in regards to private performance study observes the following priority: music majors, music minors, and non-music majors.
7. Load credit for ensemble direction is based on the amount of preparation time, the size of the ensemble, and the ensemble's performance schedule.
8. Direct instructional support (DIS) load time is assigned to faculty for courses that require an exceptional amount of effort. For example, large classes or courses which meet more hours per week than the assigned credit hour may produce DIS credit.

F. Additional Remuneration

University policies concerning outside employment are outlined in the University Faculty Handbook.

G. Absence from Campus

1. Faculty members are encouraged to attend professional meetings; provide service to the university through recruitment and adjudication activity; and give guest clinics, performances, and lectures.
2. In order to be absent from campus, a faculty member should notify the Chair of the Department in advance.
3. Faculty members are expected to be present for registration and final examination periods, as well as audition dates and division juries as applicable.
4. Faculty members should provide for the teaching of classes missed or provide make-up instruction periods. Applied faculty should reschedule lessons in order to provide students with at least 15 lessons per semester.

SCHEDULING AND PERFORMANCE-RELATED INFORMATION

I. SCHEDULING

A. Room Scheduling (other than for concerts and recitals)

1. Music spaces in the Center for Performing and Fine Arts and the Fine Arts Building are scheduled in the Music Office through the secretary to the Assistant Chairperson.
2. Classrooms and rehearsal spaces for courses listed in each semester's *Bulletin: Schedule of Classes* are automatically scheduled by the Assistant Chairperson well in advance of the beginning of each semester. Regular classes are not normally scheduled in the Recital Hall.
3. Classroom and rehearsal spaces for all other events (meetings, studio classes, master classes, onetime rehearsals, etc.) should be scheduled as far in advance as possible. All requests for space reservations must carry a faculty signature.

B. Departmental Concert/Recital/Event Scheduling

The calendar of department-sponsored performance events is managed by the Assistant Chairperson. The calendar is opened for reservations in the order of priority listed below. Before each scheduling window the Assistant Chairperson will send to the faculty a notice soliciting requests for dates on the calendar for particular events. The reservation forms to be used for requests are available from and are to be turned in to the secretary to the Assistant Chairperson.

1. Contemporary Music Festival, Mid-States Marching Band Contest, Music Career Weekend, Sycamore Preview Days, conventions, and conferences (usually one-time).
 - a. The scheduling of these events is dictated by exigencies of advance planning; every effort will be made to accommodate the scheduling of these events so as not to conflict with the normal schedule of department activities.
2. Ensembles
 - a. Each December, the conductors of all ensembles or the coordinators of divisions that schedule ensemble concerts will propose their ensemble concert schedule for the following academic year.
 - b. All concert or dress rehearsals in the performance venue also are proposed at that time.
 - c. Those reservations are scheduled with consideration to the performance schedule of organizations not under the control of the department—such as the Terre Haute Symphony Orchestra, the University Convocation Series, etc.—and with regard to Tirey Hall's schedule, which is administered by the Hulman Center offices.
3. Other departmental events
 - a. During the period January through May the following academic year's concerts, recitals, and other events are placed on the calendar in the following approximate order of priority:

- Faculty and Visiting Artist Series. An attempt is made to distribute these evenly throughout the year.
 - Undergraduate Honors Recital and Concerto Competition
 - Events at 11 a.m on Tuesdays and Thursdays (first, faculty meetings, MCAC meetings, Department of Music Convocations, Division Recitals, Departmental Recitals; then, division and committee meetings)
 - Senior Recitals, then Junior Recitals, with priority given to recitals required on the performance degree
 - Studio Recitals
 - Student organization activities
 - Other events
4. Non-departmental events
- a. The use of the Recital Hall in the Center for Performing and Fine Arts is normally restricted to rehearsals, concerts, and events sponsored or approved by the department.
 - b. Use of the Recital Hall, rehearsal rooms, and music classrooms by groups outside of the Department of Music is subject to case-by-case approval by the department chair.

C. Guidelines for Rehearsal Scheduling

At the time an initial scheduling request for an event is made, only one dress rehearsal will be scheduled in the performance venue.

1. Ensembles
 - a. During the first week of classes each semester, directors of for-credit ensembles will present members of the ensemble with a syllabus that contains a schedule of the semester's required rehearsals, dress rehearsal(s), and performance(s). Rehearsals in addition to those listed in the syllabus may not be scheduled without the approval of the department chair.
2. Recitals and other events
 - a. Additional rehearsals may be scheduled nearer to the date of the event on a time-available basis.

D. Study Week Scheduling

1. In compliance with the university's Study Week policy, concerts, recitals, and other events may not be scheduled evenings during Study Week (usually the last full week of classes each semester). Daytime events must end by 6 p.m.

PERFORMANCE-RELATED INFORMATION

A. Program Printing

1. The department will provide up to 175 copies of programs to be presented in the Recital Hall. More copies may be made available for events in other venues.
2. If the Music Office staff is to type and print the program, complete copy must be turned in at least two weeks prior to the event.
3. Programs must convey information in a specific format, as stated in the *Performance Study Handbook, Vol. 1*. Faculty and students may produce programs on their own, using the template for recital programs that is available on the department's web site. However, the faculty member responsible for an event must proofread the program for compliance with departmental standards. The Music Office staff must be given reasonable lead time for printing of programs prepared outside that office.

B. Music Event Attendance Policy and Faculty Punch Duty

1. All undergraduate music majors and minors must fulfill a departmental music event attendance requirement in order to graduate (Appendix 5). Students may pick up copies of the policy and the punch cards used to monitor attendance in the Music Office.
2. Faculty members are assigned to punch student cards at events. The rosters of assignments are prepared by the secretary to the Assistant Chairperson and appear on the monthly department calendars. If a faculty member cannot fulfill the assigned duty, it is his/her responsibility, not the secretary's, to secure another faculty member to cover it. Students should not be asked to cover punch duty.

BUDGET AND EQUIPMENT

A. Budget Requests

1. During the spring semester the chair holds a budget meeting with each division coordinator to determine the division's budgetary needs for the upcoming year. Each coordinator is responsible for ascertaining needs from his/her division's faculty.
2. When necessary, members of the Administrative Advisory Committee will be consulted to determine the priority of the needs.

B. Equipment and Supplies

1. Faculty members should not request equipment, supplies, or repair services from vendors without a) checking with their division coordinators about fund availability, and b) filing a requisition with Purchasing. All such requests are made through the department chair's secretary.
2. The following equipment is available to faculty:
 - Personal computers are provided to full-time faculty members in support of their teaching, creative work/research, and service.
 - A typewriter is available in the music office.
 - Photocopy machines are available to support faculty teaching, creative work, and service. Graduate Students may use the copier in support of teaching duties or as requested by their supervising faculty member. Student workers may use copiers only under the supervision of a faculty member. Students are not allowed in the Music Office outside of posted operating hours except in the presence of a supervising faculty member. Copying also may be left in the Music Office to be done by office staff. Photocopying of copyrighted material shall be in accordance with federal regulations.
 - A FAX machine is available for faculty use in the Music Office. Materials received at the department FAX number (812-237-3009) should include the name of the faculty member on the cover sheet.
 - The department owns a variety of audio and video recording and playback equipment for use by faculty [in the normal fulfillment of their duties.
 - The department provides some supplies needed for teaching, creative/research work, and service.

C. Keys, Locks, and Mailboxes

1. Faculty members are issued keys necessary to perform their official functions. Keys should not leave a faculty member's possession at any time. Faculty are responsible for locking classrooms and the Recital Hall after their rehearsals and classes.
2. Stereo equipment is locked in classroom cabinets. Faculty members are responsible for locking the cabinets before leaving the classroom at the end of class. The locks may change periodically; replacement keys will be provided.
3. Faculty mailboxes are located at the Music Office and are available to the faculty at all times.

4. Some practice rooms have combination locks to limit access to keyboard principals and majors only. The keyboard faculty give the combination to the appropriate students.
5. The piano in the Recital Hall is kept locked. Piano faculty, the staff accompanist, and other faculty pianists have a key. Others must secure a key from the Music Office for each rehearsal or performance.

MISCELLANEOUS INFORMATION

A. Prospective Student Auditions, Placement Examinations and Conferences, and Related Faculty Responsibilities

1. For unconditional admission as an undergraduate or graduate music major or minor, all prospective students must complete 1) an audition on their principal instrument or voice; 2) the Undergraduate Placement Examination in Music Theory; and 3) a piano placement conference (other than those whose principal instrument is piano).
2. Auditions for admission and scholarship consideration are held at annual department events such as Music Day (fall semester), Music Career Weekend (early in spring semester), and on selected Sycamore Preview Days throughout the year.
 - a. Prospective students unable to attend one of the scheduled audition days may request other arrangements through individual faculty members or division coordinators.
 - b. In all cases, auditions should be heard by more than one faculty member, and by as many faculty from the appropriate performance area (brass, woodwinds, keyboard, percussion, strings, voice) as possible.

B. Academic Advising

1. Every music major and minor is assigned to an academic advisor according to his/her music curriculum. All decisions concerning the student's status and progress on his/her degree should be in writing with copies deposited in the student's file in the Music Office and with the advisor.

C. Ensemble Participation Policies

1. At the March 5, 1998, meeting, the faculty approved the following ensemble participation policy: "Music majors must participate in ensembles at least seven semesters of their baccalaureate program. Students who participate in ensembles must register for zero or one credit. Music majors with an overall GPA below 2.5 may not participate in more than two ensembles per semester."
2. First semester freshmen may not participate in more than two ensembles.
3. Ensembles may be selected from major and small ensembles in accordance with the requirements of the student's specific degree program.
4. Scholarship acceptance may require students to participate in specific ensembles.
5. Any waiver of these ensemble participation policies must be approved in writing by the department chair and a copy must be placed in the student's file in the Music Office.

D. Classroom/Studio/Ensemble Procedures and Grading

1. Course Syllabi
 - a. A current course syllabus must be on file in the department office for each course offered by the department. The department chair will request copies of syllabi at the beginning of each semester.
 - b. Syllabi are to be provided to the students in each class during the first week of classes.

- c. At the minimum, each syllabus must include grading criteria, a course schedule, textbooks and equipment required for successful completion of the course, and an attendance policy.
2. Attendance, Grading, Drop and Add Policies
 - a. Attendance policies and other classroom procedures are at the discretion of the teacher. The undergraduate and graduate catalogs contain information regarding university policies on grading, the dropping and adding of courses, and other registration issues.
 3. Final Examinations and Study Week
 - a. Final examinations should be given in all courses. A concert may serve as the final examination for an ensemble. A jury examination or recital may serve as a final examination for performance study in a studio (see *Performance Study Handbook, Vol. 1*).
 - b. It is the policy of Indiana State University that final examinations be given during the specific times scheduled by the university. The schedule of final examinations is published in each semester's *Bulletin: Schedule of Classes*.
 - c. Normally the last week of classes is designated as Study Week. Specific university prohibitions on activity are in force during that period. Consult the current *Bulletin: Schedule of Classes*.
 - d. The following courses are excluded from the ISU Study Week policy, because they are laboratory in nature:
 - 101 Fundamentals of Music (drill/keyboard)
 - 113 Music Skills I
 - 114 Music Skills II
 - 183 Beginning Voice I
 - 184 Beginning Voice II
 - 185 Secondary Voice I
 - 186 Secondary Voice II
 - 193 Beginning Piano I
 - 194 Beginning Piano II
 - 195 Secondary Piano I
 - 196 Secondary Piano II
 - 208 Jazz Piano Skills
 - 213 Music Skills III
 - 214 Music Skills IV
 - 222 Basic Conducting
 - 287 Italian and English Diction and Repertoire for Singing
 - 289 German and French Diction and Repertoire for Singing
 - 295 Secondary Piano III
 - 296 Secondary Piano IV
 - 324 Instrumental Techniques for the General Music Classroom
 - 325 Music in the Education of Children
 - 381 Choral Conducting
 - 382 Instrumental Conducting
 - 408 Practical Skills for Keyboard Players
 - 411/511 Vocal Techniques

- 420/520 String Techniques
- 421/521 Woodwind Techniques
- 422/522 Brass Techniques
- 423/523 Percussion Techniques

E. Equipment

1. Chairs and stands should always be returned to the assigned room after use.
2. It is the responsibility of the department to ensure that all department-owned equipment is maintained and used for departmental purposes.
3. Any university-owned instrument used by students (other than keyboards) must be checked out through the appropriate office.
4. Students must sign a contract accepting the instrument in the condition received and assuming responsibility for it.

APPENDIX 1

CRITERIA FOR TENURE AND PROMOTION

The Department of Music includes persons of diverse backgrounds who serve the mission of the department in various ways. A few are scholars in the traditional sense; many are performers; most are teachers of specific performance and/or pedagogical skills; and many must combine these pursuits in their teaching loads.

As faculty members progress toward tenure, evaluations of teaching effectiveness, scholarly and creative achievement, and service are made annually. Faculty being considered for reappointment or applying for tenure and/or promotion must document continued growth or sustained excellence in all areas to be evaluated, with an ongoing commitment to the department, university, community, and the profession. Candidates for promotion to full professor build a case on achievements since their last promotion.

Candidates should present supporting data as clearly as possible, using the format suggested in the Tenure and Promotion Application Template of the College of Arts and Sciences. The data must be cumulative and presented in reverse chronological order, including the year, month, day, and location.

It is recommended that candidates request current letter(s) of review from the appropriate Division Coordinator(s) or faculty in the candidate's area of expertise. These letters should address the candidate's teaching effectiveness, scholarly and/or creative achievement, and service.

The following items serve as guidelines in documenting a candidate's activities in Teaching Effectiveness, Scholarly and Creative Achievement, and Service. The list of indicators or descriptors under each category is not exhaustive, nor are all items expected of every person being evaluated.

Teaching Effectiveness

A candidate's record of teaching effectiveness will be evaluated on the basis of the following indicators or descriptors.

Candidates for tenure and/or promotion to the rank of associate professor must document teaching effectiveness. Candidates for promotion to the rank of professor must demonstrate the maturity of their teaching by showing that their instructional contributions are significant, multifaceted, and developed to a high level that has been sustained over time.

1. The candidate must:
 - a. Have his/her students evaluate all courses each semester. Official summaries and all written student comments from the evaluations must be submitted. Approved and

appropriate Department of Music and/or Indiana State University evaluation forms must be used.

- b. Submit representative course syllabi that exhibit careful preparation and thoughtful organization.
 - c. Present in timely fashion (as determined by the Department Chairperson) a list of five (5) suggested peer reviewers to the Department Chairperson. The Department Chairperson will ask two (2) of those listed to write a review of the candidate's teaching effectiveness based on first-hand observation. Peer reviewers may be a division coordinator(s), a fellow department faculty member(s), or an internal/external reviewer.
2. The candidate should, when applicable:
- a. Document student accomplishments (e.g., academic recognition, performance honors, etc.).
 - b. List performances of student ensembles conducted/coached.
 - c. Cite awards or honors received for teaching excellence.
 - d. Provide evidence of effective student advising.
 - e. List independent studies sponsored, master's theses supervised, and internships/student teaching arranged and supervised.
 - f. Detail all instructional grants and contracts funded, unfunded, or pending.
3. The candidate may:
- a. Ask a faculty peer, or an outside evaluator, to submit a written evaluation of the candidate's teaching effectiveness as seen in student productivity, such as juries, recitals, performances, and/or recognized scholarly activity.
 - b. Submit pedagogical materials for class, studio or rehearsal instruction.
 - c. Provide evidence of innovation in teaching (e.g., creation of new courses, revisions of courses, incorporation of technology, etc.).
 - d. Describe professional development undertaken to enhance or acquire pedagogical expertise.
 - e. Include other indicators or descriptors that support teaching effectiveness.

Scholarly and Creative Achievement

The Department of Music contains performers (soloists, ensemble players, conductors) and academicians (music theorists, composers, music historians, music educators). Therefore, the type of scholarly and creative achievement carried out by the faculty varies greatly. Faculty are expected to remain current in their discipline.

The Department recognizes the importance of scholarly/creative activity at the national or international level and desires that faculty strive for this exposure. Scholarly and creative activities at the local, state, and regional levels are also highly regarded because 1) faculty members serve as important role models for students, 2) such activity is of utmost importance in developing a strong recruitment base for the department, and 3) this activity supports the

university's mission to serve as "a center of intellectual, creative, and cultural activity for its region and for the State as a whole."

Candidates for tenure and/or promotion to the rank of associate professor must demonstrate a record of sustained scholarly or creative activity within his/her academic discipline that has earned favorable peer recognition at the national or regional level. Candidates for promotion to the rank of professor must demonstrate that they have achieved national recognition in a discipline by producing a coherent body of substantial scholarly and/or creative work that has influenced the candidate's profession. National recognition will typically be reflected in such accomplishments as performances and/or presentations at a variety of venues or publications of books, articles and/or compositions or arrangements (or as listed below).

Scholarly achievement in the Department of Music may be manifested by the candidate through:

1. Publications that may take the form of books, articles, monographs, compositions and arrangements, program annotations, computer software, and/or reviews. Most desirable are those that represent a juried selection for inclusion in a national or international venue, publication by a recognized publisher in the field, or an invitation by a nationally recognized organization or learned society.
2. Presentations, lectures, clinics, workshops, and poster sessions at conferences, conventions, seminars, or colloquia at the a) national/international, b) regional, c) state, or d) local level.
3. Performances of the applicant's compositions and/or arrangements a) at national/international venues, b) by state or local ensembles or performers, or c) on campus.
4. Recordings of the applicant's compositions and/or arrangements.
5. Research grants and contracts funded, unfunded, or pending.
6. Awards and honors that recognize particular aspects of scholarship.
7. Unpublished materials that have received favorable and documented peer review.
8. Other indicators or descriptors that support scholarly achievement.

Creative achievement in the Department of Music may be manifested by the candidate through:

1. Public performances at the national/international, regional, state, or local level. The tradition in the field of music is that the audition or invitation to perform is the juried peer review.
 - a. For instrumentalists and vocalists such performances may occur in various solo or collaborative settings, including:
 - Solo recitals
 - Lecture-Recitals
 - Chamber recitals
 - Concerto appearances
 - Large ensemble concerts (orchestra, wind ensemble, choir)
 - Performance workshops
 - Master classes and clinics
 - b. For conductors such performances may occur in settings, including:
 - Professional ensembles
 - Invited guest conducting
 - Clinics, workshops, and master classes

2. Professional recordings of solo, chamber, or large ensemble performances.
3. Awards and honors (e.g., competition prizes, invited appearances, etc.) that recognize performers, conductors, and composers.
4. Arts grants and contracts funded, unfunded, or pending.
5. Other indicators or descriptors that support performance/creative achievement.

Professional development may be demonstrated by:

1. Attendance at professional meetings and conferences.
2. Sabbatical leave projects.
3. Educational travel.

Service

In a department where shared governance is valued, faculty members are expected to participate on committees and in activities that advance the goals of the department. Faculty members should also be involved in the profession, the university, and/or the community. The recruitment of students into the music major population and of non-majors into classes, ensembles, and activities is seen as an important responsibility of each faculty member.

Candidates for tenure and/or promotion to the rank of associate professor must document a pattern of active, significant service to the university and to either the profession or the community. Candidates for promotion to the rank of professor must document a pattern of active, significant service to the university, the profession, and the community. Typically, this means that the individual will have successfully assumed leadership roles on and off campus.

Examples of service activity may include:

1. Adjudication/audition screening.
2. Consultancies.
3. Arts-related community activity.
4. Committee service (specify elected/appointed, on- or off-campus, dates, etc.).
5. Service to professional organizations.
6. Recruitment efforts on behalf of the department.
7. Administrative duties within the department.
8. Service grants funded, unfunded, or pending.
9. Other indicators or descriptors that support service.

Approved April 10, 2003
Amended April 29, 2004

APPENDIX 2

PERSONNEL DOSSIER CHECKLIST

1. Consult the Department of Music Criteria for Tenure and Promotion and the College of Arts and Sciences Tenure and Promotion Application Template for additional content and format requirements (http://www.indstate.edu/cas/faculty_council/CollegePandTdocument.htm).
2. Data must be cumulative and presented in reverse chronological order, including the year, month, day, and location and must document all three areas of personnel evaluation.
3. All dossiers should clearly separate narrative from support materials, which should be placed in the appendices.
4. Tenured candidates for promotion document activities since last promotion.
5. Consider the aesthetics of your dossier (font selection, layout, etc.) and proofread obsessively.

R = Required; S = Suggested

PRELIMINARY MATERIALS

- R Curriculum vitae
- R Initial letter of appointment.(tenure/promotion only)
- R Special conditions of appointment spelled out in memoranda of understanding (MOUs). Scholarship occurs in the primary area of appointment unless stipulated in an MOU. (tenure/promotion only)
- R All annual reappointment letters—all levels of review. (tenure/promotion only)

TEACHING EFFECTIVENESS

Instructional Responsibilities

- R One-page statement of teaching philosophy
- R Listing of courses taught at ISU, including independent studies, master's theses supervised, and internships/student teaching arranged and supervised
- R Advising data and evaluation

Instructional Development and Materials

- R Three or four course syllabi
- S Description of teaching innovations (new or revised courses, new pedagogies, new teaching materials)
- S Summary of teaching development activities

- S Student involvement and accomplishments in research/creativity and teaching pedagogy
- S Student involvement in professional development

Documentation of quality of teaching

- R Blank copies of student evaluation forms
- R Student evaluation summary scores for all courses
- R All student comments (create composite comment sheets, whenever possible; clearly identify pertinent course)
- S Letters from current and former students about teaching
- S Peer teaching evaluations
- S Input from Student Consultation Program

Funding and Awards

- S Instructional grants and contracts (pending/funded/unfunded)
- S Donations secured in support of teaching
- S Teaching awards

SCHOLARLY AND CREATIVE ACHIEVEMENT

- R One-page description of research/creative goals, including a clear description of activities relating to the primary area of appointment
- R List of research/creative productions—publications, presentations, papers, performances, recordings, and compositions, among others (organized according to caliber of venue, i.e. international, national, regional, state, and local)
- R Forthcoming works—performance under contract, articles or books under review, compositions or recordings in progress, etc.
- S Research/creative grants and contracts (pending/funded/unfunded)
- S Donations secured in support of research/creativity
- S Professional development activities

Documentation of quality of research/creativity

- S Reviews
- S Citations
- S Letters from editors, concert organizers, etc.
- S Compact discs and tapes

SERVICE ACHIEVEMENT

- R One-page description of service goals
- R Campus service activities (organized according to university, college, and department and elected vs. appointed)
- S Recruitment activities within the department

- S Administrative duties within the department
- S Professional service activities
- S Community service activities in the arts
- S Service grants and contracts (pending/funded/unfunded)
- S Donations secured in support of service

Documentation of quality of service

- S Peer assessments
- S Student assessments
- S Letters
- S Awards

Appendix A: Teaching Effectiveness

Appendix B: Scholarly and Creative Achievement

Appendix C: Service Achievement

APPENDIX 3

PERSONNEL REVIEW TIMELINES

These dates are approximate and are subject to change.

Candidates are responsible for building a case for reappointment, tenure, and promotion.

First-Year Reappointment and Special Purpose Faculty Evaluation

New faculty should consult regularly with department chair about personnel review procedures.

First-year faculty must complete course evaluations no later than October 15.

October 3	Dossier presented to department chair for preliminary comments and recommendations for improvement
October 17	Submit completed dossier to department chair
November 14	Personnel Committee narrative due to department chair
November 21	Last date to discuss personnel reviews with department chair
December 1	Completed narratives due in College of Arts and Sciences

Second-Year Reappointment

September 6	Dossier presented to department chair for preliminary comments and recommendations for improvement
September 19	Submit completed dossier to department chair
October 3	Personnel Committee narrative due to department chair
October 10	Last date to discuss personnel reviews with department chair
October 19	Completed narratives due in College of Arts and Sciences

Third-Year and Beyond Reappointment (tentative)

October 19	Dossier presented to department chair for preliminary comments and recommendations for improvement
October 31	Submit completed dossier to department chair
December 2	Personnel Committee narrative due to department chair
December 9	Last date to discuss personnel reviews with department chair
January 9	Completed narratives due in College of Arts and Sciences

Tenure and/or Promotion

Preparation of a tenure/promotion dossier typically requires six to nine months of compilation and editing work.

Previous spring	Declare intention to apply for promotion and/or tenure
Early summer	Meet with chair about application requirements, dossier format, external review letters
October 19	Dossier presented to department chair for preliminary comments and recommendations for improvement
November 2	Submit completed dossier to department chair
December 2	Personnel Committee narrative due to department chair
December 9	Last date to discuss personnel reviews with department chair
January 9	Completed narratives due in College of Arts and Sciences

APPENDIX 4

PRE-TENURE FACULTY DEVELOPMENT GOAL POINTS

While each pre-tenure case is unique, there are common goal points for all faculty while developing a case for tenure and promotion. The Chairperson and Personnel Committee in the Department of Music will provide individualized guidance through the annual review process.

Minimal standard achievements in the areas of teaching, research/creative activity, and service are listed below for each pre-tenure annual reappointment review:

Year One

- Teaching—Design new courses and/or establish studio policies, review curriculum in primary teaching area
- Research—Establish plan for research agenda, begin research, identify potential external funding support
- Creative Activity—Establish plan for creative agenda, seek and arrange future performances, identify potential external funding support
- Service—Appointed to first department committee

Year Two

- Teaching—Establish oneself as an effective teacher, as confirmed by peer reviews and student evaluations
- Research—Submit at least one article for review and at least one conference abstract
- Creative Activity—Give performances off campus
- Service—Increase service to the department

Year Three

- Teaching—Explore innovative pedagogies; expand course offerings
- Research—Minimum of two articles in print; apply for external funding in support of research
- Creative Activity—Establish regional reputation through performances; apply for external funding in support of performance projects
- Service—Seek service on campus outside the department

Year Four

- Teaching—Continue to refine teaching style and content
- Research—Bring current research projects to a conclusion, submit articles and paper abstracts for review
- Creative Activity—Seek further regional and national performance opportunities
- Service—Develop service profile on campus outside the department, in the profession, and within the community.

Year Five

- Teaching—Continue to refine teaching style and content

Research—Minimum two additional articles in print; minimum of one conference presentation

Creative Activity—Establish national reputation through performances and/or recordings

Service—Solidify service profile on campus outside the department, in the profession, and within the community.

Year Six

Teaching—Finalize statement of teaching philosophy; develop goals for post-tenure period

Research—Complete required publication/presentation requirements; develop research goals for post-tenure period

Creative Activity—Conclude final performances; develop creative activity goals for post-tenure period

Service—Solidify service profile on campus outside the department, in the profession, and within the community; develop service goals for post-tenure period

APPENDIX 5

MUSIC EVENT ATTENDANCE POLICY (revision of Fall 2001)

All undergraduate music majors and minors must fulfill a departmental music event attendance requirement in order to graduate. The requirement is administered under the course MUS 011 Concerts and Recitals. All music majors must enroll in that course each semester. Music minors should enroll in the course as many semesters as possible.

REQUIRED NUMBER OF EVENTS

MUSIC MAJORS who begin their degree study in Fall 2000 or later must attend:

1. A minimum of 35 Department of Music Convocation events;
2. 30 Contemporary Music Festival events; and
3. 65 other events

for a total on one hundred thirty (130) total music events before graduation.

MUSIC MINORS must attend:

1. A minimum of forty (40) events.

TRANSFER STUDENTS must request a meeting with the Department Chairperson at their earliest convenience to discuss their individual requirements.

TYPES OF EVENTS

Department of Music Convocation events take place at 11:00 a.m., usually on Tuesday, approximately seven times per semester. (In order to fulfill this part of the requirement, a student will need to attend at least five of these events during all semesters he/she is in residence, most commonly a period of seven semesters).

The 65 "other events" indicated above are to be taken from a monthly event list available in the Music Office or Listening Library.

Separate punch cards are issued for the Contemporary Music Festival, and only those punch cards will be punched during the festival. Punches for all events during the festival will count toward the 30 required for graduation and will automatically be added to each student's total after the CMF punch cards are submitted. (In order to fulfill this part of the requirement, a student will need to attend at least 7-8 of these events each fall semester he/she is in residence, most commonly a period of 4-5 fall semesters).

FOR WHAT EVENTS IS CREDIT GIVEN?

Events that qualify for attendance credit will be published on the monthly Department of Music Calendar of Events that may be obtained in the Music Office or the Listening Library. In

addition credit is given for all events in which the principal focus is the performance of music concerts, recitals, master classes, but NOT studio classes, lecturers, seminars, workshops. A student will receive attendance credit for a concert or recital in which he/she participates if his/her participation is only a small part of the total performance time and if he/she is present for the entire event.

In exceptional cases, a limited number of punches will be allowed for concerts, recitals, operas, etc., attended off campus. Approval must be given by the Chairperson of the Recital/Performance Committee prior to the event. The student asking for such off-campus punch credit must complete a form available in the Department of Music office, attach evidence of attendance (Such as a program or ticket) and present these with a punch card to the Chairperson of the Recital Performance Committee.

ATTENDANCE CARDS

Punch cards are issued by the Department of Music office staff. As soon as the student receives the card he/she must sign both halves of the card in ink and legibly (print if necessary). Unsigned cards will not be punched. As students enter each event and again as they leave, they will present their cards to the faculty member for punching.

CARD TURN-IN

Cards are to be deposited into a locked box at the Department of Music office front counter. The student will separate the two halves of the card; retain the half marked "Student's Copy" and deposit the other half in the box. Cards should not be put in a faculty mailbox or be entrusted to anyone else for turn-in. Students are advised to retain all of their "student's copies" in a safe place until after graduation. Cards need not be full to be turned in and may be turned in at any time. It is wise to turn in card(s) each semester to avoid the risk of loss or of mutilation.

Any mutilated card or card with faked punches will be automatically nullified. Students who fake punches are subject to penalties under Section 3.01 (Academic Dishonesty) of the Code of Student Conduct.

TABULATION OF PUNCH TOTALS

At the end of each semester, punches on turned-in cards will be counted, and a master roster will be updated. The roster will contain two figures for each music major: one for the overall total and one for the Department of Music Convocation Series total. Music minors will have only one figure for the overall total. Only official cards will be considered as evidence of attendance; punched programs, etc., will not be counted. The deadline for turn-in for each semester's tally will be posted near the end of the semester. Department of Music academic advisors will have the rosters, and students may review the status of their requirements at any time. The final auditing of each student's requirement is made at the time of Senior Check-out and is reported to the College of Arts and Sciences. As with all graduation requirements, the final responsibility for monitoring and fulfilling this requirement rests with the student. No excuses of any kind will be entertained.

Exceptions to the policy will be considered and decided upon by the Recital/Performance Committee in response to presentation of a written petition to that committee.

This policy is in full effect for all new students entering in Fall 2001.

APPENDIX 6

COURSE SYLLABUS CHECKLIST

COURSE INFORMATION

- University/department
- Course name and code
- Semester/ session and year
- Meeting days
- Building name and classroom number
- Credit hours of course
- Pre- or co-requisites

INSTRUCTOR INFORMATION

- Name/preferred name to be used
- Title/rank
- Availability—office room number, hours, phone, email, etc.
- “By appointment” statement
- Perspective on teaching/education/role of teacher/role of student, interest in course

COURSE DESCRIPTION

- Description of course content & organization
- Course purpose, goals, and objectives
- Approved General Education courses—explain which GE area the course fulfills and how it meets the pedagogical goals of that area
- Textbook(s), in bibliographic style you require
- Supplemental reading and where available, listed in bibliographic style you require
- Topic outline for course
- Methods of instruction

GRADING

- Assignments and weighting
- Grading scale
- Grading criteria
- Testing methods
- Feedback to students about grades
- Participation
- Extra-credit work

CLASS POLICIES

- Written work guidelines and policies
- Attendance and excused absences
- Reporting illness
- Late assignments, make-up work, incompletes and revisions
- Classroom management/civility/behaviors—e.g., food, cell phones, etc.

- Academic integrity

CLASS CALENDAR

- Tentative schedule (including course evaluation date)
- Due dates for readings, papers, projects
- Quiz, exam, and final exam dates
- Holidays
- Last day to drop

SUPPORT FOR STUDENTS

- Campus resources
- Planning and self-management skills
- Tips on how to do well in the course/study strategies
- The Student Affairs Committee recommends that the following statement be included in syllabi:

“Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers.

“If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.”

APPENDIX 7

PRIVATE TEACHING OF UNREGISTERED STUDENTS

The Department of Music maintains a commitment to community service through the teaching of youth and adult students and to the recruitment of new students.

Nonetheless, the teaching of non-registered students on University property is prohibited.

This position has been confirmed through numerous consultations and meetings with Vice Presidents, the University's legal counsel, and the Department of Music's Administrative Advisory Committee.

Who Is Affected?

1. Tenured and tenure-track faculty.
2. Temporary faculty.
3. Indiana State University students.
4. Members of the Terre Haute community.
5. Anyone else who teaches on University property.

Reasons:

1. Unregistered students taught on University property present a liability risk.
2. The use of State property for profit-making venture is illegal.
3. Teaching unregistered students presents an inequity relative to faculty work-for-hire elsewhere on campus. Faculty on grants and contracts pay facilities and administrative (F&A), or indirect, costs.
4. The University cannot be party to providing employees with "under-the-table," untaxed income.

Solution:

1. Register students through the normal University system. This is a load-dependent solution.
2. Register students through the Community Music Center.
3. Teach off-campus.

APPENDIX 8

COURSE AND ADVISEMENT EVALUATION

Policy Statement:

"All courses and advisement are to be evaluated each semester by students utilizing approved and appropriate Department of Music evaluation forms." Adopted by faculty April 9, 1998; modified November 17, 2005.

Process:

Under normal circumstances, faculty and advisors provide students an opportunity to evaluate the quality of instruction and advisement during the final few weeks of the semester or final days of a summer term.

Faculty may not be present during the evaluation process, nor may they collect or otherwise handle completed evaluations.

Within a classroom setting, a student distributes evaluation forms with instructions and collects completed forms at the end of the evaluation period. This student immediately delivers evaluation forms to the Department of Music office.

In the evaluation of individual instruction and advisement, students return completed evaluation forms to the Department of Music office.

The Department of Music submits completed evaluation forms to the University Testing Office for statistical analysis.

The University Testing Office returns statistical results, bubble forms, and student comment sheets to the Department of Music office.

After reviewing and copying statistical results and student comments, the Department of Music distributes the original evaluation materials to faculty.

The Chairperson of the Department of Music discusses specific areas of concern or anomalous results with individual faculty.

APPENDIX 9

OFF-CAMPUS RECRUITMENT REPORT

Date and time: _____

Location (venue, city): _____

Contact person and phone: _____

Names of ISU faculty and/or students involved in event: _____

Describe event (tour, performance, etc.): _____

Describe recruitment portion of event: _____

Number and type of students contacted: _____

Promotional materials distributed: _____

Questions/comments asked by students: _____

Feedback from contact person: _____

Individualized code on information cards: _____

Please make a unique mark—date, initials, or numbers—on each card so that we can track responses to individual events.

Report submitted by: _____

APPENDIX 10
PROJECT PROPOSAL

Project Manager: _____
 Project Title: _____
 Date: _____
 Location: _____

BUDGET

Expenses:

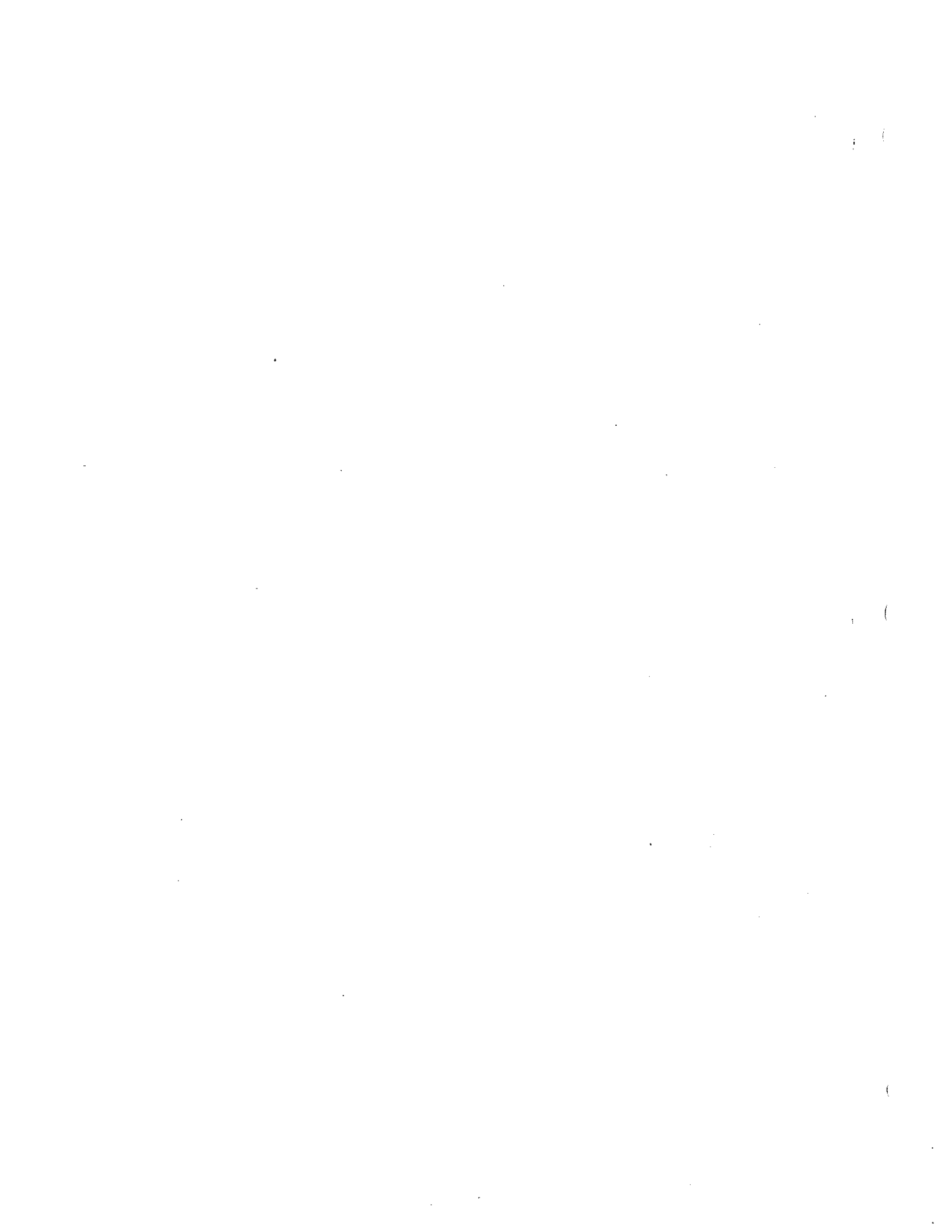
Honoraria	_____
Accompanist Fee	_____
Transportation	_____
Lodging and Meals	_____
Publicity (including printing and mailing costs)	_____
Reception (if applicable)	_____
Other	_____
Total Income	_____

Income:

Department of Music (including Foundation accounts)	
Collaborating Departments	
University Grants	_____
Revenue (registration, ticket sales, etc.)	_____
Corporate Sponsors	_____
Professional Organizations	_____
Other	_____
Total Expenses	_____

CHECKLIST

- Travel Authorization Form—submitted a minimum of three weeks in advance of event
- Room and Date Reservations
- Transportation
- Hotel
- Publicity—also notification of cancellations
- Reception—if applicable
- Payment Requests—honoraria, accompanist fee, etc.
- Reimbursements—obtain payment from all outside sources



INDIANA STATE UNIVERSITY
Department of Music

Department Standing Committees
Assignments 2008-2009

Administrative Advisory Committee

Randy Mitchell-Chair
Dennis Ballard
John Boyd
Scott Buchanan
Kevin Clifton
William Davis
Janet Piechocinski
Ted Piechocinski

Personnel Committee

Paul Bro
Mark Carlisle
Colleen Davis
William Davis
Jimmy Finnie
Doug Keiser
Beverley Simms

Chair's Advisory Team

Randy Mitchell
Janet Pechocinski
Paul Bro (Sept/Oct)
Sarah Dye (Sept/Oct)

Recital Performance committee

Colleen Davis
William Davis
Brian Kilp
Martha Krasnican
Janet Piechocinski
Beverley Simms
Joyce Wilson

Contemporary Music Festival
Committee

(Calendar year of 2008)

Kurt Fowler-Chair
Paul Bro
Glenn Dunlap
Brian Kilp
Paula Meyer
Randy Mitchell
Ted Piechocinski
Rob Waugh

Technology Committee

Paul Bro
Dennis Ballard
Kurt Fowler
Kevin Clifton

Graduate Committee

John Boyd
Scott Buchanan
Kevin Clifton
John Ibberson
Janet Piechocinski

Undergraduate Recruitment Committee

Scott Buchanan
Sarah Burk
Doug Keiser
Brian Kilp
Ted Piechocinski
Rob Waugh
Rae Ann Webster

Mentor Committee

Joyce Wilson-Chair

Music Curricular Affairs Committee

Dennis Ballard
Paul Bro
Scott Buchanan
Kevin Clifton
Ted Piechocinski

Department Special Purpose Assignments

Paul Bro and Kurt Fowler, Webmasters

Colleen Davis, Awards Ceremony Coordinator

Colleen Davis, Convocations/Event Attendance Records

Kevin Clifton and Rob Waugh, Honors Recital and Concerto Competition

College of Arts and Sciences Special Purpose Assignments (elected or appointed by the Department)

Dennis Ballard, Faculty Council

Janet Piechocinski, Council of Academic Advisors

University Special Purpose Assignments (elected)

INDIANA STATE UNIVERSITY
Department of Music

Faculty Meeting Agenda

Thursday, February 12, 2009
Center for Performing and Fine Arts, Recital Hall

1. Approval of minutes for January 15, 2009 meeting.
2. Chair's Report
3. Other Reports
 - Mentor Program (J. Wilson)
 - Registration/Placement/Advising Information (J. Piechocinski)
 - A&S Faculty Council (D. Ballard)
 - Search Reports (D. Ballard, D. Keiser)
 - MCAC Report (D. Ballard)
 - Contemporary Music Festival (K. Fowler)
 - Recruiting Committee (S. Buchanan)
4. New Business
 - CAT Committee
 - (Ad Hoc) Adjunct Handbook Committee
 - New Grading Scale
 - Faculty Performance Review
 - 2009-2010 Budget
5. Announcements from the Floor
6. Adjournment

IMPORTANT UPCOMING DATES

February 13-14	Music Career Day and Audition Weekend
February 18	University Symphony Concert
February 21	ISSMA Wind/Percussion/Strings State Solo and Ensemble Contest
February 22	Wind Division Scholarship Concert-Boston Brass
February 23	Audition Day
February 25	Faculty String Quartet
February 28	ISSMA Piano/Vocal State Solo and Ensemble Contest
February 28	ISU Jazz Fest-Guest Artist, trombonist Conrad Herwig
March 19	Next Faculty Meeting

Section IV. MDP I

E. Faculty and Staff

1. Policies and procedures

A. Loads

In a department as diverse and unusual as music, teaching loads are determined in a variety of methods. 12 load hours is considered a full teaching load. As several courses are undervalued in credit, teaching loads are determined by actual contact hours. Examples:

Music 150 Introduction to Musical Traditions II, 2 hours of credit, meets 3 hours a week=3 hours load credit

Symphonic Band, 1 hour of credit, rehearses 3 hours a week=3 hours of load credit.

Private study load credit is determined in a "3 to make 2" formula. Every three one-hour lessons equals 2 load hours of credit. Therefore each one-hour of lesson credit generates 2/3rd of a load hour. 18 music majors taking a one hour lesson is the equivalent of 12 load hours or a full load.

Every attempt is made to allow pre-tenure faculty in academic areas such as music education, history and literature and music business, to teach 9 load hours and use 3 hours for research and/or creative activity. Recently because of the pressures of the loss of full time faculty without replacement, this has not always been possible. Obviously this presents a problem for research projects of new faculty working toward tenure and promotion.

Teaching Load Reductions: Of the eighteen tenured and tenure-track faculty, teaching load reductions are given for the following special duties.

1. Department Administration

a. Dr. Mitchell receives 9 hours of load credit for serving as Chairperson of the Department (teaching 3 load hours).

b. Dr. J. Piechocinski receives three load hours for serving as Assistant Chairperson.

2. Division Coordinators

a. Seven individuals receive no load credit for coordinating activities of their divisions: Dr. Boyd (Winds/Percussion), Dr. Buchanan (Voice/Choral), Dr. Clifton (Music Theory, Composition, History and Literature), Dr. Ballard (Music Education), Dr. W. Davis (Strings), Dr. J. Piechocinski (Keyboard), and Prof. T. Piechocinski (Music Business).

3. Program Directors

a. Four individuals receive two load hours each for directing programs: Dr. Boyd as Director of Bands, Dr. Buchanan as Director of Choral Activities, Dr. Davis as Director of Orchestral Activities and Prof. T. Piechocinski as Director of Music Business.

4. Faculty Ensembles

a. Five individuals receive one load hour for participating in faculty ensembles: Drs. W. Davis and Fowler (string quartet), Dr. Wilson (woodwind quintet), and Dr. Mitchell (brass quintet). Dr. Kilp receives one load credit hour each for participating in faculty brass quintet and woodwind quintet, for a total of two load hours.

5. Academic Advisors

a. Four individuals receive two load hours for serving as an academic advisor: Dr. Ballard (Music Education), Dr. Kilp (Liberal Studies/Performance/Music Academics), and Prof. T. Piechocinski (Music Business).

b. Dr. J. Piechocinski receives one load credit hour for coordinating advisement activities within the Department.

6. Miscellaneous

a. Dr. Clifton receives two load hours for research.

b. Dr. Fowler receives two load hours for Artistic Director, Contemporary Music Festival Committee.

c. Dr. Ibberson receives three load hours for serving as Graduate Music Coordinator

Of the sixteen part-time temporary faculty members, load reductions are given for the following non-teaching duties.

7. Faculty Ensembles

a. Mr. Heath, Mr. Lapins, Mr. Mann and Mr. Waugh each receive one hour of load credit for playing in the Faculty Brass Quintet.

b. Ms. Barrett, Dr. Dye and Mr. Roseland each receive one hour of load credit for playing in the Faculty Woodwind Quintet.

c. Ms. Spicknall and Ms. Edberg each receive one hour of load credit for playing in the Faculty String Quartet

Please see the Faculty Handbook in MDP I. D. Fac. Hndbk Section III., Section E. "Workloads"

B. Evaluations

The department personnel committee evaluates each pre-tenure full time faculty member each year for reappointment in years 1-5 and tenure during the sixth year. This committee makes recommendations to the chair regarding reappointment and tenure. The chair passes these recommendations on to the College level in addition to the chair's recommendation. By university regulation each semester all faculty must be evaluated by each class they teach. The results of these evaluations are required for reappointment files and adjunct evaluations. Please see the Faculty Handbook in MDP I. D., Fac. Hndbk Section III. "Criteria and Procedures for Personnel Actions"

C. Faculty Development is a critical part of the "growing" the quality of teaching and performance. Development sessions are offered on campus by such units as the Centers for Instruction, Research and Technology (CIRT) and Centers for Teaching and Learning on the Web, etc. The Dean of the College of Arts and Sciences provides travel funds for faculty development. These amounts have been limited and do not cover the actual faculty requests for support each year for development, research and conference presentations/performances. The amount awarded to the department this year is \$15,000. In the past three years this amount has varied by 10% to 15%, but never over \$15,000. The following formula is used to distribute these funds in the most equitable manner possible:

1. Pre-tenure faculty. 1 fully funded (100%) activity within the continental U.S.- to assist these faculty in working toward tenure.
2. 50% funding for faculty making conference presentations/performances
3. 25% funding for faculty attending conferences and professional association events
4. Other special projects as they arise and funding is available.

Note: The funding from the College is never enough to support the many activities of the faculty. Some funds have been given to the Department for the express purpose of supporting these types of activities. These funds are limited and are used judiciously.

D. Support staff and technical Staff are listed and describes in MVP I. D.

Indiana State University Faculty Distribution of Effort Spring 2009

Instructions: Instructional Load and Distribution of Effort Report, FTE Category Definitions
 Instructional Load and Distribution of Effort Report, Definitions and Instructions

Legend for "Total" Column

Tenure/Tenure Track: "Total" field will appear in red if total does not equal 1
 Full Time Temporary: "Total" field will appear in red if total does not equal 1
 Part Time: "Total" field will appear in red if total is greater than 1
 Graduate Assistant: "Total" field will appear in red if total is greater than 0.5

Department: Music Logout

Name	Rank	Leave	SCH			Std Secs Taught			Arr Secs Taught			FTE Distribution of Effort							
			UG	GR	Total	Num	UG Enr	GR Enr	Total	Num	UG Enr	GR Enr	Total	Dir	Inst	Research	Admin	Serv	Total
Balsuela, Peggy	FULL/PROF	---	16	10	26	7	14	1	1	0	3	1	0	0	0	0	0	0	1
Boyd, John	FULL/PROF	---	40	21	61	2	43	5	2	0	6	0.75	0.083	0	0.167	0	0	0	1
Bro, Paul	FULL/PROF	---	30	1	31	6	11	0	5	22	1	1	0	0	0	0	0	0	1
Finnie, Jimmy	FULL/PROF	---	48	2	50	8	51	1	2	2	0	1	0	0	0	0	0	0	1
Mitchell, Randall	FULL/PROF	---	32	19	51	1.5	85.5	0	5	1	8	0.25	0	0.083	0.667	0	0	0	1
Simms, Beverley	FULL/PROF	---	23	4	27	8.5	19	3	2	2	0	1	0	0	0	0	0	0	1
Buchanan, Scott	ASSOC/PROF	---	61	5	66	4	61	5	0	0	0	0.833	0	0	0.167	0	0	0	1
Davis, Colleen	ASSOC/PROF	---	22	3	25	8	17	2	1	1	0	1	0	0	0	0	0	0	1
Davis, William	ASSOC/PROF	---	44.5	1	45.5	7	47	1	3	4	0	0.75	0	0.083	0.167	0	0	0	1
Fowler, Kurt	ASSOC/PROF	---	192	0	192	6	67	0	0	0	0	0.917	0	0.083	0	0	0	0	1
Keiser, Douglas	ASSOC/PROF	---	166	0	166	4	142	1	0	0	0	1	0	0	0	0	0	0	1
Klip, Brian	ASSOC/PROF	---	9	0	9	5	9	0	0	0	0	0.666	0.167	0.167	0	0	0	0	1
Piechoonski, Janet	ASSOC/PROF	---	68.5	0	68.5	6	106.5	0	3	15	0	0.75	0	0	0.25	0	0	0	1
Piechoonski, Theodore	ASSOC/PROF	---	111	0	111	3	33	0	0	0	0	0.75	0.083	0	0.167	0	0	0	1
Wilson, Joyce	ASSOC/PROF	---	20	5	25	8	16	2	2	2	1	1	0	0	0	0	0	0	1
Ballard, Dennis	ASSIST/PROF	---	120	0	120	4.5	64	0	0	0	0	0.834	0.083	0.083	0	0	0	0	1
Carlisle, Mark	ASSIST/PROF	---	48	19	67	8	49	9	2	0	4	1	0	0	0	0	0	0	1
Clifton, Kevin	ASSIST/PROF	---	101	3	104	4	84	1	0	0	0	0.833	0	0.167	0	0	0	0	1
Dean, Terry	SPECIAL PURPOSE	---	211	18	229	3	105	4	1	0	0	0	0	0	0.25	0	0	0	1
Luebke, Linda	SPECIAL PURPOSE	---	309	2	311	6.5	98	1	0	0	3	0.75	0	0.25	0	0	0	0	1
Waugh, Robert	SPECIAL PURPOSE	---	33	3	36	10	33	2	1	1	0	1	0	0	0	0	0	0	1
Albig, Irina	PART/TIME	---	35.5	4	39.5	6	36	0	1	0	2	1	0	0	0	0	0	0	1
Bacon, Alexis	PART/TIME	---	104	0	104	4	71	0	0	0	0	1	0	0	0	0	0	0	1
Barrett, Crystal	PART/TIME	---	3	0	3	2	3	0	0	0	0	0.167	0.083	0	0	0	0	0.25	0.61
Brown, Lynette	PART/TIME	---	0	0	0	0	0	0	0	0	0	0.5	0.5	0	0	0	0	0	1
Dowell, Richard	PART/TIME	---	12	0	12	1	4	0	0	0	0	0.25	0	0	0	0	0	0	0.25
Dye, Sarah	PART/TIME	---	79	0	79	5	35	0	0	0	0	0.917	0.083	0	0	0	0	0	1
Ederberg, Allison	PART/TIME	---	3	0	3	1	1	0	1	1	0	0.167	0.083	0	0	0	0	0	0.25
Edwards, Julie	PART/TIME	---	126	0	126	3	43	0	1	1	0	0.61	0	0	0	0	0	0	0.61
Gallagher, Todd	PART/TIME	---	54	0	54	11	34	0	0	0	0	0.88	0	0	0	0	0	0	0.88
Heath, J Bryan	PART/TIME	---	30	0	30	7	27	0	1	2	0	0.917	0.083	0	0	0	0	0	1
Ibberson, John	PART/TIME	---	0	0	0	0	0	0	0	0	0	0	0.25	0.083	0	0	0	0	0.25
Lapins, Alexander	PART/TIME	---	38	0	38	9	12	0	5	29	0	0.837	0.083	0	0	0	0	0	0.92

NAME	PART/TIME	14	0	14	3	7	0	1	6	0	0.67	0	0	0	0.67	Edit
Lowry, Lisa	PART/TIME	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
Mann, Michael	PART/TIME	---	4	0	4	3	3	0	1	0	0.917	0.083	0	0	0	1
Mannell, David	PART/TIME	---	46	0	46	8	45	0	0	0	0.89	0	0	0	0	0.89
McPike, Brent	PART/TIME	---	22	0	22	6	20	0	4	0	1	0	0	0	0	1
Powers, Daniel	PART/TIME	---	37	4	41	1	16	0	4	4	0.5	0	0	0	0	0.5
Roseland, Chad	PART/TIME	---	257	0	257	7	98	0	0	0	0.917	0.083	0	0	0	1
Spicknall, John	PART/TIME	---	2.5	0	2.5	1	2	0	1	1	0.17	0	0	0	0	0.17
Spicknall, Sharilyn	PART/TIME	---	5.5	0	5.5	3	3	0	2	3	0.33	0	0	0	0	0.33
Chang, Sheng-Yi	GRADUATE/ASSISTANT	---	0	0	0	0	0	0	0	0	0	0.5	0	0	0	0.5
Drew, Eric	GRADUATE/ASSISTANT	---	0	0	0	0	0	0	0	0	0	0.5	0	0	0	0.5
Gonzalez, Emily	GRADUATE/ASSISTANT	---	0	0	0	0	0	0	0	0	0	0.5	0	0	0	0.5
Jung, Dongjin	GRADUATE/ASSISTANT	---	0	0	0	0	0	0	0	0	0	0.5	0	0	0	0.5
Law, Desiree	GRADUATE/ASSISTANT	---	0	0	0	0	0	0	0	0	0	0.5	0	0	0	0.5
Pennington, Curtis	GRADUATE/ASSISTANT	---	56	0	56	3	28	0	0	0	0.5	0	0	0	0	0.5
Williams, Jennifer	GRADUATE/ASSISTANT	---	0	0	0	0	0	0	0	0	0	0.5	0	0	0	0.5
Williams, John	GRADUATE/ASSISTANT	---	0	0	0	0	0	0	0	0	0	0.5	0	0	0	0.5
Fallon, Kelly	Admin/Other	---	10	1	11	1	10	1	0	0	0.167	0	0	0	0	0.167
Indiana College Network - MUS	Admin/Other	---	3	0	3	1	1	0	0	0	0	0	0	0	0	0
Krasnican, Martha	Admin/Other	---	3	1	4	2	2	0	2	1	0.333	0	0	0	0	0.333
Miller, Daniel	Admin/Other	---	69	0	69	1	23	0	0	0	0.25	0	0	0	0	0.25

SPRING 09 FACULTY LOADS

Name of Instructors	Assigned Courses/Other	Days/Time	Load Cr	Total
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T/TT Faculty (N=18)

Balensuela, Peggy

MUS 289	MW 1-1:50		2	
MUS 4/558	MWF 9-9:50		3	12
Applied - VOICE			7	(11 VOICE STUDENTS)

Ballard, Dennis

MUS 201	MWF 8-8:50		1	
MUS 202	MWF 9-9:50		2	12
MUS 1/369C	TR 7-9		2	
MUS 495	TBA		1	
MUS 604	TBA		3	
Research			3	

Boyd, John

MUS 2/4/569W	TR 12:15-1:45		4	
MUS 620	TBA		3	11
MUS 676W			2	
D of Bands			2	

Bro, Paul

MUS 2/4/553W	TBA		2	
Applied - SAX			8	12
			10	(12 STUDENTS)

Buchanan, Scott

MUS 381	MWF 11-11:50		3	
MUS 2/4/519	MWF 2-2:50		3	12
MUS 1/315	TR 2-3:15		2	
MUS 676Z	TBA		2	
D of Ch A			2	

Carlisle, Mark

MUS 2/4/517	M 7-9		2	
MUS 1/316	MW 3-3:50		2	12
MUS 680	TR 1-1:50		2	
Applied - VOICE			6	(9 VOICE STUDENTS)

Clifton, Kevin

MUS 112	TR 8-8:50		2	
MUS 212	TR 9-9:50		2	12
MUS 4/546	MWF 12-12:50		3	
MUS 114.004	MWF 1-1:50		3	
Research			2	

Davis, Colleen

MUS 4/511	TR 1-1:50		2	
			2	12

	Applied - VOICE		10 (14 VOICES STUDENTS)
Davis, William	MUS 2/4/559 MUS 2/4/553S Dir of St Act Fac 4 Applied - VIOLIN	TR 4-5:30 TBA	3 12 1 2 1 5 (7 violin students)
Finnie, Jimmy	MUS 2/4/553P MUS 2/4/553Q MUS 4/523 Applied - PERCUSSION	M 6-7:50 MW 2-2:50 MW 11-11:50	2 12 2 2 6 (18 PERCUSSIONS)
Fowler, Kurt	MUS 233.301 MUS 233.302 Fac 4 Applied - CELLO	Online Online	3 12 3 1 5 (7 cello)
Keiser, Douglas	MUS 1/369B MUS 2/4/569S MUS 222 MUS 382	MW 3-3:50 TR 2:05-3:35 TR 10-10:50 MWF 8-8:50	3 11 3 2 3
Kilp, Brian	Brass 5 WW 5 Advising Applied - HORN		1 12 1 2 8 (11 HORN)
Mitchell, Randall	Dept Music Chair MUS 438 Brass 5	MWF 11-11:50	8 12 3 1
Piechocinski, Janet	MUS 196 MUS 195 MUS 196 Asst Chr MUS 295 Applied - PIANO	TR 9-9:50 MW 9-9:50 MW 10-10:50 TR 10-10:50	3 12 2 2 3 1 1 (2 PIANO STUDENTS)
Piechocinski, Theodore	MUS 207 MUS 334 MUS 499 Advising Dir Mus B	MWF 9-9:50 MWF 11-11:50 TBA	3 15 (12) 3 3 1 2

	Research		3	
Simms, Beverley	Applied - PIANO MUS 295	TR 10-10:50	11	12 (17 PIANO STUDENTS)
			1	
Wilson, Joyce	Applied - FLUTE WW5		11	12 (18 FLUTE STUDENTS)
			1	

Sp. Purpose Fac Total Load Cred Hrs = 36

Dean, Terry	MUS 151	MWF 8-8:50	3	12
	MUS 350/602	MWF 10-10:50	3	
	MUS 4/556	MWF 12-12:50	3	
	Research		3	

Luebke, Linda	MUS 201	MWF 8-8:50	1	12
	MUS 325	MW 11-11:50	2	
	MUS 325	MW 2-2:50	2	
	MUS 392	TR 8-9:15	3	
	MUS 4/518	MW 9-9:50	2	
	MUS 496	TBA	2	

Waugh, Robert	MUS 2/4/588	MW 2-2:50	2	12
	Trumpet - APPLIED		9	(12 TRUMPET STUDENTS)
	Brass 5		1	

Adjunct Faculty Total Load Cred Hrs = 152.67

Albig, Irina	MUS 196	TR 12-12:50	2	12
	MUS 196	TR 1-1:50	2	
	Applied - PIANO		8	

Bacon, Alexis	MUS 111	TR 9-9:50	2	12
	MUS 214.001	MWF 9-9:50	3	
	MUS 214.002	MWF 11-11:50	3	
	MUS 214.003	MWF 1-1:50	3	
	Class Preparation		1	

Barrett, Crystal	Oboe - APPLIED		2	(3 OBOE STUDENTS)
	WW 5		1	

Dye, Sarah (Burke)	Clarinet - APPLIED		8	(13 CLARINET)
	MUS 233	MWF 12-12:50	3	12
	WW 5		1	

Edberg, Allison	Viola/Violin - APPLIED		2	(4 STUDENTS)
	Fac Str 4		1	3

Edwards, Julie	233.001 333 Piano - APPLIED	TR 9:30-10:45 Web	3 3 1.33	7.33 (2 PIANO STUDENTS)
Gallagher, Todd	MUS 341 MUS 2/4/553J Applied - BAS	MWF 11-11:50	3 3 4.67	10.67 (7 bass students)
Heath, Bryan	MUS 4/522 Trombone/Euph - App. Brass 5	MW 12-12:50	2 9 1	12 (12 STUDENTS)
Ibberson, John	Grad Studies Coord		3	3
Lapins, Alex	Applied - TUBA/EUPH Brass 5 2/4/553B		9 1 1	(12 STUDENTS) 11
Lowry, Lisa	Applied - VOICE		8	(12 STUDENTS) 8
Mann, Michael	Trumpet - App. Brass 5 MUS 2/4/553B		8 1 3	(10 STUDENTS) 12
Mannell, David	MUS 204 Voice - App. MUS 311	TR 8-8:50 TR 10-10:50	2 6.67 2	10.67 (10 STUDENTS)
McPike, Brent	Guitar - App. 2/4/553J		11 1	(18 STUDENTS) 12
Powers, Daniel	MUS 260 MUS 468.001 & .002 MUS 668	TR 8-8:50 TBA TBA	2 2 2	6
Roseland, Chad	WW 5 Bassoon - App. 113.1 113.2 113.3	MWF 8-8:50 MWF 10-10:50 MWF 12-12:50	1 2 3 3 3	12 (3 STUDENTS)
Spicknall, John	Jazz Piano - App.		2	(3 STUDENTS) 2
Spicknall, Sharilyn	Str 4 Violin - App.		1 3	4 (4 STUDENTS)

OTHER*Total Load Cred Hrs = 36*

Browne, Lynette	Instruction Administration		6 6	12
Fallon, Kelly	MUS 4/531 Instrument Repair	MWF 1-1:50	3	12
Krasnican, Martha	Staff Accompanist			12

OTHER DEPTS

Jennifer Ryan	329	TR 11-12:15		
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INDIANA STATE UNIVERSITY
Department of Music

CRITERIA FOR TENURE AND PROMOTION

The Department of Music includes persons of diverse backgrounds who serve the mission of the department in various ways. A few are scholars in the traditional sense; many are performers; most are teachers of specific performance and/or pedagogical skills; and many must combine these pursuits in their teaching loads.

As faculty members progress toward tenure, evaluations of teaching effectiveness, scholarly and creative achievement, and service are made annually. Faculty being considered for reappointment or applying for tenure and/or promotion must document continued growth or sustained excellence in all areas to be evaluated, with an ongoing commitment to the department, university, community, and the profession. Candidates for promotion to full professor build a case on achievements since their last promotion.

Candidates should present supporting data as clearly as possible, using the format suggested in the Tenure and Promotion Application Template of the College of Arts and Sciences. The data must be cumulative and presented in reverse chronological order, including the year, month, day, and location.

It is recommended that candidates request current letter(s) of review from the appropriate Division Coordinator(s) or faculty in the candidate's area of expertise. These letters should address the candidate's teaching effectiveness, scholarly and/or creative achievement, and service.

The following items serve as guidelines in documenting a candidate's activities in Teaching Effectiveness, Scholarly and Creative Achievement, and Service. The list of indicators or descriptors under each category is not exhaustive, nor are all items expected of every person being evaluated.

Teaching Effectiveness

A candidate's record of teaching effectiveness will be evaluated on the basis of the following indicators or descriptors.

Candidates for tenure and/or promotion to the rank of associate professor must document teaching effectiveness. Candidates for promotion to the rank of professor must demonstrate the maturity of their teaching by showing that their instructional contributions are significant, multifaceted, and developed to a high level that has been sustained over time.

1. The candidate must
 - a. Have his/her students evaluate all courses each semester. Official summaries and all written student comments from the evaluations must be submitted. Approved and appropriate Department of Music and/or Indiana State University evaluation forms must be used.
 - b. Submit representative course syllabi that exhibit careful preparation and thoughtful organization.
 - c. Present in timely fashion (as determined by the Department Chairperson) a list of five (5) suggested peer reviewers to the Department Chairperson. The Department Chairperson will ask two (2) of those listed to write a review of the candidate's teaching effectiveness based on first-hand observation. Peer reviewers may be a division coordinator(s), a fellow department faculty member(s), or an internal/external reviewer.

2. The candidate should, when applicable
 - a. Document student accomplishments (e.g., academic recognition, performance honors, etc.).
 - b. List performances of student ensembles conducted/coached.
 - c. Cite awards or honors received for teaching excellence.
 - d. Provide evidence of effective student advising.
 - e. List independent studies sponsored, master's theses supervised, and internships/student teaching arranged and supervised.
 - f. Detail all instructional grants and contracts funded, unfunded, or pending.

3. The candidate may
 - a. Ask a faculty peer, or an outside evaluator, to submit a written evaluation of the candidate's teaching effectiveness as seen in student productivity, such as juries, recitals, performances, and/or recognized scholarly activity.
 - b. Submit pedagogical materials for class, studio or rehearsal instruction.
 - c. Provide evidence of innovation in teaching (e.g., creation of new courses, revisions of courses, incorporation of technology, etc.).
 - d. Describe professional development undertaken to enhance or acquire pedagogical expertise.
 - e. Include other indicators or descriptors that support teaching effectiveness.

Scholarly and Creative Achievement

The Department of Music contains performers (soloists, ensemble players, conductors) and academicians (music theorists, composers, music historians, music educators). Therefore, the type of scholarly and creative achievement carried out by the faculty varies greatly. Faculty are expected to remain current in their discipline.

The Department recognizes the importance of scholarly/creative activity at the national or international level and desires that faculty strive for this exposure. Scholarly and creative

activities at the local, state, and regional levels are also highly regarded because 1) faculty members serve as important role models for students, 2) such activity is of utmost importance in developing a strong recruitment base for the department, and 3) this activity supports the university's mission to serve as "a center of intellectual, creative, and cultural activity for its region and for the State as a whole."

Candidates for tenure and/or promotion to the rank of associate professor must demonstrate a record of sustained scholarly or creative activity within his/her academic discipline that has earned favorable peer recognition at the national or regional level. Candidates for promotion to the rank of professor must demonstrate that they have achieved national recognition in a discipline by producing a coherent body of substantial scholarly and/or creative work that has influenced the candidate's profession. National recognition will typically be reflected in such accomplishments as performances and/or presentations at a variety of venues or publications of books, articles and/or compositions or arrangements (or as listed below).

Scholarly achievement in the Department of Music may be manifested by the candidate through

1. Publications that may take the form of books, articles, monographs, compositions and arrangements, program annotations, computer software, and/or reviews. Most desirable are those that represent a juried selection for inclusion in a national or international venue, publication by a recognized publisher in the field, or an invitation by a nationally recognized organization or learned society.
2. Presentations, lectures, clinics, workshops, and poster sessions at conferences, conventions, seminars, or colloquia at the a) national/international, b) regional, c) state, or d) local level.
3. Performances of the applicant's compositions and/or arrangements a) at national/international venues, b) by state or local ensembles or performers, or c) on campus.
4. Recordings of the applicant's compositions and/or arrangements.
5. Research grants and contracts funded, unfunded, or pending.
6. Awards and honors that recognize particular aspects of scholarship.
7. Unpublished materials that have received favorable and documented peer review.
8. Other indicators or descriptors that support scholarly achievement.

Creative achievement in the Department of Music may be manifested by the candidate through

1. Public performances at the national/international, regional, state, or local level. The tradition in the field of music is that the audition or invitation to perform is the juried peer review.
 - a. For instrumentalists and vocalists such performances may occur in various solo or collaborative settings, including:
 - Solo recitals
 - Lecture-Recitals
 - Chamber recitals
 - Concerto appearances
 - Large ensemble concerts (orchestra, wind ensemble, choir)
 - Performance workshops
 - Master classes and clinics

- b. For conductors such performances may occur in settings, including:
 - Professional ensembles
 - Invited guest conducting
 - Clinics, workshops, and master classes
2. Professional recordings of solo, chamber, or large ensemble performances.
3. Awards and honors (e.g., competition prizes, invited appearances, etc.) that recognize performers, conductors, and composers.
4. Arts grants and contracts funded, unfunded, or pending.
5. Other indicators or descriptors that support performance/creative achievement.

Professional development may be demonstrated by

1. Attendance at professional meetings and conferences.
2. Sabbatical leave projects.
3. Educational travel.

Service

In a department where shared governance is valued, faculty members are expected to participate on committees and in activities that advance the goals of the department. Faculty members should also be involved in the profession, the university, and/or the community. The recruitment of students into the music major population and of non-majors into classes, ensembles, and activities is seen as an important responsibility of each faculty member.

Candidates for tenure and/or promotion to the rank of associate professor must document a pattern of active, significant service to the university and to either the profession or the community. Candidates for promotion to the rank of professor must document a pattern of active, significant service to the university, the profession, and the community. Typically, this means that the individual will have successfully assumed leadership roles on and off campus.

Examples of service activity may include:

1. Adjudication/audition screening.
2. Consultancies.
3. Arts-related community activity.
4. Committee service (specify elected/appointed, on- or off-campus, dates, etc.).
5. Service to professional organizations.
6. Recruitment efforts on behalf of the department.
7. Administrative duties within the department.
8. Service grants funded, unfunded, or pending.
9. Other indicators or descriptors that support service.

Approved April 10, 2003
Amended April 29, 2004