

**DELTA STATE UNIVERSITY: ACADEMIC ANNUAL REPORT**  
**Academic Year 2006-07**

**I. Unit Title:** Department of Music

**School or College:** College of Arts and Sciences

**Unit Administrator:** Dr. David Schubert

**II. Educational Program Learning Outcome Assessment Plan**

<b>A. Learning Outcome</b> <i>What should a graduate in the</i>  Bachelor of Arts in Music  <i>major know, value, or be able to do at graduation</i>	<b>B. Data Collection and Analysis</b>  <i>1. What assessment tools and/or methods will you use to determine achievement of the learning outcome? 2. Describe how the data from these tools and/or</i>	<b>C. Results of Evaluation</b>  <i>What were the findings of the analysis?</i>	<b>D. Use of Evaluation Results</b>  <i>1. List any specific recommendations. 2. Describe changes in curriculum, courses, or procedures that are proposed or were made/ are being made as a</i>
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<i>and beyond?</i>	<i>methods will be/have been collected. 3.Explain the procedure to analyze the data.</i>		<i>result of the program learning outcome assessment process.</i>
The ability to think, speak, and write clearly and effectively about music within an interdisciplinary framework. Students who earn liberal arts degrees must be able to communicate with precision, cogency, and force.	Successful completion of music core coursework and 12 hours of foreign language, 6 hours of philosophy, 13-25 hours of academic electives.	A need was found for some type of comprehensive project to be completed during the senior year.	Plan to include a final project in the senior year. This final project may be a recital, lecture/recital, portfolio, or other capstone as deemed appropriate.
An ability to perform competently on their chosen instrument.	Successful completion of 14 hours of applied study, including end-of-semester examinations evaluated by music faculty.	A need for more exposure to professional artists via concerts and masterclasses is suggested.	The department plans to schedule additional guest artist and masterclass performances in the coming year.

<p><b>A. Learning Outcome</b> <i>What should a graduate in the Bachelor of Music Education Degree major know, value, or be able to do at graduation and beyond?</i></p>	<p><b>B. Data Collection and Analysis</b> <i>1. What assessment tools and/or methods will you use to determine achievement of the learning outcome? 2. Describe how the data from these tools and/or methods will be/have been collected. 3.Explain the procedure to analyze the data.</i></p>	<p><b>C. Results of Evaluation</b> <i>What were the findings of the analysis?</i></p>	<p><b>D. Use of Evaluation Results</b> <i>1.List any specific recommendations. 2. Describe changes in curriculum, courses, or procedures that are proposed or were made/ are being made as a result of the program learning outcome assessment process.</i></p>
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<p>Plan, implement, and assess instruction for diverse student populations at elementary and secondary levels.</p>	<p>Portfolios, field experiences, practica based in MUS 388/CUR 489/490 and in clinical practice (student teaching) allow instructors to observe and analyze students' demonstration of the various skills required of teachers which are evaluated using the STAI and related scoring rubrics</p> <p>Score 139 or above on Praxis II-music education exam</p> <p>Score 152 or above on Praxis II-PLT exam</p>	<p>Based on MDE assessments of first year teachers and the process of working with student teachers, the music education faculty concluded that students need more pre-service experience with classroom management, lesson planning and assessment, and exposure to students in the field. Also, NCATE requires increasingly structured field experiences as a standard and attention to awareness of diversity.</p> <p>As a result, students should be given more opportunities to work with P-12 students in the field and to review planning and assessment models.</p> <p>All graduating student teachers passed with a minimum score of 3 on all STAI indicators on portfolios, instructional skills, and dispositions.</p> <p>All candidates admitted to student teaching must meet all Praxis I and II score requirements set by Miss. Dept. of</p>	<p>Beginning the Spring 2006 semester, students in MUS 388 were placed in area elementary music classrooms to complete 7 hours of observation and field experience culminating in a teaching experience which included pre-and post- assessments. Prior to this expansion, BME students did have field experience requirements in the form of observation, but were not being required to teach in the field and be evaluated on teaching and assessments. They were not always assigned specific grade level classes in which to observe. They have always been evaluated on teaching/rehearsing prior to student teaching, but taught peers in class. A hardship for choral music is that there has been no choral music at the secondary level offered in the local school district. This is changing in the 2005-2006 school year and will allow students in that degree track increased access to working with students of various ages and background.</p> <p>Methods course instructors initiated more coordination and awareness of the content of the various courses regarding planning and field experiences.</p>
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		Education in order to students teach and thus to graduate.	
Synthesize and articulate theoretical, stylistic, and historical concepts and perspectives	<p>Write analysis and research documents in MUS 307 Form and Analysis which are read by the teacher and evaluated using a scoring rubric (see Appendix 1).</p> <p>Students accrue points on exams and assignments to earn 70% of total points in class for grade of C</p> <p>Score 139 or above on Praxis II-music education exam</p>	<p>This course measures content knowledge, rather improvement as it is a capstone course. NASM standards guide the course requirements for synthesis of history, theory and aesthetic knowledge.</p> <p>8 out of the 9 BME scored 70% or higher on the end of semester essay earned 70% of total points for a grade of C or higher in the Fall 2005 and in the Fall 2005 course.</p> <p>10 out of total* 12 students candidates earned 70% on the end of semester essay and of total points for a grade of C or higher in the Fall 2005 course *(some students were BM candidates, for which this class and assignment are required)</p>	<p>Added to assignment-specific content rubrics were rubrics for writing essays. The addition was used for the first time in the Fall of 2005 and has been used again in the Fall of 2006 (Fall only class). The content rubrics cover historical, compositional, aesthetic and performance components as guided by NASM requirements. The Essay rubrics were taken from TaskStream assessment resources and from the internet site <a href="http://www.howtowriteanessay.com">http://www.howtowriteanessay.com</a>. The assessment of each set of rubrics is blended to establish a numerical measurement.</p>
Arrange and create musical works for a variety of sound sources.	Demonstrate scoring techniques and knowledge of performing media in final project in MUS 350 Orchestration which is guided by criteria and evaluated with a scoring rubric (see Appendix 2).	<p>15 out of 16 BME candidates scored 70% or above on final project in the Fall 2005 course</p> <p>13 out of 16 BME candidates earned 70% of total points in course to earn the grade of C in</p>	MUS 350 changed to a technology-based laboratory class in Spring 2005 by using an electronic text, WebCT delivery of course content and meeting in the Music Computer Lab and Smart Classroom (Z153). The course goals are the same as before the full technology integration except for the addition of music technology goals which are mandated by NASM. Computer

		<p>the Fall 2005 course</p> <p>(This class is also required of the BM degree which completes the same course requirements and expectations.)</p>	<p>music notation and MIDI sequencing and playback are industry standards for contemporary musicians. They are not being evaluated on improvement but on the mastery of mandated course goals. Some technology skills will have already been introduced in lower level courses, but this course will establish a baseline of fluency in Sibelius 3 and Garage Band software.</p> <p>This course is only offered in the Fall except for the Spring 2005 when the instructor was on sabbatical in Fall 2004. In the Fall 2005 semester, students were evaluated using rubrics that constitute the goals of effective orchestration based on traditional discipline-based concepts which have been learned and practiced throughout the semester. Students electronic orchestrations including the final project were viewed, heard and evaluated through the music software used in class based using the rubrics and common music theory practices. The final projects are returned to the students electronically with evaluation comments notated on the virtual scores.</p>
<p>Perform in a medium of specialty at an advanced level.</p>	<p>Perform prepared musical literature before music faculty panels to pass a pre-recital jury in order to present a public performance as a Senior Recital, which is evaluated according to musical accuracy, familiarity with the music, performance technique and expressiveness.</p>	<p>The pre-recital jury is used to ensure that students are within 2 weeks of being prepared to give a successful public recital. Students not deemed sufficiently prepared are deferred to a later date.</p> <p>This year, all graduating BME students have passed the pre-recital jury and the Senior Recital requirements.</p>	<p>Recommend the use of existing semester performance jury evaluation forms for senior pre-recital jury and recital grading beginning Fall 2006.</p> <p>Recommend that a faculty member from the student's specialization area be on each pre-recital jury, when possible, to better comment on proficient technique beginning Fall 2006.</p>

		<p>However, the assessment of preparedness is somewhat subjective and not specifically tied to a common rubric, although the competencies of performance are listed and assessed at juries at the end of each semester of applied music study. A more concrete set of competencies that are provided to the student will assist in both the preparation and assessment of jury and recital.</p>	

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<p>Demonstrate comprehensive capabilities in major performing medium including facility; musicianship; musical styles; literature; evaluation of performance quality; and independence.</p>	<p>Semester juries; junior and senior recitals; data collected at the end of semester on jury adjudication forms and junior and senior recital grading forms.</p>	<p>Findings of analysis for the 2004-2007 academic years determined students met the performance standard for their level of study with one exception. This student did not initially pass her semester jury; however, following further study, the jury was successfully passed. Students unable to demonstrate competency on their applied instruments are advised into another degree program.</p>	<p>Develop an assessment form for adjudication across all performance areas.</p> <p>Develop standard repertoire criteria for each performance area.</p>
<p>Exhibit extensive knowledge of music, as a profession, through artistic pursuits; application of music technology; and membership in professional organizations.</p>	<p>Written adjudication from outside sources (including MMTA and NATS) and course projects utilizing technology (including Orchestration and Form and Analysis classes. Advisors monitor activities in professional organizations.</p>	<p>All BM candidates performed in University ensembles and competed in state and regional competitions. Faculty findings revealed that BM majors employed technology through course offerings. All BM degree students were found to be members of appropriate professional organizations.</p>	<p>Develop a tool to assess professional disposition. This information will be incorporated in the student's portfolio.</p>

**II. Division/Department Goals for the Current Year**

**A. Goal # 1: Increase music scholarship endowment**

**1. Institutional Goal which was supported by this goal:**

Strategic Goal #4: Friends of Delta State University, along with the general public, will become more aware and more supportive of the institution (Strategic Plan)

**2. Evaluation Procedure(s):** The amount and number of scholarships will increase proportionally. One hundred thousand dollars in new funding would enable DSU to attract 20 of the top music students throughout the region. DSU would also benefit from increased scholarship dollars, as better ensembles would be selected to perform in regional and national conventions, thereby increasing university exposure.

**3. Actual Results of Evaluation:** An additional \$10K was received from Jeff Capwell for his endowed scholarship fund. (Fund total is over \$100K). A bequest in the amount of \$20K was received from the estate of Keith Dockery McLean.

**4. Use of Evaluation Results:** Ensemble quality and overall university student achievement will improve.

**B. Goal #2: Replace Outdated Equipment (including instruments, uniforms, risers, chairs and stands)**

**1. Institutional Goal which was supported by this goal:** Strategic Goal #1: Enhanced academic programs will ensure that graduates are well prepared for successful careers and ready to contribute to the civic life of their community's institution (Strategic Plan)

**2. Evaluation Procedure(s):** A student's musical education is directly tied to the availability and use of necessary tools and equipment. Student's retention and recruitment is also tied to these efforts.

**3. Actual Results of Evaluation:** The department has acquired ten new chairs for the choir room, a laptop computer for faculty use. In addition, several faculty received Bryce Griffis foundation funds which were utilized for equipment purchases (TV/DVD machine, 5 African drums). The department is still in need of equipment to replace severely outdated and worn items (see Appendix 3).

**4. Use of Evaluation Results:** Ensembles will immediately benefit from the purchase of new instruments, uniforms, risers, chairs and stands. A line item for equipment in the budget will reflect the administration's support in this area.

**C. Goal # 3: Establish a Chamber Artist Series**

**1. Institutional Goal which was supported by this goal:**

Strategic Goal #1: Enhanced academic programs will ensure that graduates are well prepared for successful careers and ready to contribute to the civic life of their communities. Strategic Goal #5: The citizens of the region will benefit from increases in university outreach, service, and partnership initiatives (Strategic Plan).

**2. Evaluation Procedure(s):** Collaboration with area arts organizations would enable the university community, Head Start, public schools, retirement centers and the community at large to attend exemplary performances and masterclasses that would enrich them through this medium. Over a three year period, our goal would be to reach all students in the Cleveland Public School District.

**3. Actual Results of Evaluation:** Several masterclasses were held in the Spring of 2007 as a result of faculty exchange recitals.

**4. Use of Evaluation Results:** Masterclasses would provide another venue for student learning. Additionally, masterclasses are common to quality college-level music programs. The music department would be able to assist in providing necessary cultural experiences for the university and the community. The effectiveness of the series could be evaluated by a music student survey given the last semester of residence. Public school teachers could complete a similar evaluation tool. This goal has not yet been met and remains a significant need.

**IV. Data and information for department: (include narrative of programmatic scope; data)**

**Mission Statement:** The Department seeks to meet the career needs of music majors and to promote an appreciation of music and the development of musical talents in non-majors by providing courses in the history, theory, teaching, and performance of music.

**Credit Hour Production:** 1,748 Fall 2006  
Spring 2007 (to be supplied by IR)  
Total (to be supplied by IR)

**Enrollment:** Total student enrollment in ensembles and classes was over 500.

**Number of Majors:** 81 (Provided by IR for Fall 2006)

**Number of Graduates:** BA-0; BM-4; BME-9

**Faculty Advising Load:** The faculty continues to advise students, primarily in their areas of expertise. This further strengthens the one-to-one interaction that faculty has with music students through private study, as well as meeting SACS QEP recommendations.

**Scores on Standardized Tests:** 67% of music majors passed the University's Writing Proficiency Exam and 100% passed the NTE.

**External Funding and Grant Activity:** The department received private funds in excess of \$30K to support various areas. Keith Dockery McLean bequeathed \$20K to the music department and Jeff Capwell added over \$10K to his band scholarship fund and \$5K to support additional band needs.

**Graduate Placement:** Three of the 13 graduates have jobs and 2 are planning to attend graduate school. The remaining students are seeking employment.

**Budgetary and Other Recommendations:** In order the Music Department to meet the needs of the students and faculty, the following areas should be addressed:

1. Music Equipment-many of the band instruments are 20+ years old and need to be replaced. The pianos need to be replaced on a rotating basis. The stereo equipment is extremely old and needs updating (IPods as well). \$15K/year (see Appendix 3)
2. Major renovation of Zeigel-see Appendix 3
3. Address the salary compression issue of full professors and returning faculty. Many new faculty hires make as much, if not more, than current faculty. This continues to affect morale.
4. Hire a grants writer for the college and possibly for the arts.
5. Wire all classrooms in Zeigel and Bailey Halls.
6. Recruit better students-those that come with good writing skills. Possibly offer scholarships to those students that have a 23-25 ACT score.

**Other Information Relevant to Departmental Effectiveness:** The Music Department continues to reach out to the community and region through performances, clinics and community service projects. In 2006-2007 the department sponsored over 75 performances.

## V. Personnel:

### Noteworthy activities and accomplishments:

Dr. Edward Bahr was selected as the first recipient of the Arts and Sciences Outstanding Humanities Award. He retired after serving DSU after over 24 years.

Dr. Donna Banks was selected by the College Board Advanced Placement Program to score AP music exams in Nebraska. She volunteered to teach 16 fourth graders from Parks Elementary School using the keyboard lab. She attended the faculty summer technology institute, training on WebCT.

Dr. Larry Bradford finished his DMA at the University of Alabama in December of 2006. The Steel Band, under his direction, was selected to perform at the Mississippi Bandmasters State Convention in Tupelo, as well as at the Toyota Gator Bowl Parade in Jacksonville, FL. Dr. Bradford continues to actively perform throughout Mississippi.

Dr. Mary Lenn Buchanan organized and prepared "Celebrating the Sacred in Opera," presented at First UMC in November 2006. Director of the North Mississippi District of the Metropolitan Opera National Council Auditions. She also attended the Professional Voice Symposium in Philadelphia, PA, in May 2007.

Dr. Mark Butler attended the College Music Society Annual Conference in San Antonio, TX, in September 2006. He was selected as a reviewer for the textbook Hearing Form, which will be published by Prentice-Hall in 2007. He also presented a recital with Dr. Fosheim entitled, "Dancing with the Tsars: Peter and the Wolf" in Greenville and Cleveland this year.

Dr. Andrea Cheeseman gave a poster session at DSU's Third Annual Research and Scholarship Symposium in April of 2007. Her work was entitled, "Musicians as Athletes." She performed at the College Music Society's Annual Meeting in San Antonio in the Fall of 2006. Cheeseman also attended the Healthy Musician Conference at Ithaca College, a five-day workshop dealing with injuries that can be sustained during a musician's career.

Dr. Shelley Collins is an active recitalist, having performed solo and chamber recitals during the spring of 2007, as well as performing at the Mid-South Flute Society's Festival in March of 2007. She completed five WebCT training workshops at DSU. Shelley is the content provider for the music department's website. Recently, she was nominated to be secretary of the National Flute Association.

Dr. Karen Fosheim attended the College Music Society's Annual Conference in September of 2006. She was awarded a grant of \$1K from the Bryce Griffis Fund to purchase 5 African drums. She organized the student composition showcase and was co-chair of the Romea Faculty Development Conference. Karen performed a faculty recital in May of 2007 and presented a piano/organ recital with Dr. Butler at DSU's First Tuesday Series.

Dr. Paul Hankins performed with the Tupelo Symphony and the Delta Symphony. He is chair of the Student Engagement Champions and QEP Steering Committees. Paul co-presented a session with Paul Starkey entitled, "Student engagement Champions: Faculty Mentoring to Enhance Student Learning" at the SACS-COC meeting in Orlando, FL.

Dr. Kumiko Shimizu performed extensively as an accompanist for departmental events, as well as guest artist recitals (Micah Everett, Keith, Pettway, etc) and for student competitions (MET, ACDA, NATS, MMTA). She presented a poster presentation at DSU's 3<sup>rd</sup> annual Research and Scholarship Symposium entitled, "What in the World is the Person at the Piano Doing When Playing with a Performer?: The Role of an Accompanist." She was selected to attend and perform at Songfest in Malibu, CA.

Dr. Richard Waters was a guest clinician for the MS Community and Junior College Choral Festival at Itawamba Community College in March of 2007. He presented a workshop, "Where am I Going to Put All of These People?: Seating Arrangements for Choirs" at USM in September 2006. The Chamber Singers were asked by Hinshaw Music to record Lovelace's "Gift of Love" for an upcoming promotional CD. He is an instructor in the Janice Wyatt MS Summer Arts Institute. Dr. Waters' choir auditioned and was selected to perform at the Washington National Cathedral in March of 2008.

Dr. John Wojcik presented the clinic, "Score Study: The Foundation of the Conductor's Craft," at the MS Bandmasters Clinic in Tupelo. He attended the College Band Directors National Association Conference in March of 2007. The marching band participated in an exhibition at the Red Carpet High School Marching Contest in Vicksburg in October of 2006.

**Retired:**

**Dr. Ed Bahr (Professor of Low Brass)**

**Resigned:**

**Dr. David Schubert (Chair and Professor of Voice)**

**New Hire:**

**Dr. Douglas Mark (Assistant Professor of Low Brass)**-replacement for Dr. Bahr

**Dr. Chris Meerdink (Assistant Professor of Voice)**-replacement for Anne Gray's 1-yr. temporary position

**New Position Requested, with justification:**

Fill the vacant Instrumental Position

Justification: Dr. Sanders resigned at the close of spring 2004. His position was frozen due to budgetary limitations. The students in the woodwind area, specifically saxophone and double reeds, need a specialist to teach them.

**Recommended change of status:**

There were no changes of status due to promotion or tenure in the Music Department. Dr. Kumiko Shimizu and Dr. John Wojcik submitted their portfolios for their two-year review. In 2007-2008, Dr. John Wojcik and Dr. Andrea Cheeseman will be up for tenure. Dr. Cheeseman will also be considered for promotion to associate professor.

Dr. Paul Hankins was selected as interim chair of the music department for 2007-2008.

## **VI. Degree Program Addition/Deletions and/or Major Curriculum Changes:**

### **Changes made in the past year**

No major curriculum changes were made this year.

### **Recommended changes for the coming year(s):**

Other music departments at comparable schools have a Bachelor of Music degree with the following emphases: 1) performance, 2) music theory, and 3) music education. The feasibility of such an organizational structure will be explored in the coming year to better meet the IHL requirement for a minimum number of graduates in each degree program.

## **VII. Division/Department Goals for Coming Year**

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## Appendix 1

Student Learning Outcome  
Bachelor of Music Education

### MUS 307 Analytical Report Rubrics/Grading Form

#### Instructions:

1. Read from 3 of the following prescribed sources
  - a. *Harvard Dictionary of Music*
  - b. *Groves Dictionary of Music and Musicians* (library reference)
  - c. *History of Western Music* (Grout)
  - d. *Classic Music: Expression, Form, and Style* by Leonard G. Ratner (library circulation)
  - e. *The Development of Western Music* by K. Marie Stolba – computer lab-Butler copy
2. Make an outline of the essay:
  - a. introduction
  - b. discussion of form, composer and style period
  - c. discuss elements of music that define form and style
  - d. conclusion and performance/aesthetic considerations.
3. Write this essay using 12 point Times New Roman, double-spaced, 1 inch margins on all sides, 500 word minimum (2 full pages). Use Microsoft Word document format.
4. Spelling and grammar will be graded as well as sentence and paragraph construction.
5. Use APA style for end notes. Reference any material that you are copying as a "quote" or paraphrasing (rewording). Use proper bibliography style.

#### ESSAY WRITING RUBRICS

##### Criteria:

##### **Structural Organization**

1. Essay lacks logical progression of ideas
2. Essay includes brief skeleton (introduction, body, conclusion) but lacks transitions
3. Essay includes logical progression of ideas aided by clear transitions
4. Essay is powerfully organized and fully developed

##### **Understanding of Material**

1. Apparent misunderstanding of material
2. Limited understanding of material displayed by vague, unclear language
3. Developing understanding of material
4. Clear understanding of material displayed by clear, concrete language and complex ideas

##### **Focus**

1. Essay addresses topic but loses focus by including irrelevant ideas
2. Essay is focused on topic and includes few loosely related ideas
3. Essay is focused on the topic and includes relevant ideas
4. The essay is focused, purposeful, and reflects clear insight and ideas

##### **Mechanics**

1. Frequent errors in spelling, grammar, and punctuation
2. Errors in grammar and punctuation, but spelling has been proofread
3. Occasional grammatical errors and questionable word choice
4. Nearly error-free which reflects clear understanding and thorough proofreading

##### **Support**

1. Few to no solid supporting ideas or evidence for the essay content
2. Some supporting ideas and/or evidence for the essay content
3. Support lacks specificity and is loosely developed
4. Specific, developed details and superior support and evidence in the essay content

## GRADING FORM

### Style and mechanics: 20%-use Essay Writing rubrics attached

- Uses 500 words or more (about 2 pages) – 500+ required for full credit - 10
- Uses prescribed 1” margins, double spaced 12 pt. type face, clean paper, neat layout -4
- Writes in a scholarly and objective style (not conversational or personal) - 6
- Uses proper grammar and spelling (verb-noun agreement, prepositions, punctuation) – 6
- References any sources of information in body of paper. – 4

### Context: 10%

- Gives brief biographical information (birth, death, native origin, career) -6
- Gives historical/biographical background information that connects to piece of music or to form in general -4

### Content: 70%

- Discusses the form to be analyzed with appropriate terminology - 10
- Gives key areas and other harmonic information as they define the structure or character - 10
- Gives thematic information (restatement, contrast, motivic development, variation, repetition) – 10
- Analyzes and discusses phrase relationships (periods, groups) and development (climaxes, extensions, interpolations)- 10
- Describes expressive elements such as dynamics and tempo. -10
- Gives texture, instrumentation, stylistic or other parametric information -10
- Gives information on rhythmic factors. – 10

### Extra points:

- Provides remarks that summarize, extend, embellish the content, and/or information about performance and artistic value. 5

Total X%= \_\_\_\_\_ / \_\_\_\_\_ \*possible points TBD

## Appendix 2

### Student Learning Outcome Bachelor of Music Education

#### Full Scoring Model-Butler/Kennan

Objective: Arrange a Christmas song of at least 16 to 24 measures for Full Orchestra.

Choose from: We Wish You a Merry Christmas, O Christmas Tree (O Tannenbaum), Up on the House Top; Jingle Bells w/ verse; Greensleeves (What Child is This); O Come All Ye Faithful; Angels We Have Heard on High; Hark the Herald Angels Sing; or another that is approved by instructor.

50% of piece must be scored for full orchestra

25% should be for a single section only (WW, Brass, Strings)

25% one solo instrument with accompaniment that balances the solo

- Be conscious of the flow of instrumentation as an element of design
- 
- Use correct chords/melody notes; Rhythm can be modified; Harmonization is open to modification, but must fit SATB format of models including doubling.
- Use dynamic markings that help to balance the “solo” section and make the piece more expressive
- Think about articulation: bowing, tonguing, slurring, staccato, accents--are there places that the style will be improved by including these markings?
- Use appropriate score markings for tempo, divisi, timpani notes, a2 etc.

#### Score order:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns on 2 parts (1/3 and 2/4 doubled)

2-3 Trumpets in Bb

3 Trombones

1 Tuba

Timpani -2 to 4 drums (I, V at least, can expand to other chord tones and roots)

Glockenspiel

1 non-pitched (does not need to be an ostinato)

Violins 1 and 2

Viola

Cello

Double Bass

### **Full Orchestra. Model Tips:**

WW Use octave double model 2 or 3

Brass Use octave double model 2 or 3

Strings Use any octave doubling model that takes the soprano up an octave

Timpani I and V and possible other points of climax, or for rhythmic reinforcement

Non-pitched sound effects, rhythmic fill in, rhythmic counterpoint or reinforcement

Glockenspiel double the melody (will sound 2 octaves higher)

## Appendix 3

### Delta State Bands Budget Request for School Year 2006-2007

#### Instruments

Many school owned instruments are in such a state of disrepair, essentially due to age and their use over many years, that they need to be replaced. In several instances, e.g., the concert piccolo, the school owns only one and two are needed--one for the Wind Ensemble and one for the Symphonic band. The following price estimates will more than likely decrease when the lowest bid is received. In the future, it is requested that a line item be available for the purchase of new instruments to replace those that are in a state of disrepair, when it is determined that continued maintenance will yield poor results due to the age of the instruments.

Quantity/Instrument	Brand	Model	Cost Each	Total
1 Piccolo w/ wave head joint.	Burkart	B-PWE	\$3110.00	\$3,335.00
2 Oboes:	Loree	Professional	\$5,900.00	\$11,800.00
2 Bassoons	Fox	220	\$5549.00	\$11,098.00
1 Bass Clarinet,	Buffet	Prestige 1193	\$7371.00	\$7,371.00
1 Alto Saxophone	Yamaha	YAS-62	\$1965.00	\$1965.00
2 Trumpets	Bach	Stradivarius	\$1897.00	\$3,794.00
3 French Horns,	Conn	8D	\$2547.00	\$7,641.00
1 Bass Trombone,	Conn	112H	\$2023.00	\$4,046.00
2 BB-flat Tubas	St. Petersburg	202N	\$2995.00	\$5,590.00
1 Trap Set	Yamaha		\$2000.00	\$2000.00
Percussion Accessories (Cymbals, Triangle, Claves, Sticks, Heads, etc.)				\$1,500.00
<b>This item includes percussion accessories for the Wind Ensemble and Symphonic and Marching Bands.</b>				

#### Marching Band Instruments

4 Marching Piccolos	Jupiter	303S	\$479.00	\$1,916.00
3 Marching French Horns	Yamaha	YMP-203MS	\$1,035.00	\$3,105.00
2 Marching Euphoniums	Bach	B1106	\$1,283.00	\$2,566.00

#### Marching Sideline Percussion

We are currently using our concert percussion equipment for the sideline percussion. This greatly lessens the life of those instruments and in the end, must be replaced will before their time due to overuse and exposure to the elements. The following instruments are made for out-of-door use and made to last.

1 41/2 Octave Marimbas w/ Multi-Frame	Yamaha		\$6699	\$6699.00
1 Vibraphone w/ Tough-Terrain Frame	Yamaha		\$3899.00	\$3,899.00
1 Xylophone w/ Tough-Terrain Frame	Yamaha		\$2,599.00	<u>\$2,599.00</u>
Total:				\$87,614.00

**All of the above instruments are needed, however a first priority follows:**

<b>Instrument</b>	<b>Brand</b>	<b>Model</b>	<b>Cost Each</b>	<b>Total</b>
1 Piccolo w/ wave head joint	Burkart		\$3110.00	\$3,335.00
1 Oboes:	Loree	Professional	\$5,900.00	\$5,900.00
1 Bassoons	Fox	220	\$5549.00	\$5549.00
1 Bass Clarinet,	Buffet	Prestige 1193	\$7371.00	\$7,371.00
1 Alto Saxophone	Yamaha	YAS-62	\$1965.00	\$1965.00
1 Trumpets	Bach	Stradivarius	\$1897.00	\$1,897.00
2 French Horns,	Conn	8D	\$2547.00	\$5,094.00
1 Bass Trombone,	Conn	112H	\$2023.00	\$4,046.00
2 BB-flat Tubas	St. Petersburg	202N	\$2995.00	\$5,590.00
Percussion Accessories				\$1,200.00
1 Trap Set	Yamaha		\$2000.00	\$2000.00
<b>Marching Band Instruments</b>				
2 Marching Piccolos	Jupiter	303S	\$479.00	\$958.00
2 Marching French Horns	Yamaha	YMP-203MS	\$1,035.00	\$2,070.00
2 Marching Euphoniums	Bach	B1106	\$1,283.00	\$2,566.00

### **Marching Sideline Percussion**

1 41/2 Octave Marimbas w/ Multi-Frame	Yamaha	\$6699	\$6699.00
1 Vibraphone w/ Tough-Terrain Frame	Yamaha	\$3899.00	\$3,899.00
1 Xylophone w/ Tough-Terrain Frame	Yamaha	\$2599.00	<u>\$2,599.00</u>
Total:			\$62,738.00

### **Music**

Currently, there is a budget of \$3500.00 dollars for all music purchased by the Marching Band, Wind Ensemble, Symphonic Band, Jazz Band, and Low Brass Ensemble. This year we easily exhausted that budget. Every year new music is needed, in particular for the Marching, Jazz and Symphonic Bands, and the Wind Ensemble. This budget is adequate for the time being for the Wind Ensemble, Symphonic Band and Jazz Band, although an increase would be most helpful. The Marching Band however is in a position that, as with many of the better high school and college programs, music should be purchased that is unique to our band. This last year, one piece, our opener, purchased from a composer who specializes in writing for marching band, cost us \$850.00. We were the only band in Mississippi to play that tune which places us in an advantageous position when performing as an exhibition band at high school contests. We then played stock arrangements for the Belle's feature, the drum feature, and our closer. With the opener being unique to the state, this allowed us to present something to the audience and over 2,000 high school band students at the Diamond on the Delta contest that was fresh and exciting. Further, it is common for High School programs to spend thousands of dollars for all of their marching music to be composed only for their band. We are requesting that we are able to do this for one piece.

Marching Band Music: \$1000.00

The marching drill is a highly time consuming and artistic endeavor. Therefore, many high school and college bands outsource their drill writing to professionals who design drills for a living, or as a second vocation. To compete with such a situation, the drill for the DSU Marching Band has been outsourced in recent years.

Marching Band Drill: \$2000.00 This is a reasonable price for writing a drill. For the 2004 Marching season (the year before I joined the faculty), the cost of the drill was 3000.00). The cost for 2006 should remain at no more than \$2000.00.

### **Color Guard Uniforms**

The Color Guard (flags and rifles) uniforms used during the last two seasons have had two major flaws, 1) the sequins that cover the front of the tops pop off very easily and it was not possible to better secure them, and 2) the tops, due to their design, do not stay secured to the upper chest area and fall open, thus creating a "wardrobe malfunction" that needs to be addressed. Cost for decent replacement uniforms would be

approximately \$2000.00 plus shipping and handling. The color guard is looking into paying a portion of the uniforms out of personal funds and doing a fund raiser. It is therefore requested that the band pay for one-half of the cost for new uniforms, approximately \$1000.00. As a point of reference, Vicksburg High School's budget for guard uniforms in the fall of 2004 was approximately \$150.00 per member. This type of budget is similar for many Mississippi High Schools.

## **Flags**

The Color Guard will be growing from 14 to possibly 20 members for the fall of 2006. We do not have enough performance flags for that number and new performance flags are needed. The cost would be approximately \$600.00 plus shipping and handling.

## **Delta Belle Uniforms**

The bottoms for the Delta Belle uniforms in use the last two years are a poor fit, as are the tops. Replacement uniforms would cost approximately \$1700.00 plus shipping and handling. The Belles plan on paying for a portion of the uniforms out of personal funds and doing a fund raiser. It is therefore requested that the band pay for on-half of the cost, approximately \$850.00.

## **Tours**

Band tours help with recruiting not only music majors, but non-music majors who will continue music participation while in college as well as those who will cease taking part in music. The latter are drawn to the university upon experiencing a well disciplined group of musicians represent their school in a professional manner. The tours also bring the cultural emphasis of the university directly to a wide ranging geographic area. If we are able to use the Delta State bus(es), the costs listed below could be considerably less. It would be best for the tour budgets to remain open ended since the exact distances will not be known until the tour is set following the beginning of the school year. The following are minimal costs for in-state tours, and perhaps a small excursion into Arkansas and/or Tennessee.

Wind Ensemble 6000.00

Jazz Band 1000.00

Percussion Ensemble/Steel Band 1000.00

The Marching Band also receives requests to participate in parades or perform as an exhibition band at High School Contests. These requests are generally not made until after the school year has begun. No funds are provided in the budget for such trips.

## **Facilities**

A request for a renovation of Zeigel Hall was already made in August, 2005. From my own standpoint as the Director of Bands, The following directly affects the success of the band program:

- The current rehearsal hall (ZE150) is in a poor state of repair. The carpet needs to be replaced with a hard surface to improve the acoustics. The acoustics of the room in general needs to be upgraded. The ability for the conductor and students to hear well during rehearsals is impeded under the current acoustical setting.
- The climate control in the room has a constant, noticeable hum. This was mentioned by a senior who auditioned for us in February. He was not used to this in his own band room and found it distracting.
- The chairs are in a poor state of repair and need to be replaced.
- The curtains are worn and in a state of disrepair. They need to be replaced
- The room needs to be painted.
  
- A number of ceiling tiles have long standing water marks and need to be replaced.
- All lights in the room should be the same hue for a consistent look and proper lighting
- A larger number of the light covers appear to be dingy and should be replaced. This dingy look however could be due to differences in the color of the lights.

## **Scholarships**

It is requested that scholarships for the 2006-2007 recruiting season be brought up to 2004 standards as stated in the 2004 DSU Factbook, with \$3200.00 being the average. This figure will still be at \$1000.00 below the average athletic scholarship, according to the figures given in the 2004 DSU Factbook. This request is supported by a number of conversations with alumni who are Mississippi band directors, DSU music faculty, and the need to compete with the Division I programs.

Respectfully submitted,

Dr. John Wojcik  
Director of Bands  
Associate Professor of Music

## **Appendix 4: Meritorious Achievement Documents**

### **FACULTY ACTIVITY REPORT DONNA WHITTEN BANKS 2006-2007 Professor of Music 18 years**

#### **I. Teaching Activities**

- A. Revised the piano proficiency exam for B. M. E. and B. M degrees in collaboration with colleague Karen Fosheim.
- B. Attended the Faculty Summer Technology Institute and learned to load a course on WebCT and established Mus150-151, Music Theory in WebCT as a result.
- C. Revised Class Piano curriculum to reflect changes in piano proficiency exam.
- D. Selected by College Board Advance Placement Program to Score AP Music Exams.
- E. Prepared students for appropriate and available activities such as festivals and competitions in the area.

#### **II. Scholarly And Creative Activities**

- A. Adjudicated Federated Music Clubs Auditions
- B. Collaborative Pianist events:
  - 1. Senior MTNA Competition student at Millsaps in November—received Honorable Mention
  - 2. John Quon funeral
  - 3. Delta Revue
- C. Prepared and adapted piano curriculum for sixteen 4<sup>th</sup>-graders from Parks Elementary School who come each Friday for lessons.
- D. Gave presentation to Nashville Area Music Teachers Association for Katrina Fundraiser

### **III. Service**

- A. Continued as Immediate Past President of Mississippi Music Teachers and helped to plan the annual convention at Millsaps College.
- B. Continued in my role as faculty advisor for Mu Phi Epsilon music honor fraternity.
- C. Served as chair of the nominating committee for the Mississippi Music Teachers Association.
- D. Directed and taught in the DSU Prep program for the 17th year.
- E. Served as Secretary-Treasurer of Pi Kappa Lambda.
- F. Mentored a Capstone Project.
- G. Served as Faculty Senate Proxy

### **IV. Faculty Development**

- A. Attended Mississippi Music Teachers Convention and Competitions
- B. Attended the Faculty Summer Technology Institute for teachers last August.
- C. Attended the ROMEA conference.
- D. Attended the Smart Cart Orientation.
- E. Coordinated Local Auditions for MMTA, bringing 50+ students to the campus.
- F. Will attend the College Board Advance Placement Program to Score AP Music Exams in Nebraska in June.

### **V. Other**

I feel that my ability to reach out to the community as a whole and to students in general is perhaps one of my greatest assets to the department. I think the Prep Program, the Benoit Gifted Class, and now the Parks Piano Class have each been important outreach

programs to the community. I think it is important that students see someone who can communicate with persons in the “real world” and has been a good recruiting tool.

## **VI. Goals**

- A.** I would like to help to maintain the quality program that we have had historically during these difficult budgetary times.
- B.** I would like to improve my organ playing.
- C.** I would like to improve communication between different components of our programs, particularly in advising, so that students are able to graduate in the most efficient and expedient way possible.
- D.** Helping new faculty become familiar with NASM issues is of great concern to me.
- E.** My personal goal is to have time to do more playing, both solo and duo.

**Meritorious Achievement Document**  
**Department of Music**  
**Delta State University**  
**2006-2007**

Name: Dr. Larry Bradford  
Division or Department: Music  
Rank: Assistant Professor  
Number of Years at DSU: 3

## **Teaching**

I am responsible for directing five ensembles at Delta State University: “The Pride of the Delta” marching band, symphonic band, pep band, percussion ensemble, and steel band. In addition, I teach courses in percussion methods and applied percussion majors and non-majors.

Fall 2006

Marching Band – 105 students

- 6 home football games & pep rallies
- 1 exhibition marching contest
- DSU Homecoming parade
- Cleveland High School Centennial Parade
- Fall concert – BPAC

Percussion Ensemble - 6 students

- Prepare music specifically arranged for the percussion ensemble
- Performances at various venues across the state

Applied Percussion – 7 students

- Introduced percussion techniques and repertoire to music majors in the following areas of percussion – snare drum, timpani, mallets, and drum set

Precision Movement – 24 students

- Prepared the drum line for half-time shows and parades

Percussion Methods and Materials – 8 students

- Introduced percussion techniques and teaching methods that students will be able to utilize as student teachers and professionals
- Students performed successfully in all major areas of percussion (snare, timpani, and mallets)

Steel Band – 12 students

- Prepare music specifically arranged for the steel band
- Performances at various venues across the state and the southeast

Spring 2006

Symphonic Band – 37 students

- Prepare music specifically arranged for the symphonic band

Percussion Ensemble – 9 students

- Prepare music specifically arranged for the percussion ensemble
- Performances at various venues across the state

Applied Percussion – 10 students

- Introduced percussion techniques and repertoire to music majors in the following areas of percussion – snare drum, timpani, mallets, and drum set
- 4 students performed on general convocation
- 1 student selected for Honors Recital

Pep Band – 16 students

- Performed at 16 home basketball games

Steel Band – 12 students

- Prepare music specifically arranged for the steel band
- Performances at various venues across the state and the southeast

## **Scholarship**

### **Dissertation**

In December 2006, I defended my doctoral dissertation: *Rhythmical Cycles as Defining Elements in the Music of Alan Hovhaness*. This paper demonstrates how the rhythmical cycles and sections of *senza misura* function as defining elements in the formal structures in most of his compositions. These works achieve compositional integrity and musical interest by using the rhythmical cycle and the *senza misura* technique.

### **Ensemble Performances**

The DSU ensembles for which I am responsible present many performances both on and off campus per academic year. These performances represent personal score preparation, an in-depth study of the historical background of each piece, and preparation of the ensembles to perform at the highest artistic level.

### **Steel Band**

Steel Band performances include:

- Spring tour (April 2006) of high schools and community colleges in north Mississippi and eastern Arkansas including the following schools: Forrest City High School, Forrest City, AR., Desoto Central High School, Southaven, MS., Tupelo High School, Tupelo, MS., Itawamba Community College, Fulton, MS., Columbus High School, Columbus, MS., and Houston High School, Houston, MS
- DSU Percussion Symposium, May 2006
- Campus Concert, May 2006

- “Pig Pickin”, September 2006
- DSU campus concert, November 21, 2006
- Invited to perform at the Mississippi Bandmasters State Convention, Tupelo, MS., December 9, 2006
- Invited to perform at the Toyota Gator Bowl Parade and pre-game activities, Jacksonville, FL., December 31, 2006-January 1, 2007
- DSU Honor Band, January 2007
- DSU Honor Choir, February 2007

### **Percussion Ensemble**

The percussion ensemble performances include:

- Mississippi Day of Percussion, Jackson State University, March 2006
- DSU Percussion Symposium, May 2006
- DSU campus concert, May 2006
- Campus Concert, November 2006

### **Pep Band**

The Pep Band performed this semester at 16 home basketball games.

### **Symphonic Band**

This past spring semester (April 2006), the symphonic band performed a joint concert with the DSU Wind Ensemble.

### **Marching Band**

I assist with “The Pride of the Delta” marching band. I am responsible for the percussion section primarily. We rehearse weekly in an effort to produce both a musical and challenging performance at all home football games. The marching band has presented exhibition performances at numerous marching band festivals throughout the state including the Diamond of the Delta competition here in Cleveland and the Red Carpet Invitational in Vicksburg. The band is also involved with homecoming and Christmas parades yearly.

### **Personal Performance Opportunities**

I am actively involved in performing both on and off campus. These performances include:

- Timpanist with Delta Symphony, November 2006
- Percussionist with Dr. Ed Bahr recital, October 2006
- Recital, Fairview Baptist Church, Columbus, MS. April 2006
- DSU Faculty Recital, April 2006
- Final DMA Recital, University of Alabama, April 2006

## **Service**

I feel my most important service to this university is to recruit new music majors and band participants to our campus. Recruiting takes place in a variety of ways including but not limited to: personal visits to high schools and community colleges, sending posters to every high school and community college in the state, the DSU Honor Band, the DSU Percussion Symposium, setting up an exhibitor's booth at the Mississippi Bandmasters State convention in Tupelo and Biloxi Mississippi, and through information packets, e-mails, and telephone calls to students who express an interest in our program.

Each spring semester the Department of Music hosts the Percussion Symposium. This event brings approximately 100 high school and community college students, parents, and band directors from across our state to our campus. Clinician(s) are brought in to present clinics and master-classes on various percussion instruments. Select high school and community college ensembles are invited to perform along with the DSU Percussion Ensemble and Steel Band. My responsibilities for the symposium include: selecting clinician(s), put together mail-outs and packets to all high schools and community colleges in our state, schedules for the day, registration, and securing and organizing door prizes to be given away.

Each January, the Department of Music hosts the annual DSU Honor Band. This event brings together over 100 high school students from across our state to rehearse and perform with a guest conductor. My responsibilities include setting up audition dates and sites, help administer auditions throughout the state, select and post roster of participants, mail-outs to all participants, help coordinate student groups, present a clinic/master-class to all percussion students, and help throughout the weekend with registration, student dance, director's reception, cook out, pizza supper, and stage set-up.

In September 2006, renowned vibraphone artist Jerry Tachoir presented a jazz improvisation clinic with the DSU Jazz Band and a vibraphone master-class with the percussion studio. Both clinics were very well received by both students and faculty.

In the community, I serve on the Executive Board for the Cleveland High School Band Booster organization. I also serve as Percussion Writer and Arranger for the Cleveland High School and Horn Lake High School Marching Bands. I direct the adult hand bells at First Baptist Church and serve as a clinician for the Janice Wyatt Summer Arts Institute. I also serve as a percussion adjudicator for the Mississippi High School Activities Association and judged (October 2006) at the Region II marching festival and the Grenada Lakes Classic in Grenada, MS. Furthermore, I serve as Secretary/Treasurer for the Mississippi Chapter of the Percussive Arts Society.

**Meritorious Achievement Document  
May 1, 2006 – June 30, 2007**

**Dr. Mary Lenn Buchanan, Professor of Music  
Delta State University, Cleveland, MS**

**Education:**

Doctor of Musical Arts, Vocal Performance, Louisiana State University,  
Baton Rouge, LA, May 1993  
Master of Music, Vocal Performance, Louisiana State University,  
Baton Rouge, LA, May 1987  
Bachelor of Music, Vocal Performance, University of Southern Mississippi,  
Hattiesburg, MS, May 1985

**Work History:**

Professor of Music, Delta State University, Cleveland, MS, August 1989 to present  
Director of Music, Shaw Baptist Church, Shaw, MS, May 2005 to present  
Organist/Director of Music, First Presbyterian Church, Cleveland, MS,  
June 1990-August 2004  
Head Teller/Vault Manager, Southern National Bank, Hattiesburg, MS,  
August 1971-August 1977  
Private Piano Instructor, Hattiesburg, MS, January 1967-August 1971

**Teaching:**

**Load**

Fall 2006	AMU 185 Applied Voice	Spring 2007	AMU 185 Applied Voice
	AMU 385 Applied Voice		AMU 385 Applied Voice
	AMU 300 Junior Recital		AMU 300 Junior Recital
	AMU 450 Senior Recital		MUS 387 Opera
	MUS 374 English/Italian Diction		
	MUS 387 Opera		

**Student Evaluations**

Evaluations were consistently high in all courses which I teach. All written comments were of a positive nature.

**Course Syllabi**

All syllabi were revised according to university up-date directives and to accommodate changes in teaching methodology.

**Use of Technology**

Since the International Phonetic Alphabet is now available on several Web sites, the use of the World Wide Web was incorporated in the teaching of MUS 374 (English/Italian Diction).

**Meritorious Achievement Document**  
**May 1, 2006 – June 30, 2007**  
**Dr. Mary Lenn Buchanan, Professor of Music**  
**Delta State University, Cleveland, MS**

**Faculty Development**

I attended the Classical Singer annual convention in Philadelphia, PA in May 2006, the National Association of Teachers of Singing Regional Conference in Arkadelphia, AR in November 2006, and will be attending the Care of The Professional Voice Symposium in Philadelphia, PA in May 2007. These conferences provide multiple sessions on improving teaching skills; preparing students for the world of vocal performance; introducing new texts and vocal literature for the applied students; and addressing problems and treatment for vocal health.

**Teaching Effectiveness Evidence**

**Applied Voice (AMU 185, 385, 300, 450)**

One Encouragement Award Winner, Metropolitan Opera National Council North MS District Auditions, Cleveland, MS, February 2007

National Association of Teachers of Singing Competition - Tri-State Region

Three Finalists, One First Place Winner, Arkadelphia, AR, November 2006

Delta State University Music Honors Recital - Two Winners, 2006

One student accepted with assistantship to Indiana University School of Music graduate degree program in vocal performance, February 2007

One student accepted to Louisiana State University School of Music graduate degree program in vocal performance, February 2007

Bachelor of Music recitals presented:

Two Senior (AMU 450), October 2006, November 2006 (Both grades of A)

One Junior (AMU 300), February 2007 (Grade of A)

Bachelor of Music Education recitals presented:

One Senior (AMU 450), October 2006 (Grade of A)

**English/Italian Diction (MUS 374)**

The enrollment in the fall of 2006 was the largest since I began teaching at Delta State University. The average grade point for final grades was 2.68.

**Opera (MUS 387)**

“Celebrating the Sacred in Opera” was presented at First United Methodist Church November 2006. The program included a full production of Giacomo Puccini’s *Suor Angelica* and selections from Maurice Duruflé’s *Messe Cum júbilo* for men's voices. James Martin, Baritone, Metropolitan Opera Finalist, and faculty member at Jackson State University, served as the stage director for the production. Mr. Martin also conducted master classes and individual coaching sessions for all vocal students.

**Meritorious Achievement Document**  
**May 1, 2006 – June 30, 2007**  
**Dr. Mary Lenn Buchanan, Professor of Music**  
**Delta State University, Cleveland, MS**

**Scholarship:**

Presenter, “Live From The Birthplace of American Music”, sponsored by Delta Center for Culture and Learning. My presentation chronicles opera in Mississippi and highlights the contributions of Laurel, MS native Leontyne Price, June 2007.

Research beginning on an annotated bibliography of opera for presentation to children’s audiences.

Research in progress on the study of the vocal works of Elizabeth Vercoe, American composer.

Considering the possibilities of a professional recording with the Delta Music Institute of The Vocal Works of Elsa Respighi.

**Service:**

**Service to the University**

Chair, Delta State University Department of Music Tenure/Promotion Committee

Member, Delta State University Department of Music Scholarship Committee

Member, Delta State University Department of Music Curriculum Committee,

Academic Advisor, Delta State University Department of Music

Recruiter, Delta State University Department of Music

Member, Delta State University Special Programs University Committee

Faculty Advisor, Delta State University Chapter of Mu Phi Epsilon

Member, DSU Music Department Voice Position Search Committee

Secure soloist for fall and spring graduation exercises

**Service to Profession**

Director, North Mississippi District, Metropolitan Opera National Council – Organize, secure judges of national reputation, compile all entrant applications, secure accompanist, prepare program, schedule rehearsals, and conduct day of district auditions

Member/Regional Representative, NATS National Foundation Board

Board Member, Treasurer, and Adjudicator, NATS MS Conference, April 2007

Adjudicator, NATS Tri-State Regional Conference, Arkadelphia AR, November 2006

President, Pi Kappa Lambda-Zeta Rho Chapter, Delta State University – Compute grade point averages for potential student membership, tally all voting and organize annual luncheon

**Service to Community**

Board Member, AMICI (Friends of Opera - North MS Support Group)

Coordinator, AMICI member-at-large dinner

Soloist, Hebrew Union Synagogue, Greenville, MS

Music Director/Soloist, Shaw Baptist Church, Shaw, MS

Soloist, St. Francis of Assisi Catholic Church, Shaw, MS

Organist/Pianist/Soloist, Various Weddings, Funerals, Special Events

**Respectfully Submitted**

**Dr. Mary Lenn Buchanan**

**Professor of Music (1989-2007)**

**February 20, 2007**

**Meritorious Achievement Document  
May 1, 2006 – June 20, 2007**

**Charles Mark Butler  
(hired August 1988 as Assistant Professor of Music)  
Professor of Music  
Delta State University**

**Teaching Load**

Fall 2006  
MUS 305 Music Education  
MUS 307 Form and Analysis  
MUS 320 Music Skills and Concepts for Children  
MUS 350 Orchestration  
AMU 161 Horn

Spring 2007

Student Teacher Supervision-Jessica O'Brien-elementary music  
MUS 320 Music Skills and Concepts for Children  
MUS 388 School Music Methods  
AMU 161 Horn

**Teaching (standards taken from DSU Tenure Policies, December 2005, pp. 4-5)**

➤ **High academic standards**

average grade point for final grades for Fall 2006:

MUS 307 Form and Analysis -1.86 (86% earned a grade of C or higher); MUS 350 Orchestration-3.00 (100% earned a grade of C or higher); MUS 305 Music Education- 2.13 (56% earned a grade of C or higher); MUS 320 Music Skills and Concepts for Children- 3.08 (92% earned a grade of C or higher)

➤ **Good organization of subject matter and course syllabi**

All syllabi for education classes (MUS 305, MUS 320, and MUS 388) were revised and reorganized to meet NCATE standards demonstrating diversity and technology and stressing components of the DSU Conceptual Framework for the teacher education unit.

All classes have an online component through WebCT and MUS 305 and MUS 388 through TaskStream as well. Course materials, documents, and assessment strategies are embedded in these course delivery systems providing students with immediate access to pertinent course materials.

➤ **Concern for learning**

I attended the College Music Society annual conference in San Antonio, TX in September of 2006, the Arts Front and Center forum in March 2007, and the annual conference of the Mississippi Music Educators Association in April 2003 to attend sessions concerning the improvement of music teaching and teacher education, much of which includes sessions regarding diversity and technology.

Office hours are kept to meet with students outside of class for extra help.

Oral and written feedback is given on exams and projects to clarify misunderstandings and remediate.

➤ **Incorporation of research in instructional settings**

Information gained through sabbatical study in 2004 on Comprehensive Musicianship is used in MUS 388 as course content and in the instruction of MUS 307 and MUS 350 by the integration of several areas of musical knowledge in learning activities.

Students in MUS 307 are required to write an final analytical paper that incorporates research from selected sources.

To prepare for teaching dances styles of the baroque era, research was performed into the nature of the dances from non-musical standpoints as well as the musical styles of that historical era using print, virtual and electronic media.

➤ **A thorough knowledge of the subject**

Statewide use of the current official curriculum guide, *the Mississippi Music Frameworks K-12*, by all Mississippi public schools is evidence of my respected knowledge of music education curricula and instruction as a co-author of that extensive document, especially Grades 6-8. Also as a student teacher supervisor, synthesis of methodology, content, and education psychology come into play in advising and assessing BME candidates during their clinical practice.

➤ **Excellent communication skills**

My writing and speaking skills are well developed and are put to constant use in instructional and non-instructional settings. In classroom settings, I look to communicate not only aurally, but visually and through classroom participation. When being verbal, examples are reworded, given analogies, and summarized so that important points are reinforced.

➤ **Respect toward students**

Every syllabus states that no student will experience discrimination in relationship to any personal profile or characteristic.

➤ **Fairness in examinations and grading**

Many assignments use rubrics and grading scales so that students have the same goals to which to achieve and to be able to understand their assessment. All students are given guidelines and are graded by the credit they earn

➤ **Willingness to experiment with new teaching methods and develop instructional materials**

Although PowerPoint is not a new program, students in MUS 305 become exposed to this technology in an assignment to organize course material in a presentation format about advocacy of music education issues.

Students in MUS 350 Orchestration are totally immersed in technology in their lab course that uses software and digital audio sequencing programs. Most of the materials and assignments are created or adapted by the instructor and distributed in WebCT which is used as the source of information rather than a printed textbook.

➤ **Using new technologies and methodologies for accessing information**

I initiated the exploration and subsequent subscription to an online music library service, Naxos, for the music department to be able to access music recordings through the Internet for use in classroom and laboratory settings. I used this service in MUS 307 Form and Analysis in the fall semester of 2006.

➤ **Incorporating new strategies for enhancing student learning**

I use a technology-oriented format for MUS 350 Orchestration and teach MUS 305 as an online class.

As a new assignment to the course MUS 307 is the public delivery of an electronic presentation about the analysis of an assigned piece of music using PowerPoint and digital visual and audio media.

Also, the use of timers on digital media players to document structural phenomena through listening as a supplement to locating measures in notated scores was introduced using the SmartCart, RealPlayer software, and digital projection. They were also assessed on a test in this manner following ample classroom practice. This was a modification of technique being used at Oberlin University in a theory class, but using iPods.

Students in MUS 350 and 388 use Mac computers through assignments using GarageBand software.

Students in MUS 388 are assessed in teaching practica both in the campus classroom and in assigned elementary music classrooms in the local public school system.

In all of my classes, group projects and cooperative learning are formats used systematically for problem solving practice and the ability to work as a team.

## **Scholarship**

- Selected reviewer, textbook *Hearing Form*, published by Prentice Hall, Spring 2007

### ***Performances***

- Organist, Choral Evensong, DSU Chamber Singers, March 6, 2007, Calvary Episcopal Church, Cleveland, MS
- Organist, Choral Evensong, DSU Chamber Singers, March 4, 2007, St. James' Episcopal Church, Cleveland, MS
- Organist, Christmas concert, DSU Choirs, December 2, 2006, Cleveland, MS
- Organist, DSU Opera Workshop productions, November 17, Cleveland MS
- First Tuesday Lecture Series, Delta State University-“Peter and the Wolf”, arranged music and performed recital for organ and piano (with Dr. Karen Fosheim), October 3, 2006
- “Peter and the Wolf”, arranged music and performed recital for organ and piano (with Dr. Karen Fosheim), four performances for public and school children, St. James' Episcopal Church, Greenville, MS; September 10-11, 2001

### **Service**

- Facilitator, Policy Maker Break-out session, *Arts Front and Center Forum*, sponsored by the Mississippi Alliance for Arts Education, MSU Riley Center, Meridian, MS, March 23, 2007,
- Nominee for 2007 DSU Foundation Excellence in Service Faculty Prize
- Chair, DSU Music Curriculum Committee
- Faculty Sponsor for the DSU chapter of MENC: The National Association for Music Education, 1988 to present
- Music Education Coordinator, Delta State University
- NCATE Accreditation Liaison, Department of Music, Delta State University
- Music Technology Lab Coordinator, Delta State University, Department of Music
- NCATE Standards 1 and 3 Committees, College of Education, Delta State University
- Teacher Education Council, Arts and Sciences Representative, Delta State University, 2004- present
- Past-president, Mississippi Alliance for Arts Education
- Chair, DSU Special Programs Committee (faculty senate committee)-sponsors of Arts in April Festival which celebrates student artistic excellence and presents guest appearances
- University Tenure and Promotion Committee, Arts and Sciences Representative, Delta State University, 2006-2008

➤ Registrar, Mississippi Conference on Church Music and Liturgy, Episcopal Diocese of Mississippi

**Andrea L. Cheeseman**  
**Assistant Professor of Woodwinds**  
**Music Department**  
**Delta State University**

**Meritorious Achievement Document**  
**May 1, 2006 – June 30, 2007**

## **Teaching Activities**

### ***AMU Lessons***

- I give weekly lessons to students who play single and double reed instruments. I treat my students as individuals and teach to their strengths and weaknesses. I strive to give all students the tools to become competent, confident musicians.
- I hold monthly studio classes to address issues related to woodwind playing and teaching. These provide students performance opportunities and encourage a collegial atmosphere. During a fall class, I taught reed theory to all clarinet and saxophone students. I have continued to teach students methods of working on reeds during their lessons.
- During a studio class in Fall 2006, I conducted a Neuro-linguistic Programming test that helped students determine their learning styles (auditory, visual, kinesthetic). As a result, I have been able to suggest study strategies for each student, and I have been more effective in my studio teaching, by adapting my instruction to each individual's learning needs.
- In the spring semesters, students perform a Technique Exam. The requirements of this exam become more rigorous as students progress through their courses of study. This also aids students in their preparation for the scale portion of the 300 level barrier exam. To help students, I have altered the method that I teach scales at the freshman level. Rather than immediately introducing extended range scales (starting from tonic, progressing to the top of the instrument's range, to the bottom of the range and then return to tonic), I assign tonic-to-tonic scales and simple scale patterns when the student first begins musical study at DSU.

- | I have begun to teach my private students about postural awareness. This helps them to breathe easier when playing and to prevent injury.
- | I stress score study and listening (ex. using Naxos) to my students. While I have done this in the past, I have placed greater emphasis on this in order to prepare my students for convocation and recital performances.
- | I have continued to work hard in building personal relationships with my private students. Many of them come to me for assistance in school and personal matters. I am attentive in my listening and careful in my advisement.

Every year I bring guest artists to the campus of Delta State University:

- *Celebrating Woodwinds*: This annual woodwind symposium will occur on April 28, 2007. Dr. Shelley Collins and I will organize, publicize and host high school students from the state to participate in masterclasses, group playing sessions and concerts. This year's guest artists are on faculty at the University of Wisconsin – Eau Claire. DSU students have always benefited from this symposium and are inspired to learn more about their instruments. This event is partially funded by the Kent and Janice Wyatt Faculty Development Fund.

Success of my students is evidenced through their performances and job placements.

- | Students who are music education and music performance majors have given polished recitals since I have been at DSU. In April 2006, Rebecca Carter and Dustin Haley presented Senior Recitals, and this spring, Joel Hosey will present his.
- | All music education graduates of my studio are currently teaching in the public schools in Mississippi or are continuing their education at the graduate level.
- | Annually, my students have been selected to participate in the department Honors Recital and have won awards at MMTA competitions.

### ***MUS 385: Woodwind Chamber Ensembles***

- | This semester, I coach two student chamber ensembles: a clarinet quartet and a saxophone quartet. I haven't been able to do this in the last few years due to a smaller number of woodwind students eligible for participation in chamber music.
- | In the fall of 2006, these two ensembles had an "early" start: they performed during a recital hour concert. Both ensembles will perform on a concert in April of 2007.
- | In rehearsals, students are held accountable for their individual parts, learn about cuing and ensemble playing.
- | The saxophone quartet is performing works for mixed instrumentation. As a result, students have an opportunity to perform on instruments other than the alto saxophone.

Members of the clarinet quartet are doing the same. This is the first time since I have been on faculty at DSU that students have played chamber music on the expanded clarinet family. For our April 2007 concert, we are using the Eb clarinet, the alto clarinet and the bass clarinet. (Since the alto clarinet and Eb clarinet are rarely used in wind ensemble literature, these students have not performed on these instruments in the past.)

I perform with the clarinet quartet, something I greatly enjoy. As an equal member of the ensemble, I can demonstrate correct tone and style. Student members of the clarinet quartet are also studying clarinet trios, without me playing.

### ***MUS 115: Music in Western Culture***

- In the spring semester, a new textbook was adapted for this course. (Roger Kamien, *Music: An Appreciation*) Dr. Collins, who teaches the course in the fall semesters, and I decided to do this for several reasons. The language and content of this text is tailored better to students who have little background in music. There are also ample online resources for students to study and supplement lecture material.
- This semester, I began teaching the course by using PowerPoint presentations. I have found that students are better able to focus their note taking, and I am also able to incorporate more images to illustrate similarities in visual and architectural movements.

### **Scholarly and Creative Activities**

- I continue to perform with the Tupelo Symphony Orchestra and the Delta Symphony Orchestra.
- In the summers, I also perform with the Mississippi Wind Symphony, an all-volunteer ensemble based in Jackson that consists of university teachers, junior and high school directors and Mississippi Symphony Orchestra members. In general, there are fewer opportunities to perform in a wind band of this caliber. I enjoy being a member of this ensemble since I have had less recent experience playing in an ensemble where the challenges are different than those of an orchestra.
- In the fall of 2006, I performed a solo recital at DSU, playing standard clarinet repertoire (some of which I had not performed before this concert) with which students should be familiar.
- In the spring of 2007, I reformed the faculty chamber ensemble, The Delta Chamber Players, with Dr. Shelley Collins. We performed repertoire new to us both in concert at DSU and at Rhodes College in Memphis, TN. For one of the pieces, we collaborated with Dr. Courtenay Harter, Professor of Oboe at Rhodes College. We also performed flute and clarinet duos during concerts while on tour with the DSU Wind Ensemble.
- Dr. Collins and I will further this collaboration by writing an article on the *Duos for Flute and Clarinet* by Robert Muczynski, offering a guide to the piece's performance. In April of this year, we will submit this article to *Flute Talk* and *National Association for College Wind and Percussion Instructors*.

- I performed at the College Music Society's Annual Meeting at San Antonio, TX in the fall of 2006. As a member of a group of musicians who specialize in the performance of contemporary music, I was invited to perform *Hollow* by Dr. Jason Hoogerhyde (Southwestern University). Before the performance, I met with Dr. Hoogerhyde and discussed the composition.
- I will give a presentation entitled *Musicians as Athletes* during DSU's 3<sup>rd</sup> Annual Research and Scholarship Symposium in April of 2007. This is part of my ongoing research in the field of music related injuries. I will focus on why musicians are prone to injuries and how they can be prevented.

### Service

My service activities have increased significantly.

Delta State University:

- I was selected by the Music Department to serve on the Faculty Senate in the spring of 2006.
- Since the fall of 2006, I have been on the DSU Special Programs Committee. This spring we are organizing "Arts in April", a month long celebration of faculty, student and community involvement in the arts.
- I am the Music Department Liaison to the DSU Library. In this position, I oversee the ordering of scores, books and recordings for the department. This fall, with Rick Torgerson, I organized trial subscriptions to two music website subscription services for online listening, Classical Musical Library and Naxos. In the spring of 2007, Naxos was selected as the Music Department's service, which is used by teachers and music students in their lessons and departmental courses.
- I am currently serving on the Low Brass Search Committee.
- I served on the Search Committee for the Delta Music Institute Director. (search finished in May of 2006)
- I design, publish and organize the distribution of the Music Department Bi-annual newsletter, *Music Notes*. In the fall of 2006, the newsletter was sent to all DSU faculty and staff electronically for the first time.
- I continue to be an advisor to the music fraternity Mu Phi Epsilon and attended the fall semester's dinner for candidates.
- In the spring of 2007, I will be a judge for the DSU Student Composition Showcase.
- I gave a presentation to the History of Rock and Roll class on African music.
- For the last three semesters, I have played in the clarinet section of the DSU Wind Ensemble. By doing this, I support the students and their director as well as work with my students on their ensemble playing. In the winter of 2007, I played in the band during their tour.
- Recruiting is a large part of my service to the university.
  - My studio has grown considerably in size. For the 2005-2006 school year, I had 6 private students. This year, the number is 10, the majority of which are music majors.

- In the fall of 2007, this growth will continue as 5 single and double reed students have indicated that they will study at DSU.
- I continue to keep a large database of potential students, to whom I write letters and call.
- I designed a Woodwind Area flyer with Dr. Shelley Collins, which I include in mailings and have given to all Honor Band students, to students who I met on the Wind Ensemble tour and to area band directors.
- The annual woodwind symposium serves is a valuable recruiting tool.
- I keep a visible presence throughout the state: I spoke with potential students and their directors while on tour with the DSU Wind Ensemble, during the DSU Honor Band (and at auditions) and at the Mississippi Bandmasters Convention in Tupelo.
- During the 2007 DSU Honor Band, I gave a clinic on “How to Audition” to all single and double reed students.

#### Other Service:

- I serve on the Executive Board of the Mississippi Music Teachers Association as Treasurer. Elected to this position by the organization’s membership, I oversee finances and work with members of the board on forming a budget and provide financial reports to members of the organization.
- I am the Mississippi State Representative for the National Association of College Wind and Percussion Instructors.
- I assisted band directors at Cleveland Public Schools in their instrument testing in the fall of 2006. As seventh graders tested clarinets and saxophones, I rated them on their likely success on those woodwinds.
- I continue to perform in area churches as well as churches in Michigan.

#### **Faculty Development**

##### The Healthy Musician – Ithaca College

- I attended this five-day workshop, held annually for fourteen years, in June of 2006, the instructors of which are from the college’s Physical Therapy Department and School of Music.
- Those who attended workshop are performers, vocal and instrumental teachers and health care providers, some of whom are musicians
- Diverse sessions included: basic physiology, Feldenkrais, Neuro-linguistic Programming learning styles, stress, yoga, back care, TMJ, pharmacology, massage therapy, Brain Gym, development Optometry, posture, breathing exercises, biofeedback, issues related to each performance area (voice, brass, percussion, woodwind, string)
- This field of study is becoming increasingly important. I developed an interest in this area due to experiencing tendonitis caused by my clarinet performance. My goal is to increase awareness of the prominence of injuries that can be sustained in a musician’s career.

- I was able to attend this workshop with the help of the Kent and Janice Wyatt Faculty Development Fund.

#### College Music Society's Annual Meeting

- In addition to performing, I attended concerts, viewed textbooks and attended presentations, one of which was on the concertos of Joan Tower, a composer whose composition *Wings* I was currently studying.

I continue to be a member of multiple professional organizations:

- International Clarinet Association
- Music Teachers National Association
- Mississippi Music Teachers Association
- Mu Phi Epsilon - Gamma Zeta Chapter, Delta State University
- College Music Society
- National Association of College Wind and Percussion Instructors
- Phi Kappa Phi Honor Society
- Pi Kappa Lambda National Music Honor Society
- American Association of University Women

#### Professional Goals

- With Dr. Shelley Collins, I plan on recording a CD of flute and clarinet duos. We will continue investigating repertoire for this project.
- I plan on continuing my study of topics concerning the prevention of musicians' injuries. I plan on attending the Alexander Technique Summer Course at The University of Colorado – Boulder.

I will continue learning saxophone, oboe and bassoon repertoire that will fit the skill levels of students at DSU. I will visit libraries over the summer and will order scores through Interlibrary Loan.

**MERITORIOUS ACHIEVEMENT DOCUMENT**  
**Shelley Collins, DMA**  
**2006-2007 Academic Year**  
**(Appointed August 2006)**

**TEACHING ACTIVITIES**

**1. Applied Flute Lessons**

- Enrollment: 4 students (three music majors and one non-major)
- All four students performed in a master class for visiting flutist Kim Pineda in February 2007

**2. MUS 385: Woodwind Chamber Ensemble (Flute Ensemble)**

- Started in November 2006; first performance in December 2007
- Formed as a class in Spring 2007
- 8 students currently in the ensemble

**3. MUS 301: Music of the Medieval, Renaissance, and Baroque Eras**

- **Fall 2006**
- Enrollment: 17 students
- Instructional methods included guided listening exercises, traditional lectures, student presentations, concert reviews, and listening/written exams. Students also attended a “listening party” at my home, in which we spent several hours reviewing the listening repertoire for the semester.

**4. MUS 302: Music of the Classical, Romantic, and Contemporary Eras**

- **Spring 2007**
- Enrollment: 17 students
- Guest lecture-recital with Kim Pineda, historical flutes
- Instructional methods included guided listening exercises, traditional lectures, writing assignments, and listening/written exams.
- At the students’ request, I have held more “listening parties” in my home. The goal of these meetings is to emphasize the importance of honing listening and analytical skills in an informal environment.

**5. MUS 105: Music Literature**

- **Spring 2007**
- Enrollment: 26
- Class activities included listening to music, traditional lectures, several short writing assignments, and listening/written exams. Several assignments were designed to help students to make connections between what they learn in MUS 105 and in Applied Music and ensembles.
- To develop first-year students’ study and organization habits, students were expected to complete regular reading assignments and to complete reading study guides. They were also expected to maintain a portfolio of completed assignments to use as a reference for upper division Music History courses and for their professional careers. These portfolios are checked on a regular basis, which has aided me in identifying struggling students.

- To familiarize students with the University's online and library resource materials, students took a library tour and website orientation class. Following the tour, I gave them a "library scavenger hunt" assignment.

## **6. MUS 116: History of Rock and Roll**

- **Fall 2006 and Spring 2007**
- Enrollment: 98 (fall); 38 (spring)
- This class was developed on one week's notice in August 2006.
- The primary class instruction method utilized short lectures with PowerPoint slides and musical examples. These presentations were designed with little writing on each slide and numerous questions in order to encourage students' note-taking skills. Other instructional activities included listening to musical examples; watching DVDs (often the primary source for rock music) of important performances and completing study guides; and completing reading and short writing assignments. Students also took exams, were given concert attendance assignments; and listened to guest speakers and guest artists.
- I have coordinated the following enrichment activities for this class:
  - i. Guest speakers have included/will include DSU faculty members Dr. Andrea Cheeseman ("Influences of African Music on American Rock"), Dr. Richard Waters ("The History of Van Halen"), Allen Mitchell ("The Birth of the Blues"), and music student Erik Taylor ("The History of Hip-Hop").
  - ii. Guest performers included the Quaternaglia Guitar Quartet of Brazil and the blues/rock group Blue Mother Tupelo.
  - iii. The class attended the debut performance of the DSU Ol' School Revue blues band.
  - iv. To encourage students to listen to music in genres other than rock, each student is required to attend and to report on three DSU Music Department performances.

## **7. MUS 115: Music in Western Culture**

- **Fall 2006**
- Enrollment: 45 students
- A class project included group or individual presentations on a subject of the student or students' choice. Each individual or group researched and presented a historical or contemporary musician while utilizing new terminology and concepts studied in class.
- Students attended concerts on and off campus.
- Topics included the elements of music; music of antiquity; musical periods from the Renaissance through the 21<sup>st</sup> century; American Rock and Roll; jazz; and American musical theater.

### **Other instructional activities:**

- 8.** Substitute conductor, Symphonic Wind Ensemble, Spring 2007
- 9.** Substitute instructor, Woodwind Techniques, Fall 2006

## SCHOLARSHIP (including Performances)

### **1. Recitals:**

- Delta State University
  - i. Delta Chamber Players (Duo recital with Dr. Andrea Cheeseman), February 2007
  - ii. Faculty recital (Flute recital with Dr. Kumiko Shimizu, collaborative pianist), March 2007
- Rhodes College, Memphis, TN (Delta Chamber Players), March 2007

### **2. Performances:**

- Delta Symphony Orchestra (flute and piccolo), 2006
- DSU Wind Ensemble
  - i. Performed in flute section at all concerts, 2006-2007
  - ii. Traveled on Wind Ensemble tour, February 2007
  - iii. Dr. Cheeseman and I were featured in a duet performance while on tour with the Wind Ensemble (February 2007)

### **3. Mid-South Flute Festival:**

- I have been invited to perform on the “Masters’ Recital” and to give a master class at the Mid-South Flute Society’s Flute Festival. This event will be held in March 2007 at the University of Alabama at Tuscaloosa.

### **4. Technological training:**

- I completed five WebCT training workshops at DSU with Dr. Felix Rizvanov.
- During and following completion of these workshops, I developed online resources for MUS 105, 115, 116, 301, and 302. While these materials do not take the place of “face to face” class time, I have found that students are able to more easily complete assignments missed due to illness or school-sponsored events. Materials available online include all study guides, PowerPoint presentations, test review materials, and other handouts.

### **5. I am a member of the following professional organizations:**

- National Flute Association
- Flute Society Mid-South
- College Music Society
- American Musicological Association
- Music Teachers National Association/Mississippi Music Teachers Association
- National Association of College Wind and Percussion Instructors

## UNIVERSITY AND PUBLIC SERVICE

### **1. DSU Recruiting Activities:**

- Dr. Andrea Cheeseman and I are hosting the annual Woodwind Symposium in April 2007.
- With colleagues, I have recruited at high schools and junior colleges in Mississippi and Arkansas.
- I have met with flutists and other instrumentalists during DSU's Honor Band auditions.
- I attended the Mississippi Bandmasters Clinic in Tupelo, December 2006.
- I have called and written prospective students and spoken with some parents.
- DSU Wind Ensemble Tour: after each concert, I met with prospective students and with band directors.
- DSU Honor Band: Gave a clinic for the flute students; met informally with band directors; attended the concert and some rehearsals.

### **2. DSU Service:**

- I am the content provider for the Music Department website. I have developed the following new pages: Woodwind Studies, Resources for Music Alumni, Resources for High School Students, and Resources for Current Students. Other pages have been redesigned.
- Recruiting Committee

### **3. Community Performances and Service:**

- Margaret Green Junior High, Cleveland, MS: attended "Instrument Testing Night" and helped students select an instrument for beginning band
- Cleveland High School, Cleveland, MS: visited the school; met with band directors and students; and helped to repair students' flutes
- Provided music for Cleveland-area church services: St. Luke United Methodist, First United Methodist Church, and Calvary Episcopal Church
- Coordinated the Mid-South Flute Society's Junior High Master Class Competition
- Served as a judge for the Seattle Flute Society's Horsfall Competition

## **OTHER INFORMATION**

### **1. National Flute Association:**

- I have been nominated by the board of the NFA to run for Secretary (elections to take place in August 2007).

## **MERITORIOUS ACHIEVEMENT DOCUMENT 2007**

**DR. KAREN FOSHEIM, PROFESSOR OF MUSIC  
DSU DEPARTMENT OF MUSIC  
DATE OF EMPLOYMENT: AUGUST 1994**

### **TEACHING**

#### **Courses Taught:**

- MUS 250, 251 Music Theory
- MUS 152, 153 Musicianship
- MUS 114 Music in American Culture (Enrollment: Fall 2006 – 82 students, Spring 2007- 51 students)
- MUS 102 Piano for Adults
- MUS 300 Piano Proficiency
- AMU 135, 335, 631 Applied Piano

#### **Creative Teaching Methods:**

MUS 114 Music in American Culture: This course is part of the general education curriculum. It has been redesigned to accommodate the large number of students in the course, create greater independence in student learning, focus on writing, and promote creative and scholarly work. This is a web-enhanced course and much of the distribution and collection of student and

course material is handled online. I have eliminated all tests and quizzes and created a project-based course of study that allows students to focus on having musical and music-related experiences. Student work includes:

- Online discussion: Through the use of WebCT, students participate in guided online discussions on musical topics.
- Projects: Students are required to do three projects during the semester. These projects are chosen from a list I have provided. Projects include an interview with a musician, compose/arrange their own music using software and hardware available in the music department technology lab, research songs of “American” significance, experience 21<sup>st</sup> –century multi-media music through online sources, and there is also an option for them to design their own project based on their unique interests and experiences.
- Concert Reviews: Students are required to attend two concerts of their choice and write a review of each following a set format.
- In-class Discussion: Students are assigned to group which they stay with for the entire semester. These groups are given discussion material relevant to each day’s class material. These small group discussions give all students in a large class population an opportunity to speak and respond on a daily basis.

MUS 152-153 Musicianship: Provides a diverse and comprehensive experience in music making for first-year music majors.

Student Activities include:

- Composition - individual and group
- Improvisation
- Aural skills (solfege, sight-reading, dictation) Beyond the use of traditional approaches to developing aural skills, I have been using examples of recorded music to assist in training the ears. Students listen to an example, either in class or on their own, and translate it into written notation or into a performance. This is similar to the “garage band” style used by popular musicians.
- Technology skills – This course is web-enhanced. The class meets in the music department technology lab one day a week to work on individual composition projects. Technology used: WebCT, Sibelius, MacGamut, Garage Band, email, internet sources. All assignments and class materials are distributed and collected electronically via WebCT.
- World Musics – Use of African drumming, song, and dance, Indian tala, non-Western and synthetic scale structures, American popular music.

MUS 250-251 Music Theory: Emphasizes a comprehensive approach to music theory. Student projects include composition in a variety of styles and genres, Power Point presentations, research projects into historical background on composers and genres and analysis of related musical works. In their culminating project, students are composing music to coordinate with film clips. This requires not only a wide range of musical knowledge but also a familiarity with the many different software applications needed to complete the project, including Sibelius, Garage Band, and iDVD. Collaborative work and active learning are often used as an alternative to the traditional teacher/lecture music theory format. This course is web-enhanced through the use of WebCT.

MUS 102 Piano for Adults: This course is designed to give non-musicians a chance to improve their musical skills at the piano. I often compose piano pieces for pedagogical purposes specifically for this class. I also arrange tunes they know for the entire group to play, one on a part to give them the experience of playing in a musical ensemble.

### **Technology:**

I believe it is important for me to model usage of current music technology in the classroom. I create situations and opportunities for students to become proficient in using these technologies. I regularly use the following in the classroom and studio:

- Software: *Sibelius, MacGamut, Garage Band, Audacity, Quick Time Pro, iMovie, iPhoto, Music Ace, Band-in-a-Box, Power Point, Microsoft Word*
- WebCT, email, and internet resources
- Hardware: Smart Cart and digital video projection; minidisc recorder, digital camera, digital video camera.

### **Faculty Development:**

- Attended College Music Society/ Association for Technology in Music Instruction Annual Conference: San Antonio, Texas, September 14-17, 2006
- Attended Mississippi Music Teachers Association collegiate competitions, March 3, 2007.
- Attended Podcasting Workshop, March 22, 2007.
- ROMEA 2006 Faculty Development Conference sessions. September 27, 2006
- Faculty Development Grant ,for ROMEA 2006 conference. September, 2006. Received grant from Kent and Janice Wyatt Faculty Development Fund.
- Grant award in February 2007: Awarded a grant for \$1,000 from Bryce Griffis Fund. Purchased 5 African Djembes for use in musicianship, theory, music education, and music in general studies courses.

### **Instructional Support for Students Outside of Class:**

- Organized *Student Composition Showcase*: A concert highlighting students with skill and passion in the area of music composition. Participants are selected for inclusion by a panel of DSU music faculty. Held in conjunction with DSU *Arts in April*, April 26, 2007.

- Organized Masterclass for piano students with Dr. Lawrence Goldman of Mississippi Valley State University, February 26, 2007.
- I am constantly available to students through WebCT and email.

### SCHOLARSHIP

- Collaborative performances with Dr. Mark Butler: *Dancing with the Tsars* and Sergei Prokofiev's *Peter and the Wolf* with Sonya Bixler, Narrator. A program of music for organ and piano duo by Russian composers Tchaikovsky, Borodin, Khatchurian, Shostakovich, and Prokofiev. All music performed was arranged for the instrumental combination by Butler and Fosheim. Part of the St. James Concert Series, Greenville, MS. Public performance September 10, 2006. 3 children's concerts for approximately 600 Kindergarten through second graders on September 11, 2006.
- Presentation with Dr. Mark Butler for DSU First Tuesday Program *Dancing with the Tsars* and Sergei Prokofiev's *Peter and the Wolf* with Sonya Bixler, Narrator. October 3, 2006
- Faculty Recital, Cleveland, MS, May 1, 2007. Presentation of standard piano repertoire by Brahms, Chopin, Turina, and Prokofiev.

### SERVICE

#### Professional Contributions to Mississippi:

- Co-Chair, ROMEA (*Reaching Out Mississippi: Education in Action*) Faculty Development Conference: Organized the second annual faculty development conference on teaching in higher education for Mississippi universities and area community colleges for September 27, 2006 at DSU; Approximately 150 attendees from 11 Mississippi Institutions of Higher Education. Planning the third conference for September 25-6, 2007.
- Piano Area Chair, Mississippi Music Teacher's Association: Duties include state conference planning, obtaining judges for Music Teacher's National Association auditions in Mississippi, obtaining judges for collegiate competitions, obtaining conference artist for 2007 state convention.

- Adjudicator, Music Forum of Jackson, Sonata and Sonatina Festival: October 18, 2006
- Adjudicator, Music Forum of Jackson, Bach Festival: February 3, 2007

**Professional Contributions to Delta State University:**

- Chair, DSU Teaching Excellence Committee
- Instructional Technology Governance Committee
- Tenure and Promotion Appeals Committee
- Co-Chair, Teaching in Higher Education Conference Steering Committee (*Reaching Out to Mississippi: Education in Action*)
- Student Engagement Steering Committee

**Professional Contributions to DSU Music Department:**

- Curriculum Committee
- Scholarship Committee
- Technology Committee
- Tenure and Promotion Committee

**Professional Contributions to the Community:**

- Substitute organist and accompanist St. James Episcopal Church, Greenville, MS, and First Presbyterian Church, Greenwood, MS.
- Private Piano Studio, Cleveland, MS
- Student Piano Recital, June 30, 2006 College and pre-college students
- Student Piano Recital, December 18, 2006 College and pre-college students
- Performed with St. James Choir for North District of Mississippi Naturalization Proceedings, Greenville, MS, December 19, 2006.

**Professional Affiliations:**

- College Music Society
- Music Teachers National Association

- Mississippi Music Teachers Association
- Mississippi Music Educators Association
- MENC: The National Association for Music Education
- National Federation of Music Clubs

**Paul Hankins**  
**Professor of Music**  
**Faculty Activity Report 2006-2007**

**Teaching, Scholarly and Creative Activities**

- Performed with the Tupelo Symphony, Delta Symphony
- DSU Jazz Ensemble performances:  
100<sup>th</sup> Anniversary, Matinee Musicale, Greenwood  
DSU Honor Band Clinic  
Annual Fall & Spring Concert  
Clark Terry Jazz Festival, Pine Bluff, AR  
Washington School, Greenville  
O'Bannon School, Greenville
- Co-presented with Paul Starkey a session entitled *Student Engagement Champions: Faculty Mentoring to Enhance Student Learning* at the SACS-COC annual meeting in Orlando, FL
- Danny Blurton Big Band
- Performed/led jazz combo in several professional settings
- Perform for numerous churches throughout the area and Memphis

**Service**

- Chair, Student Engagement Champions, SACS
- Chair, QEP Steering Committee, SACS
- Chamber Music Area Chair for Mississippi Music Teachers Association
- Faculty Advisor for Phi Mu Alpha Sinfonia Fraternity
- Serve on various Departmental Committees and search committees
- Faculty Staff Benefits Committee
- DSU Honor Band Clinic Trumpet Sectional Clinician
- Recruiting trips to various community colleges and high schools
- Facilitator for local church choir directors in securing music and musicians for programs
- Played with Wind Ensemble on Spring Tour

### **Faculty Development**

- International Jazz Educators Association Convention, NY
- SACS-COC Annual Meeting, Orlando, FL
- ROMEA: Reach Out Mississippi-Education In Action Workshops, Campus
- Mississippi All-State Band Clinic, Tupelo
- A & S Podcasting Workshop, Campus

### **Other**

- Awarded Bryce Griffiths Presidential Endowment Fund grant in support of podcasting workshops
- Awarded Kent & Janice Wyatt Faculty Development Grant in support of podcasting workshops
- Editor of the monthly College of Arts & Sciences Newsletter
- Organized podcasting workshops for College of Arts and Sciences
- Organized presentation by composer Mark Snyder for music department students

### **MERITORIOUS ACHIEVEMENT DOCUMENT**

Delta State University

Department of Music

May 1, 2006-June 30, 2007

**DAVID T. SCHUBERT**

**Professor of Music, Chair of Music Department**

### **TEACHING ACTIVITIES**

**+Vocal Pedagogy (MUS 344)** Taught each fall

- Revised course and syllabi
- Students view and critique new DVD's of vocalists (e.g., Terfel, Battle), submitting a summary of their critiques
- Incorporated music technology through the use of the music computer lab

**+German/French Diction (MUS 375)** Taught each spring

- Included web technology in coursework
- Revised course to incorporate substantial readings and additional song literature

**+Applied Voice (AMU 185, 385, 450, 650)** Taught each semester

- Students progressed to semi-final and final rounds of MS Chapter and Tri-State Regional Auditions of the National Association of Teachers of Singing (NATS)
- Three students will present senior recitals in the spring of 2007
- All students go on to work in the field as music educators, church musicians, voice instructors; or they pursue graduate degrees
- All of my BME students have passed their Praxis tests

**+Faculty/Administrative Development**

- Faculty Development Grant, NATS Regional Conference 2006
- Annual participation at state and regional NATS conferences
- The Art Song Festival (Cleveland, OH), May 2006
- ROMEA Conference (DSU), September 2006
- NASM Annual Conference (Chicago, IL), November 2006
- Attend the MS Community and Junior College Choral Festival at Itawamba Community College in March 2007
- Attend the ACDA/MMEA state convention in April 2007
- Chair's Conference (Washington, DC), June 2007

**SCHOLARLY AND CREATIVE ACTIVITIES**

- Performer in the Delta Review, February 2007
- Faculty Recital, March 2007

## **SERVICE**

### **+Service to University, College, and Department**

- Member, Bologna Performing Arts Advisory Board
- Assisted in the compilation and submission of documents for the music education program in preparation for the NCATE accreditation visit in April 2007
- Coordinator of all music department committees
- Academic Advisor, Department of Music
- Recruiter for annual DSU Honor Choir
- Attend both graduation ceremonies
- Soloist for John Quon's memorial service
- Chaperone the DSU Chorale and attend the MS Community and Junior College Choral Festival at Itawamba Community College in March 2007
- Attend the Greenville DSU Alumni Association meeting in March 2007
- Attend Provost's informational morning sessions in spring 2007
- Coordinate music for the First Tuesday Recital/Lecture Series
- Coordinate guest artist presentations for the department
  - Guitar quartet (Brazil)
  - Bob Jones, baritone (North Dakota)
  - James Shearer, tuba (New Mexico)
  - Micah Everett, trombone (Louisiana)
  - Adam Ward, organ (North Carolina)

### **+Service to Profession**

- Judge at all state and regional NATS competitions
- Participant in Pi Kappa Lambda

### **+Service to Community**

- Director of Music, St. Luke United Methodist Church (Cleveland, MS)
- Soloist for High Holy Days, Adath Israel Congregation,
- Coordinator of DSU student and St. Luke Church visits to local retirement centers and nursing facilities

## **LEADERSHIP AND ADMINISTRATION**

- Oversee an over \$1.2M budget which includes faculty/staff salaries, scholarships and commodities.
- Supervise 13 full-time and 4 adjunct faculty members
- Hired one faculty member in 2006 and will hire two faculty members in 2007
- Recommend faculty for DSU awards including the Alumni Foundation teaching and service awards
- Helped develop and initiate the DSU Outstanding Career Award in Arts and Humanities
- Continue to produce the Music Departmental Newsletter semi-annually to help promote accomplishments within the department
- Conduct monthly department meetings
- Attend all called Chairs Council meetings
- Encourage and promote faculty scholarship and activity with recommendation letters, departmental funds, sabbaticals and direction for obtaining additional research funding
- Deal with numerous student-faculty conflicts and resolve them to everyone's satisfaction
- Maintain departmental facilities and equipment as my budget allows
- Accommodate the needs of the department within budgetary limits, working closely with university administration
- The Capwell Scholarship budget was increased by \$5K in 2006 and a \$5K gift was given to the Band area. I continue to meet regularly with Mr. Capwell.
- Communicate and correspond with alumni and friends of the department
- Work closely with the Alumni Foundation to continue to develop fundraising efforts
- Attend all recital and concerts of the department (approximately 70 per academic year), as well as special BPAC and university events
- Attend and help to promote all department special events including annual Honor Band and Honor Choir weekends, Woodwind Symposium, Percussion Symposium, Metropolitan Opera, Audition days, State meetings of NATS and MTNA held on campus
- Host and provide lunch for department alumni and the DSU Marching Band during Homecoming Weekend

**MERITORIOUS ACHIEVEMENT DOCUMENT**  
**DELTA STATE UNIVERSITY**  
**Academic Year: 2006-2007**

Kumiko Shimizu, Assistant Professor of Music/Accompanist  
Department of Music  
Second year at DSU

**Accompanying Activities**

- Five faculty recitals
- Eleven junior/senior recitals (including juries for degree recitals)
- Weekly convocations
- Coordinating student accompanists
- Making the programs for convocations
- Opera performances: April 2007, November 2006
- Coaching sessions in the opera workshop class
- DSU Chorale Performances: April 2007, February 2007, October 2006
- DSU Chorale recording session: February 2007
- DSU Chorale rehearsals
- Honors recital auditions: April 2007
- Honors recital: May 2007
- Searches: Low brass- February and March 2007, Voice- April 2007
- Voice auditions for new students
- Voice juries

- Rehearsals and coaching sessions with vocal and instrumental students
- Practice tapes when requested

### Teaching Activities

- New course: Seminar for vocalists and pianists
- Revised syllabus: Observation Report- New assignment for students who are inexperienced in piano accompanying or ensemble playing
- New teaching method: Observation and Discussion- After the students observed lessons/coaching sessions and seminar, we shared and reviewed the information from Observation Reports.
- New topic: Choral Accompanying
- Coaching student accompanists for convocations and other performances
- Use of piano ensemble pieces (four-hand and eight-hand pieces)
- Private lessons for weaker piano students in the piano ensemble class
- Midterm conference for Piano Ensemble
- Private lessons for a music student, non-music students and a staff

### Scholarly and Creative Activities

- Four guest artist recitals:
  - at Delta State University, Cleveland, MS (two recitals)      January & February 2007
  - at Youngstown State University, Youngstown, OH              September 2006
  - at Butler Institute of American Art, Youngstown, OH            September 2006
- Conducting vocal coaching master classes                      September 2006
  - at Dana School of Music, Youngstown State University
- Coach/Accompanist for Dana Vocal Performance Clinic        August 2006
  - Dana School of Music, Youngstown State University
  - I played for rehearsals and recitals and conducted a vocal coaching master class.
- Participation in the audition for Songfest 2007                  Spring 2007
- Participation in the audition for the Music Academy of the West    December 2006
- Grants: Scholarship, Songfest- Professional Program            March 2007
  - Bryce Griffis Presidential Endowment Fund                      February 2007
  - Travel grant from Research Committee, Delta State University    September 2006
- Poster Presentation    April 2007

Delta State University's Third Annual Research and Scholarship Symposium  
Title: What in the world is the person at the piano doing when playing with a performer? - The Role of an Accompanist/ a Collaborative Pianist

### **Service**

- Pianist for the Metropolitan Opera National Council North Mississippi District Auditions  
Cleveland, MS February 2007
- Pianist for the Mississippi National Association of Teachers of Singing student competitions, Arkadelphia, AR (November 2006), Jackson, MS (April 2007)
- Playing at Mississippi ACDA/MMEA State Convention April 2007  
Jackson, MS
- Playing at Mississippi Community/Junior College Choral Festival March 2007  
Fulton, MS
- Pianist for Honor Choir Festival February 2007
- Appearance as a guest speaker at Human Diversity class taught by Professor Margaret Tullos: Presentation on Japanese culture  
January 2007
- Playing for two vocal master classes January & February 2007
- Playing for the diction class March 2007
- Playing for the commencement December 2006
- Playing for a studio class November 2006
- Web translation project (in progress)

### **Faculty Development**

- Attendance at Songfest- Professional Program, Malibu, CA June 2007  
The faculty members include pianists Martin Katz and Graham Johnson.
- Attendance at piano master class by Dr. Andrew Froelich (Professor of Piano, North Dakota State University): at Delta State University  
February 2007
- Attendance at vocal master class by Dr. Robert J. Jones (Associate Professor of Voice, Opera, North Dakota State University):  
at Delta State University February 2007
- Attendance at vocal master class conducted by Dr. Martha Rowe (Associate Professor of Voice, New Mexico State University):  
at Delta State University January 2007

- Working with Dr. David Childs, at Honor Choir Festival, and Drs. Micah Everett and Keith Pettway, for guest artist recitals, gave me new ideas on interpretation, coaching, and rehearsal technique. January & February 2007

## **Goals**

### Professional:

- Playing for more guest artist recitals on and off campus
- Attendance at piano accompanying and/or vocal coaching workshops/master classes

### Work-Related Goals:

- Conducting another seminar for vocalists and pianists, if possible
- Increasing the number of student accompanists who play on convocations

## **Resources**

Well-tuned pianos for practice and lessons are essential to improve listening skills and to explore different colors in sound. To strengthen fingers, slightly heavy pianos are helpful.

**Meritorious Achievement Document  
2006-2007**

Dr. John Wojcik  
Director of Bands  
Associate Professor of Music

## TEACHING ACTIVITIES

My teaching duties include Instrumental Conducting, Instrumental Music Methods, Marching Band and Wind Ensemble. I also observe our instrumental student teachers. In Instrumental Conducting, the students are now required to sing several conducting excerpts using sol-fege. This aids in the continued development of their aural skills. They also conduct their classmates in short musical excerpts. Towards the end of the semester, they rehearse the Wind Ensemble for fifteen to twenty minutes. The syllabus for Instrumental Music Methods has been significantly revised at the request of the Department of Education to meet the standards set by the National Council for Accreditation of Teacher Education (NCATE). In Marching Band and Wind Ensemble the rehearsal techniques used are meant to ensure the finest possible musical performances of the best literature written for those ensembles.

The Marching Band performed at six home games, seven pep rallies, two parades, in concert with the Wind Ensemble and marched in exhibition at the Red Carpet Marching Contest in Vicksburg. Members of the band also performed in a third parade, the Cleveland Christmas Parade. The Wind Ensemble performed in concert on six occasions including the concert with the Marching Band. Three of these concerts were performed while on tour. This was the first tour by the ensemble in at least four years. The Wind Ensemble will also perform with the Symphonic Band on April 24.

Awards: Who's Who in America, fall, 2006 and Who's Who in American Education, fall, 2006.

## SCHOLARLY AND CREATIVE ACTIVITIES

- Oct. 14: Marching Band Marched in exhibition at the Red Carpet High School Marching Contest, Vicksburg.
- Nov. 14: second trumpet in the Delta Symphony concert.
- Dec. 8: presented the clinic, **Score Study: The Foundation of the Conductor's Craft**, at the Mississippi Bandmasters Association Band Clinic in Tupelo.
- Dec. 17: second trumpet in a brass quintet for the First Presbyterian Church (Greenwood) service.
- Feb. 9-10: Guest Director for the River City High School Honor Band, Vicksburg.
- April 8: will perform the on first trumpet for the First United Methodist (Cleveland) Easter service.

## SERVICE

- Faculty Advisor to Phi Mu Alpha Sinfonia music fraternity. In this role, I am helping them implement high scholastic standards for the members and thereby be better role models for the music students.
- Member, Department of Music Scholarship Committee.
- Served on several Recital/Recital Jury Committees.
- Member, NCATE Standards I Committee.
- Sept. 22: Along with other members of the instrumental faculty, listened to potential beginning band members at Cleveland High School and helped advise the Director of Bands on which instruments these students should play.
- Oct. 2: Rehearsal clinician for the Cleveland High School Marching Band.
- Oct. 6: Judge for the Grenada Lake High School Marching Classic.
- Nov. 7-Dec. 5: Listened to auditions at various sites throughout the state for the DSU Honor Band.
- Jan. 25-27: Oversaw the 2007 DSU High School Honor Band Clinic.
- Feb. 21-22: Wind Ensemble tour, the first tour in at least four years.
- March 9-10: Judge for the Region 9 Arkansas Concert Band Contest.
- March 12: Rehearsal clinician for the Forrest City High School (AR) Concert Band.

## FACULTY DEVELOPMENT

- Sept. 6: Attended a plagiarism seminar, DSU.
- Sept. 15: attended the Jerry Tachoir Percussion Clinic, DSU.
- Sept. 27: ROMEA conference, DSU.
- Oct. 7: Attended the Region two High School Marching Contest, Grenada, to learn the caliber of MS bands.
- Oct. 28: Attended the MS State Marching Contest at Pearl and Clinton for the same reason.
- Dec. 7-9: Attended the MS Bandmasters Association Band Clinic, Tupelo.
- Jan. 22: Observed Warren Central Junior High School band classes, Vicksburg.
- March 3: Attended the MS Bandmasters Association meeting and All-State Band concert.
- March 28-31: Will attend the College Band Directors National Association (CBDNA) National Conference, Ann Arbor, MI.

## OTHER

Recruiting has included, to date, making seventeen on-site visits to Mississippi school band programs. I also oversaw the DSU music booth at the Dec. 2006 Mississippi Bandmasters Band Clinic in Tupelo. With recruiting being a team effort, I have continued to work closely with all instrumental faculty in our recruiting efforts.

## GOALS

### **Professional:**

- 1) Write an article that will be published in an instrumental journal
- 2) Attend the CBDNA Southern Division Conference, Feb. 27-29, Columbia State University, SC.
- 3) Be invited to direct a High School Honor Band in MS or AR.

The University can help support the second goal by providing more development funds.

### **Work-Related**

- 1) Serve on a University committee other than a Music Department committee.
- 2) Maintain the size and quality of the band program.
- 3) Continue to attend on-campus conferences and events for developmental purposes.

## RESOURCES

To rebuild and maintain a strong band program, the University's support for the following four items would be most beneficial. First, bring the scholarship funding back to 2003-2004 levels and take into account the rise in tuition, room and board since then. Second, increase the band equipment budget to help with upkeep and replacement of instruments. Many instruments are regularly in need of repair and others should be replaced. The equipment budget is currently inadequate to support these needs. Third, increase the travel budget to help such groups as the Wind Ensemble, Marching Band, Steel Band and Jazz Band reach continue to tour throughout the area and compete with the touring capabilities of the state's other four-year institutions. For this, it is recommended that this year's travel budget of \$15,000 be maintained. Fourth, increase the band's operational budget to support the purchase of such items as an adequate supply of music for the various instrumental groups and pay the fee for writing the marching band drill. Thank you for your consideration.

Respectfully submitted,

Dr. John Wojcik