

DELTA STATE UNIVERSITY: ACADEMIC
ANNUAL REPORT

Academic Year 2005-2006

DEPARTMENT OF MUSIC
COLLEGE OF ARTS AND SCIENCES
DELTA STATE UNIVERSITY

Submitted May 31, 2006

Dr. David Schubert. Chair

**I. A. Educational Program Learning Outcome Assessment Plan for the
Bachelor of Arts Degree in Music**

<p>Learning Outcome <i>What should a graduate in this major know, value, or be able to do at graduation and beyond?</i></p>	<p>Data Collection and Analysis <i>What assessment tools and/or methods will you use to determine achievement of the learning outcome? Describe how the data from these tools and/or methods will be collected. Explain the procedure to analyze the data.</i></p>	<p>Results of Evaluation <i>What were the findings of the analysis? List any specific recommendations.</i></p>	<p>Use of Evaluation Results <i>What changes in curriculum, courses, or procedures were made as a result of the program learning outcome assessment process?</i></p>
<p>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.</p>	<p>Successful completion of music core coursework and 12 hours of foreign language, 6 hours of philosophy, 13-25 hours of academic electives.</p>	<p>A need was found for some type of comprehensive project to be completed during the senior year.</p>	<p>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.</p>
<p>An ability to perform competently on their chosen instrument.</p>	<p>Successful completion of 14 hours of applied study, including end-of-semester examinations evaluated by music faculty.</p>	<p>A need for more exposure to professional artists via concerts and masterclasses is suggested.</p>	<p>The department plans to schedule additional guest artist and masterclass performances in the coming year.</p>

**I. B. Educational Program Learning Outcome Assessment Plan for the
Bachelor of Music Education Degree**

<p>Learning Outcome <i>What should a graduate in this major know, value, or be able to do at graduation and beyond?</i></p>	<p>Data Collection and Analysis <i>What assessment tools and/or methods will you use to determine achievement of the learning outcome? Describe how the data from these tools and/or methods will be collected. Explain the procedure to analyze the data.</i></p>	<p>Results of Evaluation <i>What were the findings of the Analysis Team? List any specific recommendations.</i></p>	<p>Use of Evaluation Results <i>What changes in curriculum, courses, or procedures were made as a result of the program learning outcome assessment process?</i></p>
<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>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 2005-06 school year and will allow students in that degree track increased access to working with students of various ages and backgrounds.</p> <p>Methods course instructors initiated more coordination and awareness of the content of the various courses</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 Education in order to student teach and thus to graduate</p>	<p>regarding planning and field experiences.</p>
<p>Synthesize and articulate theoretical, stylistic, and historical concepts and perspectives</p>	<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>-----</p> <p>10 out of total* 12 student 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</p> <p>*(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 2005 and will be used again in the Fall 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 the TaskStream assessment resources and from the internet site http://www.howtowriteanessay.com. The assessment of each set of rubrics is blended to establish a numerical measurement.</p>

<p>Arrange and create musical works for a variety of sound sources</p>	<p>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>	<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 earned the grade of C in 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>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 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</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 are not deemed sufficiently prepared are deferred to a later</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</p>

	<p>according to musical accuracy, familiarity with the music, performance technique and expressiveness</p>	<p>date.</p> <p>This year , all graduating BME students have passed the pre-recital jury and the Senior Recital requirements.</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 the jury and recital.</p>	<p>2006.</p>
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**I. C. Educational Program Learning Outcome Assessment Plan for the
Bachelor of Music Degree**

<p>Learning Outcome</p> <p><i>What should a graduate in this major know, value, or be able to do at graduation and beyond?</i></p>	<p>Data Collection and Analysis</p> <p><i>What assessment tools and/or methods will you use to determine achievement of the learning outcome? Describe how the data from these tools and/or methods will be collected. Explain the procedure to analyze the data.</i></p>	<p>Results of Evaluation</p> <p><i>What were the findings of the Analysis Team? List any specific recommendations.</i></p>	<p>Use of Evaluation Results</p> <p><i>What changes in curriculum, courses, or procedures were made as a result of the program learning outcome assessment process?</i></p>
<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 end of semester on jury adjudication forms and junior and senior recital grading forms.</p>	<p>Findings of analysis for the 2004-2006 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. 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 2005-06

Unit Goal #1: To increase the student's use of technology

The music department seeks to continue its implementation of technology into existing music courses and to develop new uses for technology. Dr. Karen Fosheim was selected as a Technology Champion for the 2004-05 school year. Dr. Fosheim will incorporate software into her musicianship classes (MUS 152-153). The Smart Classroom will be available for the fall of 2005 and will be utilized by many in the department in the coming years.

Institutional Goal which was supported by this goal:

Optimize the effective use of technology in support of the education process (University Goal #6 taken from the DSU Bulletin 2004-06, pg. 14).

Expected Results:

Students will be able to synthesize creative and scholarly work using appropriate technology. Additionally, students will be able to create an electronic portfolio using appropriate software.

Evaluation Procedures:

Evaluate the effectiveness of the student's use of technology via course and faculty evaluations. E-Portfolios will be put in a student's placement file to be used by prospective employers. Evaluated by teacher education and/or performance faculty.

Actual Results of Evaluation:

We are in the process of completing the model for the electronic portfolio. It will be implemented during the 2005-2006 school year.

Use of Evaluation Results:

Currently, the Orchestration class (MUS 350) has been completely changed to require use of software (Band in the Box, Time Editor, Sibelius, etc); electronic submission of class assignments; and use of the computer lab for analysis of musical examples. As well, Ear Training (MUS 152) and Written Theory (MUS 250) have begun to incorporate the use of software. The following charts reflect the increased use of technology.

Departmental Progress toward Unit Goal #1 in 2005-06:

The Smart Classroom was completed in August of 2005 and is utilized extensively. MUS 350, Orchestration, is a technology-based course now, in which all work is done through software in a dedicated computer lab, WebCT content modules, and email.

Electronic Portfolios: All music education majors now must utilize TaskStream in their curriculum classes. Beginning with MUS 305 and CUR 300, students explore the many opportunities that this software provides, including setting up an electronic portfolio. We are exploring the possibility of requiring all music majors to sign up for TaskStream in the future. Through the use of TaskStream, our student portfolios will be more accessible to recruiters and better reflect their overall preparedness and experience.

MUS 152 and 153, Comprehensive Musicianship/Aural Theory, utilizes ear training/theory software: MacGamut, Auralia, Practica Musica, and Musition. All freshmen music majors (22) have taken this coursework.

Unit Goal #2: Increase Enrollment

One of the primary goals of the Music Department is to continue to recruit quality majors and non-majors, thereby increasing enrollment in music degree programs and increasing the size of ensembles. This was accomplished by the recruitment of 25 new music majors entering fall 2005 and approximately 40 non-majors who will be joining our existing ensembles during the 2005-2006 school year. With these additional music majors, the Music Department should grow by 5-7 majors over the 2004-2005 school year.

Institutional Goal which was supported by this goal:

Attract and retain qualified and diverse students, faculty, and staff (University Goal #2 taken from the DSU Bulletin 2004-06, pg. 14).

Expected Results:

Growth in the number of students in all music degrees.

Evaluation Procedures:

This goal will be assessed by looking at the total enrollment of students in each of the degree programs on a yearly basis.

Actual Results of Evaluation:

The number of music majors has continued to rise over the last several semesters. In the spring of 2004 there were a total of 55 majors (Office of Institutional Research), fall of

2004 there were 74 majors, and the spring of 2005 there were 78 majors. For the Fall of 2005, there were 93 music majors.

Use of Evaluation Results:

The Music Department will utilize the enrollment information when hiring faculty, determining the number of sections of a class, distributing faculty load, and refining the recruiting plan. We will continue to send faculty to visit high schools and junior colleges, as well as working with the DSU Admissions and Recruiting Office. We write and telephone prospective students on a continuing basis.

Departmental Progress toward Unit Goal #2 in 2005-06:

The number of music majors has continued to rise, from 55 in the spring of 2004 to 93 in the fall of 2005 (information provided by the Office of Institutional Research). The size of most of the large ensembles, have remained the same, with noticeable growth seen in Delta Singers and Steel Band. There has been an increase in student population in the piano, sound recording technologies and voice areas this past year. With the addition of a new Director of Bands this past year, there has been an increase in the number of students interested in the instrumental area, which may result in higher enrollment this in the Fall of 2006.

Unit Goal #3: Review academic programs for currency in curriculum, pedagogy, instructional technology use and mission-relatedness.

The department's Curriculum Committee has worked extremely hard in reviewing the undergraduate programs to ensure that they address the competencies necessary for students to be properly prepared in their chosen fields. Additionally, the music education faculty has met to address licensure requirements. The faculty continues to refine and improve their courses by utilizing new editions of textbooks, software, attending regional and national conferences, and strengthening experiential learning activities.

Selected Curriculum Committee minutes are attached reflecting continued changes to the Music Department's degree programs (**Appendix 3**).

Institutional Goal which was supported by this goal:

Review and update undergraduate and graduate programs to address adequately the basic skills, knowledge, and competencies necessary for students to be prepared properly in their chosen fields, to complete licensure requirements, enter the work force, and/or continue advanced study in graduate or professional school (University Goal #1 taken from the DSU Bulletin 2004-06, pg. 14).

Expected Results:

Students will pass appropriate Praxis test, meet NCATE and state requirements, pass all coursework with a C or better and analyze and synthesize material at advanced levels.

Evaluation Procedures:

The Chair, curriculum committee, and faculty will periodically review and refine these areas.

Actual Results of Evaluation:

This is an ongoing process. As an example, please consult the Music Curriculum Committees minutes (**Appendix 3**).

Use of Evaluation Results:

Continue to refine curriculum and mode/method of instruction to ensure they address the competencies necessary for students to be prepared for their careers as music educators.

Departmental Progress toward Unit Goal #3 in 2005-06:

The Curriculum Committee continues to refine the curriculum as an ongoing process through quarterly meetings and with faculty input.

III. Data and information for department:

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:	1,578	Fall 2005
	1,306	Spring 2006
	2,884	Total

Enrollment: Total student enrollment in ensembles and classes was over 350.

Number of Majors: 93 (Provided by IR for Fall 2005)

Number of Graduates: BA-2; BM-3; BME-4;

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: 80% of music majors passed the University's Writing Proficiency Exam and the NTE.

External Funding and Grant Activity: Richard Waters received private funds in excess of \$30,000 to support the choir's trip to England. Donna Banks received a grant from the American for the Arts Emergency Relief to support the MMTA conference.

Graduate Placement: Of the 9 undergraduates, 6 have employment, 1 is still looking, and 2 are attending graduate school.

Budgetary and Other Recommendations: In order for 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). \$15,000/year (see **Appendix 4**)
2. Major renovation of Zeigel – see **Appendix 4**
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 on their ACT.

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 2005-2006, the department sponsored over 60 performances.

IV. Personnel:

Noteworthy activities and accomplishments:

Dr. Edward R. Bahr was one of 15 contributing authors to *Solos for the Student Trombonist*, published by Brass Press. Record reviewer for *NACWPI Journal*, Winter 2005-06.

Dr Donna Banks was chosen for DSU's Excellence in Teaching Award in 2006. Wrote and received a grant from the American for the Arts Emergency Relief for the MMTA convention. Served as Immediate Past President for Mississippi Music Teachers Association. Volunteered to do a Kindergarten Music Program at Pearman Elementary School this spring.

Mr. Barry Bays continues to perform extensively around the Southeast. He recently played at the Bluebird in Nashville, TN with Kristian Dambrino. Performed on The Beat Daddy's *5 Moons* album.

Mr. Larry Bradford created a new performing ensemble, the DSU Steel Band, which performed 19 concerts across Mississippi and Arkansas. Was selected as a Performing Artist for the Yamaha Corporation of America. Elected as the Vice President/Treasurer of the Mississippi Chapter of the Percussive Arts Society. Hosted the Mississippi Indoor Association State Championships at Sillers Coliseum in March of 2006.

Dr. Mary Lenn Buchanan organized and prepared *St. Nicholas*, an opera presented during the Holiday Extravaganza in December of 2005. Gave a lecture recital on *A Song of Songs*, a song cycle studied during her sabbatical leave. Director of the North Mississippi District of the Metropolitan Opera National Council auditions.

Dr. Mark Butler presented a session at the Mississippi Music Educators Association conference entitled "Comprehensive Musicianship and Music Teacher Candidate Competency." Organist for English Choral Gems, an audio CD of the DSU Chamber Singers. Chair of the DSU Special Programs Committee which sponsored "Arts in April."

Dr. Andrea Cheeseman hosted and organized DSU's *Celebrating Woodwinds* in November of 2005, an event for high school students. Editor of the Music Department's biannual newsletter, *Music Notes From DSU*. Founded the chamber ensemble, *CLARINET plus*, a performing ensemble of clarinet, 2 violins, viola, cello and piano.

Dr. Karen Fosheim organized with Dr. Butler the first annual *Arts in April* event. Chair of *ROMEA*, which sponsored the first annual faculty development conference on teaching in higher education for Mississippi universities and community colleges. Chair of the DSU Teaching Excellence Committee which conducted the QEP survey on student engagement. Presented with Dr. Butler at the Mississippi Music Educators Association: Comprehensive Musicianship and Music Teacher Candidate Competence.

Dr. Paul Hankins performed with the Tupelo Symphony, Delta Symphony and the Mississippi Symphony. Chair of the Student Engagement Champions and QEP Steering Committee.

Dr. Kumiko Shimizu performed with the Delta Symphony Orchestra. Accompanist for the Metropolitan Opera auditions held at DSU in January. Pianist for the MNTA competition.

Dr. Keith Pettway composed and premiered a piece for flute and piano, *Alternative*, in April of 2005. Retired after more than 25 years of service to DSU.

Dr. Richard Waters presented A Holiday Extravaganza in December of 2005 which involved conducting the orchestra for the opera, *St. Nicholas* and Vivaldi's *Gloria*. Collaborated with choirs from the University of Mississippi and the University of Mississippi, resulting in concerts at all three campuses (*Three by Three*). DSU choirs released their second CD entitled *English Choral Gems*. Planned, raised money and coordinated a choir tour to England, May 2006.

Dr. John Wojcik was selected to be included in Marquis *Who's Who in America*. DSU Marching Band won the 2005 Greenville Christmas Parade competition. Marching Band played in front of 2,000 high school students in the *Diamond in the Delta* competition.

Retired:

Dr. Keith Pettway: Professor of Flute

New Hire:

Dr. Shelley Collins: Assistant Professor of Flute

New position(s) requested, with justification:

Fill the vacant position in Voice

Justification: Dr. David Caudill retired at the close of spring 2003. His position was frozen due to budgetary limitations. The voice area has grown since then and as a result, the students are studying with adjuncts. This puts us in a somewhat tenuous position, relying on adjuncts that could leave at any time. Furthermore, these two adjuncts are not required to serve on committees, attend meetings, advise (although Dr. Broadwater and Ms. Grey have begun to help with this duty) or contribute to the welfare of the department.

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. Waters and Dr. Cheeseman submitted their portfolios for their three and five year reviews respectively.

V. 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.

VI. Division/Department Goals for 2006-07

Unit Goal #1: Increase music scholarship endowment

1. Institutional Goal(s) 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 (from the publication entitled “challenge : excellence FY 2006-2008 Strategic Plan”).

2. Expected Results:

Cultivation of departmental friends and alumni, with the assistance of the DSU Alumni Foundation, will result in increased scholarship endowments. Thus the department will be better able to attract the most talented students who, in turn, will help raise the standards of the ensembles. Also, the department will be better able to assist a wider variety of students in meeting their financial requirements.

3. 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.

4. Use of Evaluation Results:

Ensemble quality and overall university student achievement will improve.

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

1. Institutional Goal(s) 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 institution (from the publication entitled “challenge : excellence FY 2006-2008 Strategic Plan”).

2. Expected Results:

Due to the age and use of our equipment, replacements are needed. A list of outdated equipment for the band can be found as **Attachment #4**.

3. 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.

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.

Unit Goal #3: Establish a Chamber Artist Series

1. Institutional Goal(s) 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 (from the publication entitled “challenge : excellence FY 2006-2008 Strategic Plan”).

2. Expected Results:

An annual six-event chamber arts series with additional masterclasses and public school presentations would expose hundreds of area residents and university students to this art form. The University and surrounding communities will experience (many for the first time) music that has not been programmed anywhere in the region.

3. 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.

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.

Appendix 1 – page 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

Appendix 1 – page 2

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 – page 1

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:

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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)

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Music Curriculum Committee Minutes Delta State University

The Curriculum Committee for the Department of Music at Delta State University met at 12 noon on March 1, 2006 in Zeigel Hall, Room 216. Members present were Dr. Donna Banks, Dr. Karen Fosheim, and Dr. Paul Hanks. Dr. Mary Lenn Buchanan was ill. Dr. Mark Butler, committee chair, presided.

The purpose of the meeting was to review the materials for the course MUS 116 The History of Rock and Roll submitted by Dr. Kimberly Broadwater, assistant professor of music. The materials were requested to support the application for General Education status for the course similar to MUS 114 and MUS 115. Broadwater submitted a current syllabus and a Course Goal matrix.

The floor was opened for discussion. Hankins commented that there was a need to show what the outcomes of the class would be and how they are assessed. Fosheim said that the language regarding “no tests” should be removed and statements in the affirmative concerning evaluation should be put in place. Banks felt that more information about the content of the course should be articulated. Butler said that he thought the course goals should be tied to MUS 114 which was the original “music appreciation/music in culture” course to be approved for General Education. Fosheim said that she related her course syllabus for MUS 115 to MUS 114 when she designed the course for General Education status. The committee was in agreement that the format of the syllabus should follow the prescribed format in the Music Faculty Handbook for uniformity and clarity.

After ample discussion, the committee affirmed that the course should be revised for General Education status and that the committee would analyze the syllabi for MUS 114 and MUS 115 to create a generic template for any class of this type. This template would be used to amplify and modify the current syllabus for MUS 116, which the committee would assist Dr. Broadwater in revising.

Butler agreed to discuss the committee’s thoughts with Broadwater so that she understands that the committee must ensure that the course meets the criteria for campus-wide faculty review and General Education purposes.

Butler asked the committee to comment on the issue of a grade of C being required for music courses to graduate and how it relates to scholarship probation. Debate centered around the need to provide fitting consequences for students who are not progressing and not punishing the student who may have an occasional D but who otherwise has above average grades. Banks said that she was not in favor of requiring a C to graduate in a music class at all, but to simply go by the 2.5 grade point average at graduation. Hankins and Butler suggested that the scholarship might be tied to overall GPA of 2.5, but to graduate, students would still need to make a C in every music course. More discussion is needed on the topic to make a recommendation to the chair.

The committee agreed to meet after spring break to complete the template and to discuss better ways to assess degree competencies and departmental academic success. The meeting adjourned at 1:00 p.m.

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Submitted by Dr. Mark Butler, committee chair

Minutes 4/05/05

DSU Music Department Curriculum Committee

The Curriculum Committee for the Department of Music at Delta State University met at 5:00 p.m. on April 5, 2005 in Zeigel 216. Members present were Dr. Donna Banks, Dr. Karen Fosheim, and Dr. Paul Hankins. Dr. Mark Butler, committee chair, presided. Dr. Mary Lenn Buchanan is on sabbatical for the Spring semester.

The primary purpose of the meeting was to review the suggestions from NASM concerning the proposed Bachelor of Arts degree in Sound Recording Technology. Members were given the list of NASM comments and discussion ensued. Butler pointed out what he thought the basic remedies were, stemming from conversations with the chair, Dr. David Schubert about the recent phone conversation Schubert had with Karen Moynahan, Associate Director of NASM.

The members agreed to support the following modifications to the BA proposal to satisfy NASM concerns:

1. Change the title of the format to “Liberal Arts undergraduate Degree in Music”
2. Expand the chart of percentages to show nine (9) non-music free electives in addition to 21 required recording technology electives.
3. Change the language of the Course Numbers and Titles to read “free electives in disciplines other than music” for the 9 elective hours.
4. Make the word “required” more conspicuous concerning the 21 hours of recording technology courses in the Course Numbers and Titles
5. Drop the word “digital” from the title pages and any other use in the document so that the terminology will read simply “sound recording technology” rather than “digital sound recording technology.”
6. Delete the four suggested music courses (Orchestration, Form/Analysis, Jazz History, History of Rock/Roll) from the accompanying list of courses that could be complementary to sound recording as they are not feasible as non-music electives.
7. Delay the proposal for a Bachelor of Music degree in Sound Recording Technology for at least 6 months, in order to use the new guidelines for such degrees to be published by NASM in the coming months.

The committee also reviewed the Bachelor of Music Education degree again to consider reducing the hours of each area to 134 or 135 hours as requested by the Vice President of Academic Affairs. The following suggestions are made for the music faculty to discuss:

1. Reduce MUS 310 and MUS 311 (Choral/Inst. Conducting) by 1 hour to 2 hours.
2. Reduce the four instrumental methods courses to 1 hour each with the suggestion that they be laboratory classes which meet 2 days per week.
3. Delete MUS 356 WWBrass Perc String Methods for all Vocal/General majors (2 hrs)
4. Reduce Voice hours for Keyboard/Vocal majors 2 hours to 2 hours.
5. Reduce MUS 359 Piano Pedagogy for the Instrumental/Keyboard major to 1 hr (1hr)

Instrumental – 139 – 5 hours = 134 (Conducting/Methods reduced)

Instr./Keyboard – 141 – 6 = 135 hours (Conducting, Methods, Piano Ped reduced)

Vocal- 138 – 3 = 135 hours (Conducting reduced, Instr. Methods deleted)

Choral/Keyboard – 140-6 = 134 hours (Conduct., Piano Ped. reduced; Inst. Meth. deleted)

The meeting adjourned at 6:15 p.m.

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Minutes-DSU Music Curriculum Committee-February 8 and 10, 2005

Dr. Mark Butler, chair

Members: Dr. Donna Banks, Dr. Mary Lenn Buchanan, Dr. Karen Fosheim, Dr. Paul Hankins

The Curriculum Committee for the DSU Department of Music met in Room 200 of Zeigel Hall on Tuesday, February 8 at 12:45 p.m. Members present were Mark Butler, who presided, Donna Banks and Karen Fosheim. Mary Lenn Buchanan is on sabbatical leave.

The main topic of discussion was the need to streamline as many degrees as possible to 124 hours as mandated by the Institutions of Higher Learning in Mississippi. Butler disbursed copies of the degrees as listed by Dr. Bo Morgan, chair of the history department. The members discussed needs of the degrees and looked for places to make revisions. No final decisions were made. The committee agreed to meet again on Thursday, February 10 at 1:40 p.m. in the Union coffee shop. The meeting adjourned at 1:30 p.m.

The Music Curriculum Committee reconvened at 1:40 p.m. on Thursday, February 10 in the DSU Union. All members were present except for Dr. Buchanan.

The committee revisited ideas articulated in the Tuesday meeting and reviewed ideas presented by the chair. Butler agreed to request input from Dr. Buchanan and Dr. Schubert about changes in the Vocal performance degree. The committee agreed on changes to the BM and to the BME, although fairly minor ones. Those revisions are attached to these minutes.

Butler asked that the committee consider the need to more clearly state expected pre-requisite courses for many courses in the catalog and offered several courses for deletion in the new catalog to be printed. Observations were made and Butler agreed to submit a list to the Dr. Schubert, music department chair. In addition, the need to earn the grade of C in major classes as is stated in the DSU catalog was also discussed. The committee had reservations about its efficacy as it is rarely enforced equally among students. Advisors must track this as it stands now. The committee agreed to submit to the faculty if this should be deleted reverting to the existing graduation requirement of a 2.0 grade point average in major scholastic courses.

The meeting adjourned at 3 p.m.

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DSU Music Curriculum Committee Minutes- 11/17/03

The Curriculum Committee of the DSU Music Departments met at 1 p.m. on Monday, November 17, 2003. In attendance were Dr. Mary Lenn Buchanan, Dr. Karen Fosheim, and Dr. Alphonso Sanders, and Dr. Mark Butler, committee chair. Professor Mark Ramirez was absent due to professional leave.

The committee met to review proposals for new departmental courses and course revisions. The following courses were reviewed, with action taken as follows:

1. MUS 300 Piano Proficiency- approved (piano faculty)
2. MUS 123 Instrumental Ensemble – Laboratory Blues Band – approved (Bays)
3. MUS 142/342 Chamber Singers – new course number approved (Waters)
4. MUS 116 Jazz History – new course number approved (Dr. Sanders is advised to apply for General Education status if that is his wish). This has been being offered as MUS 114 sec. 2, but without catalog differentiation.
5. MUS 190/390 Afro-Cuban (Percussion) Ensemble –approved (Ramirez)

The following courses were not approved:

Marching Percussion Ensemble: Drum Corps Techniques (Ramirez) – conflicts with Marching Band/Precision Techniques

Mezcla (jazz performance) (Ramirez) – duplicates exiting jazz performance outlets; no new course necessary.

The meeting adjourned at 2:05 p.m.

Written by Dr. Mark Butler, chair

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Some other observations/questions by Curriculum Committee:

1. On page 168 of the current catalog, omit the statement about the grade of C and let the standard graduation requirement of 2.0 average on work in the major suffice.
2. Should we have separate course listings for Music Theory in Freshman and Sophomore year and list prerequisites as MUS 150 for 151; MUS 150 for 152; MUS 150-153 for MUS 250 MUS 250/252 for 251?
3. Other prereq's:
 - a. MUS 111 and CUR 300 for MUS 388; (at least as a co-requisite)
 - b. MUS 250-253/301/302/350 for MUS 307;
 - c. MUS 150-153 for MUS 309
 - d. MUS 309 for 310 and 311
 - e. MUS 250-253 for MUS 350
 - f. MUS 250-253 for all instrumental methods courses
 - g. MUS 250-253 for MUS 421 Orff-Schulwerk or permission of instructor
4. Delete MUS 100 since it now will be a part of 152/153
5. Change title of MUS 152 and 153 as per proposal
6. Delete MUS 303 Music Theory Proficiency
7. ???DeleteMUS 304 Counterpoint and 353 Composition
8. Delete MUS 368/369 Organ Lit. and Pedagogy
9. Swap numbers for existing MUS 373 and 374 (Diction classes)—Should MUS 373 then be a prereq for 374?
10. ???DeleteMUS 202 Musical Instrument Repair
11. ???Delete Commerical Music courses on page 174
12. Does Applied Guitar need a number besides AMU 210? Do we have guitar majors?

Dr. Mark Butler

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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
This item includes percussion accessories for the Wind Ensemble and Symphonic and Marching Bands.				

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

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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:

Instrument	Brand	Model	Cost Each	Total
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

Marching Band Instruments

2 Marching Piccolos	Jupiter	303S	\$479.00	\$958.00
2 Marching French Horns	Yamaha	YMP-203MS	\$1,035.00	\$2,070.00

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2 Marching Euphoniums	Bach	B1106	\$1,283.00	\$2,566.00
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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

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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.

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- 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