

Delta State

Academic Affairs/Provost and VPAA

College of Arts and Sciences

Music

MUS Mission Statement

**Mission statement**  
test

**Related Items**  
There are no related items.

---

MUS Mission Statement

**Mission statement**  
The Department of Music at Delta State University 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.

**Related Items**  
There are no related items.

---

BA-MUS 01: LO Communication about music

**Start:** 7/1/2011  
**End:** 6/30/2012

**Learning Outcome**  
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.

**Data Collection (Evidence)**

1. Assessment of articulated goals and outcomes in project prospectus of MUS 490 Senior Capstone Experience course approved by the assessment panel for each student enrolled and common rubrics for each public presentation.
2. Each BA student chooses a project in consultation with a project mentor. A prospectus is developed and presented to a selected faculty assessment panel that suggests any needed changes and approves the project with established outcomes and a form of public presentation of the project outcomes. The panel reviews the results two weeks prior to the public presentation for content. If satisfactory, the public presentation is approved which is graded by an established rubric. The panel and mentor collaborate on assigning a final grade based on the assessment data.

 [MUS 490 Sr. Capstone Exp. Syllabus](#)

**Results of Evaluation**

There are no results as no students in the Bachelor of Arts in Music degree were enrolled in MUS 490 during the 2011-2012 academic year.

 [MUS 490 Evaluation Rubric](#)

**Use of Evaluation Results**

1. New Learning Outcomes for the BA degree were formulated by the music curriculum committee in spring 2012 for more effective and valid assessment. The current SLO seemed too broad and not easy to assess.
2. The curriculum committee and course instructors plan to develop and clearly articulate content competencies to meet the new Learning Outcomes in the core music classes. Mastery of basic concepts and musicianship will be more effectively monitored for progress.
3. Music Competencies and general education experiences outside of music should inform a BA students' perspective and and prepare them to engage in this directed study.
4. Include papers in music history courses MUS 301 and 302 as a form of assessment of sharing content knowledge.

**Related Items**

 [GE 01: Critical and Creative Thinking](#)

 [GE 02: Communication](#)

 [GE 04: Inquiry and Technology](#)

 **GE 08: Perspectives**

 **GE 09: Cross-disciplinary Appreciation**

---

**BA-MUS 02: LO Musical performance**

**Start:** 7/1/2011

**End:** 6/30/2012

**Learning Outcome**

An ability to perform competently on their chosen instrument (voice).

**Data Collection (Evidence)**

1. Successful completion of 16 hours of applied performance study with a minimum grade of C with at least two semesters at the 300 level (upper division) of study, after four semesters of study are completed.
2. Weekly lessons and end-of-semester examinations are evaluated by music faculty using several criteria and recorded on jury forms. Upper division study is possible if approved at the appropriate semester jury after a minimum of 4 semesters of study (and no earlier than the second semester at DSU for transfer junior students). At least four credit hours at the 300 level of the primary applied area is required for graduation.
3. Semester grades are calculated by combining grades for weekly lessons, solo performances, and jury performance with the average jury grade being worth 25% of the semester grade value.

 [Semester Jury Assess Form](#)

**Results of Evaluation**

- Fall 2011: Five BA-Music majors earned an average grade of 2.8 (B-) in AMU courses.
- Spring 2012: Five BA-Music majors averaged an AMU grade of 2.44 ( C ). One had IP
- Eight total BA/Music majors for the 2011-12 year earned a final AMU grade average of 2.67 (C+). (\*Three of the six did not continue at Delta State during the spring semester; 1 changed to BME)
- One BA student was eligible to audition for the 300 level, but earned a failing grade for the semester.
- Two BA majors were studying at the upper division status during 2011-2012.
- One BA student graduated in May 2012 having completed at least 16 hours of AMU with at least 4 credit hours at the 300 level.

**Use of Evaluation Results**

Establish more specific minimum criteria ranges for the degree in comparison to BME and BM which have more stringent expectations in the area of performance ability. This would not limit the progress of BA majors.

**Related Items**

 **GE 05: Self**

 **GE 07: Cultural Awareness**

 **GE 08: Perspectives**

---

**BM-MUS 01: LO Musical Perf and Lit**

**Start:** 7/1/2011

**End:** 6/30/2012

**Learning Outcome**

Demonstrate comprehensive capabilities in a major performing medium including facility, musicianship, musical styles, literature, evaluation of performance quality, and independence.

**Data Collection (Evidence)**

Data collected at end of semester on jury adjudication forms and from junior and senior recital grading forms.

Junior and senior recitalists are required to provide comprehensive program notes for repertoire which is reviewed by the primary instructor and the recital jury panel. Examples are available.

 [Degree Recital Guidelines](#)

 [Sample Jury Evaluation Form](#)

**Results of Evaluation**

Five of the six BM/performance students who began the 2011-12 year met the standard for this higher level of applied study. The average for BM performance grades for the fall 2011 was 3.44 (N=6), and 4.0 for spring 2012 (N=5). One of those BM students presented a Junior recital and one presented a Senior recital in the spring, both earning the grade of A. Both recitalists provided appropriate program notes of their repertoire for the public, which were approved by the private

instructor and recital jury panel.

All were at the 300-level except for one freshman and the one who left the program.

One student moved to a BA program in the spring 2012 semester due to inadequate and insufficient work.

#### Use of Evaluation Results

The curriculum committee and chair have agreed to work on finalizing more concrete benchmarks for admission to the performance program and causes for probationary status and dismissal for the performance degree.

A more detailed assessment process and grading form for adjudication of degree recitals has been recommended. This will provide more valid assessment and allow students to have more concrete goals to address in performance. Possible components that would provide structure could be: *facility, musicianship, musical styles, literature, evaluation of performance quality, and independence* as stated in the SLO.

Propose that faculty create some general guidelines and a rubric for recital program notes and consider assigning a portion of total points for the recital grade.

#### Related Items

 **GE 05: Self**

 **GE 07: Cultural Awareness**

 **GE 08: Perspectives**

---

#### BM-MUS 02: LO Prof Know and Activity, Technology

**Start:** 7/1/2011

**End:** 6/30/2012

#### Learning Outcome

Exhibit extensive knowledge of music as a profession through artistic pursuits; application of music technology; and membership in professional organizations.

#### Data Collection (Evidence)

Participation in performance competitions (MMTA, NATS) provide experience in the process of auditions, adjudication, and performance.

Students are encouraged to attend or are taken by faculty on school-based trips to concerts, festivals, and conferences to observe activities and interaction of professionals in the performance field.

Course projects and the Final Project in the required course MUS 350 Orchestration involve extensive use of music notation software technology. Work in freshman and sophomore theory courses also use the same music technology.

Document membership in professional organizations related to music and music teaching.

#### Results of Evaluation

A junior trombone performance major, was awarded first place in the Young Artist brass division of the state-level MTNA competition in November 2011. He went on to represent the State of Mississippi at the MTNA Southern regional competition held at Mississippi College in Clinton, MS in January 2012.

The Delta State Saxophone Quartet, including one BM major, received Honorable Mention in the Chamber Music area at the state MTNA competition.

4 BM majors were selected by audition by music faculty to perform in the 2012 Honors Recital on campus.

1 BM major played in a master class given by Professor John Marcellus, Eastman School of Music, during trombone

workshop sponsored by DSU.

All BM candidates performed in University ensembles and most if not all competed in state and regional competitions (NATS or MMTA).

In fall 2011, three BM majors enrolled in MUS 350 Orchestration scored an average of 79.33 (80, 80, 78) on the final project which requires use of Sibelius notation software to complete the project correctly and is a part of the expectations of the assignment.

#### Use of Evaluation Results

Work on creating a checklist of appropriate activities from which to choose to gain experience in the field of musical performance and advanced study, with a minimum number of which to document as experienced or completed.

Continue to expose students to specific music technology competencies (i.e. live streaming, recording, sequencing, smart device "apps," ) to meet current and future professional needs in performance and music study.

Curriculum committee should discuss adding and assessing knowledge of practical sound recording techniques, recording equipment, software and internet transmission processes (YouTube, streaming, podcasting) as essential technology competencies for performers.

A new elective topic for MUS 492 entitled "The Modern Professional Musician" was approved and is on the class schedule for Fall 2012. The course is designed to address professional and entrepreneurial aspects of being a self-employed performing musician.

#### Related Items

 **GE 04: Inquiry and Technology**

 **GE 06: Social Institutions**

 **GE 08: Perspectives**

---

#### BME-MUS 01: LO Instructional processes

**Start:** 7/1/2011

**End:** 6/30/2012

##### Learning Outcome

Plan, implement, and assess Instruction for diverse student populations at elementary and secondary levels.

##### Data Collection (Evidence)

Portfolios, field experiences, practica based in MUS 388/CUR 489/490 and the directed internship (student teaching) allow instructors to observe and analyze students' demonstration of the various skills required of teachers which are evaluated using the Teacher Intern Assessment Instrument (TIAI) and Teacher Work Sample (TWS) scoring rubrics. Reported annually in the BME assessment report submitted to the College of Education each spring.

All education candidates for internship must meet all Praxis I and II score requirements set by Miss. Dept of Education in order to be admitted and thus to graduate

Minimum Score on Praxis II-music education exam is 139 in Mississippi; 161 beginning 2013

Minimum Score on Praxis II-PLT exam is 152 in Mississippi through May 2012; 157 beginning May 2012

##### Results of Evaluation

An average of aggregated scores on 9 TIAI planning indicators for 13 candidates among the courses of **MUS 388, CUR 489 and 490** above is 2.18 out of 3.0 or 73 % which is "acceptable". Ratings were hovering around 70% the past 3-4 years.

Six enrolled in **CUR 489/490** averaged 2.58/3.00 or 86% on 8 sections of the TWS in fall 2011. This is 10% lower than 2010 but still acceptable.

Average score for teaching practica in elementary music classroom in **MUS 388** is 77.5% N=8

Selected TIAI indicators used to score (rubric attached)

### **Internships (Fall 11- Spring 12) N=8**

#### 1 vocal/elementary intern in Fall:

Mean rating TIAI third attempt is 2.46/3 or 81.9%

Mean rating of final copy of TWS was 2.97/3 or 99%

Overall fall 2011 planning/teaching/assessment rating mean - 2.73/3 or 91%

#### 7 interns in spring (5 instrum./2 vocal):

Mean rating TIAI third attempt is 2.67/3 or 89%

Mean rating TWS final copy was 3.0/3 or 100%

Overall spring 2012 planning/teaching/assessment rating mean - 2.83/3 or 94.5%

**Mean rating of 11-12 BME TIAI third attempt is 2.64/3 or 88%**

**Mean rating of 11-12 BME TWS final copy is 2.99/3 or 99.88%**

**Overall 11-12 planning/teaching/assessment rating fall 2011 - 2.82/3 or 94%**

### **ETS exams:**

summer 2011-spring 2012

#### Praxis II exam- Music Education

N= 8: Mean = 158/Median 152.5

Range 141-181 - all passed (1 passed on second attempt)

#### PLT exam

N=8: Mean 167/Median 168.5

Range 150-179 (1 did not pass, second time to test-1st score - 148)

 MUS 388 classroom teach rubric

 TIAI Indicators

 TIAI Indicators Rating Sheet MUS 388

 TWS - Secondary - Revision II (3)

### **Use of Evaluation Results**

Look for ways to provide examples of plans with 2 and 3 ratings so scores by evaluators can have a greater degree of agreement.

Faculty should continue to discuss the various criteria required to achieve ratings of 3.00 on planning indicators for increased effectiveness.

Provide ample opportunities to observe best practices of teaching K-12 music. MUS 388 has taken trips to South Pontotoc Elementary School to do so due to shifting music in elementary schools in Cleveland and vicinity. CUR 489 Vocal Music Methods has gone to Hernando Middle School and HS to observe.

Students need more opportunities to examine, write, and get feedback on lesson plans prior to the internship.

BME interns successfully complete their internship with above average to excellent ratings.

All candidates need more exposure to exceptional learners and strategies to accommodate and differentiate instruction.

#### Related Items

-  **GE 01: Critical and Creative Thinking**
-  **GE 02: Communication**
-  **GE 04: Inquiry and Technology**
-  **GE 05: Self**
-  **GE 06: Social Institutions**
-  **GE 07: Cultural Awareness**
-  **GE 09: Cross-disciplinary Appreciation**
-  **GE 10: Values**

---

#### **BME-MUS 02: LO Synthesize mus knowledge**

**Start:** 7/1/2011

**End:** 6/30/2012

##### **Learning Outcome**

Synthesize and articulate theoretical, stylistic, and historical concepts and perspectives

##### **Data Collection (Evidence)**

Analytical/historical paper in MUS 450 Form and Analysis is read by the teacher and evaluated using a scoring rubric. (APPENDIX B)

The paper addresses NASM standard for synthesis of history, theory and aesthetic knowledge.

Score 139 or above on Praxis II-music education exam

Major Field Test-Music (ETS) given each spring to students completing MUS 301/302 and MUS 450.

##### **Results of Evaluation**

Nine BME candidates were enrolled in MUS 450 Form and Analysis. Six submitted a required 15-page final paper for assessment with a total number of 200 points possible. The average grade of the six submitted papers was 139 or 70%, which is a C-. Including the zero score of 1 candidate the mean falls to 119 or 61%. The class grade average for the paper was 111 or 61% but included 2 scores of zero for papers not submitted. The class average for submitted papers was 159 or 80%. [Range (0) 104-155/(164) (0) 52-78 (82%) class N = 8. In summary, 4 out of 6 BME candidates earned a score of 70% (C-) or higher.

Praxis II: N = 9 (100% pass)

Mean: 160/200 possible (range 139 -178)

MFT: 5 BME candidates took the MFT in May 2012. The mean and median scores were 140 out of 200 for. The range of scores was 131(7%) to 146 (38%). Compared to the national mean and median of 148 (40%), none of the six BME candidates scored at or above the national mid range. These overall scores are lower than in the last several years, The overall DSU mean of 42 scores from 2008-12 is 147. 31 in this aggregation from 2008-2011 were BME majors with a mean score of 149 (51%). Theory and listening sub scores are slightly higher than music history/lit sub scores in 2012. The mean 2012 sub-scores are markedly lower compared to previous years for BME majors. Listening is 33% lower, theory just -4%, and music history 18% lower.

### Use of Evaluation Results

A majority of BME candidates scored above 70% (143-164) on the final paper in MUS 450 in Spring 2012.

The range of scores was higher in 2011. The 2011 mean was 162 or 81% about 12% higher than the 2012 mean.

Instructors continue to focus on writing style and technique in both music history and form and analysis courses. There will be an added assessment of music history papers which will be reported for the 2012-13 year.

BME candidates need more opportunities to discuss and think about how the components of music, and thus musical knowledge, intersect and are symbiotic.

Instructors plan to offer study sessions for the exams. A suggestion was to put informational posters on walls of student areas in the music facilities to immerse candidates in the basic information concerning historical styles periods and composers.

### Related Items

 **GE 01: Critical and Creative Thinking**

 **GE 02: Communication**

 **GE 04: Inquiry and Technology**

 **GE 07: Cultural Awareness**

 **GE 08: Perspectives**

 **GE 09: Cross-disciplinary Appreciation**

---

### BME-MUS 03: LO Arrange and create

**Start:** 7/1/2011

**End:** 6/30/2012

#### Learning Outcome

Arrange and create musical works for a variety of sound sources

#### Data Collection (Evidence)

In MUS 350 Orchestration, demonstrate scoring techniques and knowledge of performing media in final project which is guided by criteria and evaluated with a scoring rubric

 [MUS 350 Orch Final Proj Scoring Guide](#)

#### Results of Evaluation

MUS 350 Orchestration Final Project Fall 2011

200 points possible

N = 11

Mean 168 (84%)/ Median 165 (83%)

Range 140 (70%) - 190 (95%)

#### Use of Evaluation Results

All 11 BME candidates made an average or above score. A majority scored above 80%

A - 4/11 - 36%; B- 5/11 - 45.5% ; C - 2/11 -18%

Some instrumental faculty gave guest lectures to provide more up-to-date practices of technique and notation.

The instructor made more use of manuscript notation to balance use of notation software.

Good to use acoustic instruments for play back of arrangements when possible.

**Related Items**

 **GE 01: Critical and Creative Thinking**

 **GE 04: Inquiry and Technology**

 **GE 08: Perspectives**

---

**BME-MUS 04: LO Musical Performance**

**Start:** 7/1/2011

**End:** 6/30/2012

**Learning Outcome**

Perform in a medium of specialty at an advanced level

**Data Collection (Evidence)**

Play music studied in private lessons for selected faculty panels in end of semester juries. Lesson grade is 75% and jury grade is 25% of final grade. A scoring form is used to rate particular performance factors on a 4 point scale for a total jury grade out of 4.00. Students must earn at least a final grade of C to receive degree credit. At least the last two semesters of private study must be at the 300 level, an advanced status achieved by approval of faculty after at least 4 semesters of study.

Perform prepared musical repertoire before music faculty panels in 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. The pre-recital jury is used to ensure that students are prepared to give a successful public recital and are achieving a suitable performance standard. Students who are not deemed sufficiently prepared are deferred to a later date. The recital is graded by 3 faculty who provide constructive comments.

**Results of Evaluation**

**Fall 2011 BME AMU final grades:**

34 BME candidates

Average GPA 3.46

246 QP/71 CR HOURS: 47 cr hr A= 188 QP; 18 cr hr B =54 QP; 0 Cs; 4 cr hr D=4 QP; 2 cr hr F = 0 QP

**Grades/Students: 64.7% A, 26.5% B, 5.8% D, 3% F**

**Sp12 BME AMU final grades:**

28 BME candidates AVG GPA 3.42

202 QP/59 CR Hours: 39 cr hr A = 156, 10 cr hr B = 30 QP; 6 cr hr C = 12 QP; 4 cr hr D = 4 QP;

2 cr hr IP= n/a

**Grades/Students: 65.5% A, 17.25% B, 10.3% C, 7% D, 0% F**

**11-12 Average GPA for BME AMU is 3.45 (448 QP/130 cr hours)**

-----  
6 Senior BME recitals were presented in 2011-12

5 (83%) made a grade of A; one 1 (17%) earned a B.

**The overall average GPA for BME AMU-Sr. Recitals for 2011-12 is 3.83/4.00 (69 QP/18 cr hr)**

-----  
**Overall AMU GPA-BME 2011-12 = 517 QP/148 cr hrs = 3.49 (B+/A-)**

**Use of Evaluation Results**

A large majority of BME candidates earn above average grades in AMU courses and are consistent between semesters with a few exceptions.

Most BME candidates are given an A for the grade on the AMU 450 Senior Recital requirement.

Recital Jury sheets should be updated to have more structure to use as a scoring guide.

Semester jury sheets could be articulated in a bit more detail to assist in shaping students' expectations and goals.

Students are encouraged to spend more time practicing and practicing effectively. Faculty sponsored forums and guest master classes in which discussion of time management and effective practicing was featured. Several instructors have begun to require practice journals or logs. Some faculty use audio and video recording of private lessons for student to use at a later time for review.

No substantive change is required.

#### Related Items

 **GE 05: Self**

 **GE 07: Cultural Awareness**

 **GE 08: Perspectives**

---

#### MUS 2012\_01: Recruitment

**Start:** 7/1/2011

**End:** 6/30/2012

##### Unit Goal

Increase number of majors in department by 35% over a five year period through recruiting off-campus, hosting campus events for potential majors, developing and awarding competitive scholarship awards, and written and electronic communication with teachers, parents, students.

##### Evaluation Procedures

Collect data on existing students' motivation for attending DSU and to identify students with potential interest/skill in high schools and community colleges; identify districts/areas in state from which a critical mass of DSU music majors graduate; track the quality and frequency that contact is made with targeted students; track the number of students contacted; collect audition and enrollment data at appropriate times of year; compare current data with previous years' data to index growth percentages, calculate effectiveness by measuring how many students were influenced to enroll via particular processes of recruiting and how much effort was needed to attract them.

##### Actual Results of Evaluation

A committee was created to re-examine recruiting goals and practices due to a drastic drop in music major enrollment for FY 12 (17 graduated -23% majors), choir and band director leaving, only 10 new recruits as majors, changes in major or dropping from school). The committee made suggestions to faculty. Several faculty meetings were devoted to the topic of recruitment and retention. The chair presented some research data on trends among high school students.

New choir and band directors contributed ideas and developed strategies for making contact with students and high school music teachers.

A survey created by faculty was administered to students in music theory courses to ask why they chose to enroll in music at DSU, to assess their satisfaction levels with various aspects of the department/degrees, and to ask for suggestions.

Data showed that students are most attracted to our department through scholarships, participation in campus musical events, DSU music faculty contact/reputation, closer to home, recommendation of high school directors.

ctor

They have a high level of satisfaction with faculty, course of study, and their experience on campus and in our department. They commented on the dilapidation of our facilities and the need for more space and more specialized resources. Other notable comments include more performances by guest performers, the ability to travel more, and for the building to open later for practice. Most would make the choice to enroll at DSU again. Much of the issues they have require additional funding to make improvements. (Survey results attached)

A number of students come from DeSoto County, Vicksburg, Northeast Mississippi, and from schools where DSU music graduates teach. (Band recruiting list attached).

-  DSU Music Band Recruiting Targets
-  DSU musmaj student survey fall 11 results
-  Recruiting Forum Notes 110211 (3)
-  recruiting ppt butler

### Use of Evaluation Results

A new departmental brochure was designed and printed for distribution among high schools and community colleges. Photographs and information were upgraded and the university graphic designer assisted in its production.

The instrumental, vocal, and keyboard areas updated their brochures for recruitment.

Faculty auditioned high school students for Honor Choir and Honor Band, provided clinics and performances for high school and community college music students, attended state music education clinics and conferences, were officers and board members of professional music associations in the state and nation, taught private lessons, presented workshops at conferences and events, and contacted potential majors by phone and email.

The department created a Facebook page and YouTube channel for more virtual exposure.

Ensembles toured the state and region to perform for potential students.

The Keyboard faculty present the "Art of the Piano" workshop/festival.

A trombone workshop was offered featuring a very well-known trombonist and teacher, attracting high school, community college, and university students.

Audition days were redesigned to be extended events beginning with a welcome time, an orientation session for the department, financial aid, admissions, student business services and housing. Parents were involved. All were given personalized campus tours with admissions representatives, various music faculty and selected music students. Students who attending were asked to participate in abbreviated large ensemble rehearsals and given time to speak directly with music faculty who were in attendance for the majority of the audition day. The day culminated with individual performance auditions for admittance as a music major and/or for music ensemble scholarships. Multimedia resources and printed materials were provided concerning the music program, campus resources, and financial aid. Scholarship auditions were also held at Honor Choir and Honor Band functions.

Theses efforts have led to 23 students who have committed to enrolling at DSU as music majors and about the same number as non-majors in the major ensembles.

-  2012 DSU Music brochure
-  Department of Music Newsletter, Spring 2012
-  DSU Vocal Music Brochure
-  Music Day 2012-editkmf\_2\_

### Related Items

-  [SP2.Ind01: Enrollment](#)
-  [SP2.Ind05: Admissions yield rate](#)
-  [SP2.Ind07: Scholarships and Aid](#)
-  [SP3.Ind06: Diversity](#)

---

### MUS 2012\_02: Online Master's Degree

**Start:** 7/1/2011  
**End:** 6/30/2012

#### Unit Goal

Determine feasibility of implementing a summer online format to facilitate offering courses in the Master of Education in Secondary Education in Music by Summer 2012 and attract 10-15 students in a five-year span

#### Evaluation Procedures

Survey graduates and area music educators to check interest in the degree/format; investigate NCATE and NASM standards to determine needs/issues regarding accreditation; examine degree requirements and determine what existing courses are feasible and what courses might need to be modified or added to fit the current educational climate and online format.

#### Actual Results of Evaluation

Alumni and area educators ask about the MESE from time to time, so there does seem to be enough interest to continue to work toward this goal. Because of the continuing interim status of the Dean of Arts and Sciences and Chair of the Department of Music and the upcoming NASM site visit this year, it was determined that it was not an ideal time to begin to offer graduate courses, enroll graduate students, and take the time needed to devote to the required Self-Study. However, the department does plan to continue to look into ways to either re-format the MESE in music, which is identical to the former MME, so that it may have even broader appeal than music teachers, or have a practical slant that will be attractive to music educators in the field. NASM provides examples of 10 different formats for a graduate degree in music education and now provides for the "community of scholars" to include virtual or hybrid cohorts. Information collected at a College Music Society conference session provided a case study of a reorganized online master's degree in music education. Offering a degree online will simplify some aspects but will require a different manner of oversight in other areas. The department does plan to provide graduate study in the next 2 years. Several newer music faculty would need to be accepted into Graduate faculty status.

 CAAA-Distance\_Education-2009

 Sample\_Patterns\_for\_Graduate\_Study\_Music\_Ed

#### Use of Evaluation Results

The interim chair is currently studying formats provided by NASM for graduate music education degrees as well as NASM standards for graduate programs and distance education, assuming the MESE were simply implemented online. NCATE standards would need to be addressed as well. The feasibility study is shifting to explore the possible benefit of a Master of Arts or Master of Music degree that could focus on performance or musicological interests, but also include music education elective courses. This would also provide motivation for the development of new courses that could address current topics or practical outcomes. The music track of the MSESE could be discontinued, especially since no students have been admitted to the program and the graduate courses have not been offered since its inception around 2003 or 2004. Faculty are supportive of starting up graduate studies again. If the degree was a hybrid residential/online course or had options, then the department could benefit from employing graduate assistants again.

#### Related Items

  [SP1.Ind05: Diversity -- access to diverse ideas/programs](#)

  [SP1.Ind08: Curriculum Development and Revision](#)

  [SP2.Ind01: Enrollment](#)

  [SP2.Ind04: Degrees](#)

  [SP2.Ind06: Graduate Assistantships](#)

  [SP3.Ind03: Distance Education training](#)

  [SP3.Ind06: Diversity](#)

  [SP4.Ind09: Institutional review process / Accreditations/IE](#)

  [SP5.Ind01: Distance Education Offerings](#)

  [SP5.Ind04: Cultural offerings](#)

---

#### MUS 2012\_04: Retention

**Start:** 7/1/2011

**End:** 6/30/2012

#### Unit Goal

Maintain and improve student retention and graduation rates over five years.

#### Evaluation Procedures

Examine course rolls and IRP major data to track entering majors year to year for rate of return to music degree courses; use advising checklists and interviews to identify and manage requirements and timelines to reach academic goals; monitor GPAs closely and identify and at-risk students; investigate why students make choices that interrupt academic success and progress, and ultimately exiting from the university; compare to previous years' data and to the percentage of total major population.

### Actual Results of Evaluation

The chair reviewed enrollment data for FY12, comparing both fall and spring semesters with each other and with the previous year. IRP reported 60 majors in the fall, however 3 were listed in error and 1 changed majors at the beginning of the fall semester, leaving a total of 56. In the spring of 2012, 52 majors were reported by IRP. Actual enrollment of music majors was 49 as 3 are not in music degrees. In FY 11, enrollment varied from 77 to 71 students between semesters in FY 11 although IRP reported 84 in the fall semester. 7 were misidentified when they were actually BSIS majors.

2010-11 was an unusual year for the department as 17 graduated with music degrees. Considering no additional changes, FY 12 would automatically begin with 60 returning students. However, a total of 23 majors did not return in Fall 2011: 12 graduated with a music degree in spring 2011, 11 left school or changed degree program. Due to both the choral and band director leaving for other institutions at the end of Spring 2011, recruiting efforts were not as strong as in previous years, resulting in an initial entering class of only 10 new majors. As a result, the fall 2011 semester ended with 55 students. One graduated, two entering students and two others either dropped from school or changed major at the end of the fall semester resulting in an enrollment of 49 for the spring 2012 semester. In several cases, personal issues over which faculty had no influence were the cause of dropping from school. Others changed career goals with the support of music faculty. Although not good for department numbers, these changes were beneficial to the students involved.

Music students at risk rarely go unidentified because they must study performance privately with an instructor who is also usually their adviser, so they are inherently monitored closely. Also music faculty are very responsible in communicating about students who are at risk. Music degrees have a fairly rigid sequence of courses so that short term academic goals are somewhat set. Also, most majors need to maintain a 2.5 or higher GPA to keep a music scholarship unless they have already lost them due to GPA problems. Music faculty discuss the progress of music education students applying for Teacher Education Program and recommendations are made to those who are deferred for entrance. The theory entrance and validation exams identify weaknesses in that area requiring remediation in the course again for some. Students must perform for faculty panels at the end of each semester and are given direct feedback. Faculty also discuss these students providing insight for the adviser/instructor.

A survey was administered to music majors in theory classes concerning their choice to enroll in music at DSU, their level of satisfaction, and asking for suggestions. This information was used in review of recruiting and retention strategies.

### Music Major Enrollment Comparisons

(actual departmental count)

Fall 2010 - 77 majors - 5 graduate; 2 change/drop - retention rate  $70/72 = 97\%$

Spring 2011 - 70 majors - 12 graduate; 11 change/drop - retention rate  $47/58 = 81\%$

Fall 2011 - 55 majors - 8 new majors; 1 graduate; 5 change/drop - retention rate  $49/54 = 91\%$

Spring 2012 - 49 majors (8 graduate)

Overall retention rate Fall 2010 to Spring 2012 (excluding graduates) -  $49/59 = 83\%$

 MUS\_AY 1112

 Music Major Survey Results Nov 2011

### Use of Evaluation Results

Due to the drastic change in our enrollment, the chair established recruiting as a primary focus for 2011-12. Several faculty meetings were devoted to examining the process and a committee was created to study the issue. Although recruiting is not the same as retention, the need for a strong increase in recruitment is an important factor on the way back to typical numbers.

Several ways that current students are reinforced and encouraged to continue are extension of scholarships if a longer time is required due to repeat of required courses or additional study, allowing students to complete work after deadlines or receiving an IP final grade to complete work for a passing final grade at a later time, out of class study sessions in music theory and music history, extra or extended private lessons, personal contact with faculty and chair, and occasional intervention when behaviors or situations become concerning.

The department of music is a very close knit unit. Faculty tend to give students several chances to succeed and provide additional tutoring to do so. However we do support students who determine that the rigor of the degree or their interest in music as a career are reasons to leave our department.

---

**MUS 2012\_06: Review Academic Programs**

**Start:** 7/1/2011

**End:** 6/30/2012

**Unit Goal**

**Continue reviews of academic programs for currency in curriculum, pedagogy, instructional technology use, and assessment protocols related to mission and accreditation**

**Evaluation Procedures**

Chair, Curriculum committee, faculty will review programs relative to mission and accreditation. The Department will continue to examine programs to ensure they address the expectations and competencies necessary for students to be prepared for their chosen fields.

**Actual Results of Evaluation**

- a. The Music Curriculum Committee reviewed and revised SLOs for all music degrees to address SACS standards and NASM standards.
- b. The interim chair developed a course sequence for the BA-SRT integrating current courses at the DMI and Department of Music plus all other required courses for any BA. Pre-requisites/co-requisites, semester class is taught, and conflicts in schedule with required to music core courses was considered. Modifications need to be made to allow students to finish in 8 semesters which is not feasible with the current major course scheduling.
- c. The department is currently engaged in a self-study of all aspects of the program including degrees for the upcoming NASM accreditation site visit in February 2013. Faculty are divided into committees to review degrees in comparison to required standards for accreditation.
- d. NASM deleted technology as a specific standard, assuming its use as a matter of course in current practice. The department is charged with maintaining current technology equipment and facilities so students are able to use technology independently and as a requirement in certain courses.
- e. NASM stressed the need for faculty to make information available and to discuss and model good practices for health and safety as a musician.

 [BME Assessment Summary 2011](#)

 [Learning Outcome Assessment Plan BA\\_BM\\_BME 2012](#)

 [NASM Self-Study Retreat Agenda](#)

**Use of Evaluation Results**

- a. SLO revision coordinated all core course competencies across all degrees which will be assessed with common existing evaluation tools.
- b. SLO goals/assessment will be integrated into all syllabi beginning in Fall 2012 for the purpose of tracking competency achievement and developing a learning outcome/goal matrix for the degrees.
- c. Theory course sequence will be more integrated due to identified SLOs than previously.
- d. SLOs were added for the BA and BM which only had two very broad statements previously.
- e. SLOs were developed using NASM standards for degrees so that assessment will be streamlined and complementary.
- f. Interim chair organized spreadsheets for assessment data which are saved on the interdepartmental shared drive for access by all faculty. Faculty may enter their respective results of assessment at any time.
- g. AMU course goals from each studio were examined for commonalities and compared to NASM standard for performance/repertoire to articulate a common framework for applied study.
- h. The department updated software for Pyware Marching Band Drill Design program used in CUR 490 Instrumental Music Methods for music education majors.
- i. The music faculty were asked by the chair to develop informational forums and presentations regarding hearing, vocal health, physical and emotional challenges, time management, and wellness strategies. Guest speakers were engaged from the Speech and Hearing unit, student health services, and a local physical therapy clinic. Several students and faculty had hearing tested by students in Speech and Hearing.
- j. New elective class added to fall schedule entitled the "The Modern Professional Musician." The class is geared toward students who have an interest in engaging in freelance performing, private music instruction, or other entrepreneurial musical ventures, especially. BA and BM students.

**Related Items**

 [SP1.Ind08: Curriculum Development and Revision](#)

 [SP2.Ind04: Degrees](#)

 [SP3.Ind04: Technology training](#)

---

**MUS 2012\_06: Visibility and Concert attendance**

**Start:** 7/1/2011

**End:** 6/30/2012

**Unit Goal**

Increase visibility and attendance at departmental concerts and events by 60% over five years.

**Evaluation Procedures**

Count total number in audience for each event and disaggregate numbers for DSU majors, DSU non-majors, DSU faculty/staff, and off-campus guests and other demographic information when possible (some through ticket stub collection and others through determining how many concert programs were distributed); survey audience to know how they knew about the program and why they attended; survey audiences for opinions about programs.

**Actual Results of Evaluation**

This goal was not addressed in detail this past year as collecting and sorting information was difficult with limited administrative support staff and such a full calendar of events. More thought is needed to devise a more streamlined and systematic approach. We will make an effort again in FY 13 to begin documenting the reach of our performances on campus, in the community, and through online streaming and social media connections which can aid in student recruitment and fundraising.

Faculty did have discussions on better publicity and established a Facebook page for the department to advertise events and a YouTube channel to share videos of performances.

**Use of Evaluation Results**

Widen reach in advertising events and providing services on campus and in community and region.

Begin using YouTube channel streaming and archiving of selected musical events. Continue to use social media to advertise and possibly poll audiences for information.

A calendar of Music Department events is published each semester and sent by email and postal service to the campus and those on the departmental contact database. It is also published in our semester newsletters.

Limit information collected and do so in a practical and easy to manage approach.

Explore using students to assist in counting number in audience.

Work towards 100-120 at Recital hall events and 150-250 at larger ensemble events.

 calendar of events fall\_11

 Music Dept spring 12 calendar of events

**Related Items**

  **SP1.Ind05: Diversity -- access to diverse ideas/programs**

  **SP2.Ind01: Enrollment**

  **SP2.Ind02: Retention**

  **SP4.Ind03: External resources**

  **SP5.Ind02: Continuing Education**

  **SP5.Ind03: Campus facilities and space for use by external constituents**

  **SP5.Ind04: Cultural offerings**

  **SP5.Ind06: Community Outreach**

## Section IV.a

### Brief Description

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

The Department of Music is a vital unit on the DSU campus. Our stated mission is to seek "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." This is done through the implementation of three degree programs: the Bachelor of Arts, Bachelor of Music, and Bachelor of Music Education. There is an option for a Sound Recording Technology emphasis in the BA degree which includes courses offered at the Delta Music Institute (DMI). All degrees are accredited by The National Association of School of Music (NASM), and the BME is accredited by NCATE.

Also, our mission is achieved through musical training and general education objectives for students in other majors on campus through private lessons, music ensembles, the music core courses and four introductory appreciation-type courses in various styles of music. In addition, students can take courses that comprise an academic minor or concentration for the BA and BSIS degrees. Occasionally there are community members who enroll in ensembles and continuing education offerings. A preparatory piano program for school-age children and adolescents is operated by the piano faculty and several undergraduate student instructors. Others on the faculty teach private lessons to younger students and several are employed part-time in area churches as choir directors and/or organists. Several instrumental faculty play in regional orchestras and ensembles. Voice faculty appear as soloists or produce stage productions. Ensemble directors and other faculty provide input to school teachers, conduct ensembles off-campus, and serve as clinicians and adjudicators for competitions and festivals. Faculty serve on and chair university committees, in addition to departmental committees.

In 2011-12, there were 14 full-time music faculty, most with earned doctorates in music or nearing completion of such a degree, and one adjunct instructor of violin. Four new members of the faculty joined the department as band director, assistant band director/percussion, choir director, and voice instructor. We have one secretary who manages the departmental office. The chair served as Interim Dean of the College of Arts and Sciences, and the department was facilitated by an interim chair from within the music faculty.

The recitals, concerts and other activities presented by the music faculty, students, ensembles and guest artists are open to the public and campus providing complimentary access to a variety of kinds of musical experiences throughout the academic year. Students, faculty and ensembles are asked somewhat frequently to provide special music selections for various public, alumni and church venues as well. All of these factors contribute to the visibility and positive image of the Department of Music as it represents the University in the surrounding area and state.

#### Sources

-  [Department of Music Web Site](#)
-  [Music Pages, 2011-2012 DSU UG catalog](#)

## Section IV.b

### Comparative data

Enrollment, CHP, majors, graduation rates, expenditures, trends, etc.

### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

### Narrative

**Comparative Data (enrollment, CHP, majors, graduation rates, etc):**  
supplied by DSU IRP

#### Major Enrollment Data

Academic Year	Fall (IRP)	% Δ Fall IRP	SPRING (IRP)	% Δ Spring IRP
2007-08	82	-	75	-
2008-09	86	+4.9%	80	+6.7%
2009-10	83	-3.4%	70	-12.5%
2010-11	84*	+1%	71	+1.4%
<b>2011-12</b>	<b>60</b>	<b>-28.5%</b>	<b>52</b>	<b>-27%</b>
Mean	79	-	70	-
<b>11-12 vs. Mean</b>		<b>-24%</b>		<b>-26%</b>

- Actual music majors/Fall 2010 – 77; Spring – 71
- Actual music majors/Fall 2011 – 55; Spring – 49
- 

#### Scholarship Commitments for 2012-2013

**22 New Music Majors 3:** 9 voice majors, 11 instrumentalists, 1 vocal/instrumental, 1 piano/instrumental

**17 New Non-major scholarships:** 7 voice, 9 instrumental, 1 voice/instrumental

**6 undecided on music scholarships:** 3 voice, 2 instrumental, 1 voice/instrumental

**45 new DSU students on music scholarship**

UG Credit Hour Production - MUS/AMU - 2011-12				
Year	Summer/Fall	Spring	Total	%Δ
2007-2008	1457	1216	2673	-
2008-2009	1155	956	2111	-21.0
2009-2010	1342	1068	2410	+14.2
2010-2011	1295	940	2235	-7.2
<b>2011-2012</b>	<b>1211</b>	<b>715</b>	<b>1926</b>	<b>-14.0</b>
Mean 2007-2012	1292	979	2271	
<b>2011-2012 vs. mean</b>	<b>-6.3%</b>	<b>-27%</b>	<b>-15%</b>	

#### Graduation Rates-Department of Music

Year	BA	BME	BM	Total	%Δ
2006-2007	0	9	4	13	n/a
2007-2008	4	5	0	9	-31
2008-2009	3	7	3	13	+44.4
2009-2010	2	6	1	9	-31
2010-2011	7	9	1	17	+89
<b>2011-2012</b>	<b>1</b>	<b>8</b>	<b>0</b>	<b>9</b>	<b>-47</b>
Average rate	3	7	2	12	-
<b>11-12 vs. Average</b>	<b>-67%</b>	<b>+14%</b>	<b>-100%</b>	<b>-25%</b>	<b>-</b>

#### 2011-12 Music Budget [source: Banner-FGIBDST]

##### Expenditures(Budget)

##### Personnel

##### Salaries:

687018.49 (669111.00) (14 faculty, 1 staff, RSE)

##### Fringe Benefits:

202662.88 (256454.01)

Subtotal Personnel:

889681.37 (925565.01) - Balance: 35,883.64

**Requisitions:**

**Travel:**

7139.39 (7788.00)

**Contractual Services:**

24586.16 (31244.00)

**Commodities:**

20857.00 (16197.00)

**Other Equipment:**

1950.00 (0.00)

Subtotal Expenditures:

54532.55 (55229.00) - Balance: 696.45

**Ending Total**

944213.92 (980794.01) - Balance - 36580.09

**Sources**

 MUS\_AY 1112

## Section IV.c

### Diversity Compliance Initiatives and Progress

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

none at this time

## Section IV.d

### Economic Development Initiatives and Progress

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

none at this time

## Section IV.e

### Grants, Contracts, Partnerships, Other Accomplishments

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

Several music faculty received campus funding for equipment, guest artists, or faculty development:

Dulce Fund - Armstrong, Collins, Cummins, Fosheim, Mark, Moore, Payton, Pimentel, Shin  
DSU Kent and Janice Wyatt Faculty Development Grant - Fosheim, Mark, Herron, Collins  
Faculty Research - Herron, Mark

#### Other awards:

Co-op Press Fundraiser for Organizations- Collins, Shimizu, Pimentel  
Tri-State Foundation Funds - Collins, Choir trip to sing at Carnegie Hall in New York  
Entergy - Mark (Trombone workshop)  
Special Programs - Mark (Trombone workshop)  
Piano fund - private donations  
Choral trip to New York - private donations

#### Accomplishments:

1. Presented 9/11 Remembrance Concert by Wind Ensemble, Joe Moore Director, with city and county officials and first-responders.
2. The DSU Marching Band was recognized as a "Student Organization Champion" at the Community Recognition Luncheon, March 2012
3. Members of the DSU Chorale performed in a massed choir concert with Eric Whitacre at Carnegie Hall in New York in April 2012.
4. The DSU Jazz Ensemble presented the annual "Big Band Bash", raising almost ??????
5. Presented Art of the Piano workshop, including a Duo Piano concert and instruction from master piano pedagogue, Dr. Karen Taylor, Indiana University
6. Hosted Band Day for 75 high school marching band students, teachers, and parents.
7. Presented several guest artist concerts- piano, flute, percussion
8. Ensembles were integral participants in the first Delta Holiday music event at the BPAC, in association with DMI.
9. Hosted trombone workshop, "Slidin' in the Delta" with master teacher/trombonist John Marcellus
10. Hosted Honor Band and Honor Choir weekends, engaging approximately 300 high school music students, music teachers, and families
11. Hosted three "Music Day" scholarship audition and orientation events for prospective majors and their parents.
12. Presented numbers faculty and student recitals and ensemble concerts.
13. Several students competed and won awards at the Mississippi Music Teachers Association (MTNA) competitions.
14. Herron vocal studio presented an evening lecture recital, *Cultures Through Song: A Korean Journey*, with Dr. Jung-Won Shin and Dr. Kumiko Shimizu.
15. Piano preparatory program engages numerous area children in piano instruction by piano faculty and music majors.
16. Several music faculty collaborated with Mr. Bruce Levingston, pianist, and friends in performances at the BPAC and Ford Center at Ole Miss.
17. Designed and printed new colorful departmental brochure for public relations with assistance from graphic designer, Laura Walker.

#### Sources

-  [2012 DSU Music brochure](#)
-  [calendar of events fall\\_11](#)
-  [Music Dept spring 12 calendar of events](#)

## Section IV.f

### Service Learning Data

List of projects, number of students involved, total service learning hours, number of classes, faculty involved, accomplishments.

### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

### Narrative

- 9/11 Remembrance Concert presented by DSU Wind Ensemble provided community with a ceremony to honor those involved in the 9/11 tragedy in 2001, engaging local and regional officials and emergency personnel. - 2 hours (plus rehearsal), 50 students, 2 faculty
- DSU Marching Band performs at football games and parades - 25 hours, 85 students, 2 faculty
- Two instrumental studios performed at area retirement and assisted care centers. - 10 hours, 10 students, 2 faculty
- Performances by students in area church events. - varies in number
- Low brass studio performs at Octoberfest and at Wal-Mart and Cotton Row during December holiday season - 3 hours, 6 students, 1 faculty
- Steel Band performed at Crosstie Arts Festival at courthouse - 2 hours, 10 students, 1 faculty
- African Dance and Drumming Ensemble performed in area schools and at Crosstie Arts Festival - 10 hours, 10 students, 2 faculty
- Chamber Singers, Flute choir, Trombone ensemble, saxophone quartet, African drumming ensembles, jazz ensemble and steel band performed at Delta Holidays event for community/region - 4 hours, 50 students, 8 faculty
- Chamber Singers performed for Veteran's Day celebration at Homecoming - 2 hours, 20 students, 3 faculty

**Total: 75 hours, 75 students (approximate, duplications above); 9 classes, 10 faculty**

## Section IV.g

### Strategic Plan Data

Only use this section if you have strategic plan info to report that is not covered in other areas of your report

### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

### Narrative

none to add

## Section IV.h

### Committees Reporting To Unit

Each unit includes in the annual plan and report a list of the committees whose work impacts that unit or any other aspect of the university; along with the list will be a notation documenting the repository location of the committee files and records. Committee actions affecting the unit's goals may be noted in other applicable sections of the annual reports. Not required to be included in the unit's annual plan and report, but required to be maintained in the repository location, will be a committee file that includes, for each committee: Mission and by-laws, Membership, Process, Minutes.

### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

### Narrative

#### Department of Music Standing Committees:

- Curriculum Committee - repository: Zeigel 108 (chair's office), committee chairs' offices - Zeigel 214/216
- Scholarship Committee - repository: Zeigel 108
- Library Committee - repository: Zeigel 108, committee chair's office - Bailey 128
- Alumni Committee - repository: Zeigel 108, committee chair's office - Zeigel 107
- Recruitment Committee - repository: Zeigel 108, committee chairs' offices - Zeigel 206/Bailey 126
- Tenure and Promotion Committee - repository: Zeigel 108, committee chair's office - Bailey 134

## Section V.a

### Faculty (Accomplishments)

Noteworthy activities and accomplishments

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

##### Joshua Armstrong, M.M., ABD/DMA

- Percussionist, "Carnival of the Animals" , Bruce Levingston and Friends concerts, BPAC/Ole Miss, Jan. 2012
- Approved as a Vic Firth percussion national representative
- Percussive Notes article, "The Electronic Percussion Experience: Hesitation and Appreciation," , Nov. 2011

##### Mary Lenn Buchanan, DMA

- Presenter and Performer, "The American Flag: Its Origins and What It Represents to Veterans and Americans", Delta State University Veterans Day/Homecoming Program. November 11
- Treasurer, National Association of Teachers of Singing Mississippi Conference.
- Coordinated DSU Recruiting Trip to Northwest Community College- DSU Opera and voice/ piano faculty, Jan. 2012

##### Nicholaus Cummins, DMA

- Organized DSU choir trip to New York City to participate in Eric Whitacre concert at Carnegie Hall.
- Webmaster and board member for MS-ACDA chapter
- Presented workshops for MMEA on technology in choral rehearsals
- Guest clinician for MMEA Jr. High Honor Choir (District II) & Mississippi Community College Music Assoc.

##### Karen Fosheim, DMA

- Studied drumming, dance, and culture in Conakry, Guinea summer, 2011
- Chamber music concerts with guest violist, Joseph Pagan, Tucson, and Anne-Gaelle Ravetto, violin.
- Taught West African Djembé Rhythms and Techniques and West African Drumming and Dance for Janice Wyatt Mississippi Summer Arts Institute 2011 and 2012.

##### Teri Herron, DM

- Schubert's Mass in G, No. 2 – Soprano soloist, Greenwood Community Chorus, Greenwood, MS
- Paper Presentation, "Searching for the 'Feminine' Voice in the Art Song Canon," and Recital Soloist, Art Song Festival, Song Collaborators Consortia, Canyon, TX: March 2012
- Panelist – "Exemplary Course Winners Share Their Lessons Learned" BbWorld Conf. , Las Vegas, July 2011

##### Joe Moore, M.M.E., ABD/DMA

- Presentations for Univ. of Ky. Music Technology Class, Nov. 2011; NE MS Band Directors. Assoc., Feb. 2012
- Clinician and Guest Conductor, East Central Community College High School Band Invitational , January 2012
- Organized and presented a "9/11 Remembrance Concert" with the DSU Wind Ensemble at BPAC.

##### Bret Pimentel, DMA

- Panelist -"Multiple Woodwinds Performers' Roundtable Discussion," National Flute Assoc. conf., Aug. 2011
- Presented lecture/workshop "Jazz Style for Flutists," Mid-South Flute Festival, March 2012.
- Clarinetist, "Carnival of the Animals" , Bruce Levingston and Friends concerts, BPAC/Ole Miss, January 2012
- Treasurer, Flute Society Mid-South, March 2012 – present.

##### Kumiko Shimizu, DMA

- Playing for the MS American Choral Directors Association All-State Women's Honor Choir, March 2012
- Recital performances at the Singers/Song Collaborators Consortia Art Song Festival, West Texas A&M, Canyon, TX, and Chamber Music Amarillo, Amarillo, TX, March 2012
- Piano duo recital, College Music Society Biennial International Conf., Seoul, Korea, July 2011 with J-W. Shin

##### Jung-Won Shin, DMA

- Piano duo recital, College Music Society Biennial International Conf., Seoul, Korea, July 2011 with K. Shimizu
- Serve as Chamber Music Chair of Mississippi Music Teachers Association
- Master class for piano students at South Carolina State University, Orangeburg, SC, November 2011

#### Douglas Mark, DMA

- World-Premiere performance, Eastern Trombone Workshop, U.S. Army Band, Arlington, VA, March 2012
- Guest Recitals: Henderson State University, University of Memphis, Rhodes College, MVSU
- Trombone master class at Univ. of Memphis, Oct. 2011; Director's Clinic, MS Bandmasters Conf., Dec. 2011
- CD Review: Harmonic Brass "Joy to the World!" – International Trombone Assoc., A/V Review Board July, 2012

#### Chad Payton, DMA

- General Manger and Interim voice instructor, Seagle Music Colony, Schroon Lake, NY, Summer 2011
- Vocal Masterclass on pedagogy and repertoire at Mississippi State, April 15, 2012
- Alto Soloist, Handel's Messiah, Univ. of Missouri School of Music Concert Series, Columbia, MO, Nov. 2011
- Faculty Voice Recital, Collaborations: A Celebration of Chamber Music, with DSU faculty and guest clarinetist, DSU, March 2012

#### Shelley Collins, DMA

- Arrangement of Daquin's Noel Étranger for flute ensemble accepted for publication by Falls House Press
- Flautist, "Carnival of the Animals" Bruce Levingston and Friends concerts, BPAC/Ole Miss, January 2012
- Performed Robert Muczynski's Six Duos for Flute and Clarinet, National Flute Association convention, Charlotte, North Carolina, August 2011
- President, Mid-South Flute Society, 2011-

#### Sources



## Section V.b

### Staff (Accomplishments)

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

Ms. April Lee, department secretary, was awarded Staff Employee of the Month in February 2012. She was nominated by music faculty for outstanding service and support of Band Day, Honor Band, and Honor Choir.

## Section V.c

### Administrators (accomplishments)

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

Charles Mark Butler, DA (Music), Interim Chair 2010-present

- Initiated and facilitated faculty and guest presentations for DSU music students on Health and Wellness for musicians, based on refocused NASM standards, January 2012
- Developed and implemented survey of music majors to assess strengths and needs of DSU music department and enrollment factors as a music major at DSU, Fall 2011
- Facilitating ongoing process to purchase new pianos with piano faculty and manufacturer-1 Yamaha grand purchased Spring 2012
- Registrar/Treasurer, Mississippi Conference on Church Music and Liturgy, Canton, MS, Summer, 2011 (national conference)
- Chair, Music and Liturgy Committee, Episcopal Diocese of Mississippi 2012-; Member 2011-12
- Member, University General Education Committee, 2011-12
- Co-chair, NCATE Program Standards Committee, DSU College of Education, 2011-12
- Organist, DSU choral concert, December, 2011
- Organist/choirmaster and Concert Series coordinator, St. James' Episcopal Church, Greenville, MS (ongoing)

#### Sources

 [2011-2012 MAD CButler CHAIR](#)

## Section V.d

### Position(s) requested/replaced with justification

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

Positions requested to be filled:

**Director of Choral Activities** was approved to be filled in the last academic year but the search process was not completed until July 2011. Mr. Nick Cummins was hired as instructor of music and choral director in July 2012. He has subsequently completed a Doctor of Musical Arts degree in Choral Conducting at Louisiana State University in the spring of 2012 and was promoted to Assistant Professor of Music.

#### **Assistant Director of Bands and Assistant Professor of Music-Percussion**

Dr. Larry Bradford resigned his position as percussion instructor and Assistant Professor of Music during the summer of 2011. The vacancy was approved to be filled as the percussion studio is generally one with a sufficient number of students, and because the position is also responsible for the Marching Band Drum Line, Percussion Ensemble, and Steel Band. In addition, this position assists with the production of the marching band season in the fall, conducts the Pep Band and Concert Band in spring semesters, and assists with recruiting instrumental majors and ensemble members. It has been a 12-month position but is being reduced to a 10-month position (August 1- May 31). Mr. Joshua K. Armstrong was hired to fill this position in September 2011. He holds ABD status for a Doctor of Musical Arts degree in percussion performance at the University of Arizona. He was hired as instructor of music and will enter tenure-track status and be promoted to Assistant Professor of Music upon completion of the degree, which is expected in the 2012-13 year.

#### Sources

 [DSU MUSIC FACULTY BIO INFO](#)

## Section V.e

### Recommended Change(s) of Status

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

- Dr. Nicholas Cummins was promoted to Assistant Professor of Music upon completion of all requirements for the DMA in choral conducting at Louisiana State University.
- Dr. Shelley Collins was promoted to Associate Professor of Music and awarded tenure.
- Dr. Jung-Won Shin was promoted to Associate Professor of Music and awarded tenure.
- Dr. Larry Bradford resigned his position as Associate Professor of Music and Assistant Director of Bands in July 2011.

## Section VI.a

### Changes Made in the Past Year

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

1. As the chair has the discretion to make additional allowances for credit in MUS 104, a "one-time credit amnesty" arrangement for students who are just a few credits from passing MUS 104 Recitals and Activities was implemented. A student's grade would be considered "in progress." They would be required to earn extra recital credits in the following semester for the grade to be changed to "credit." This would only be applied one time in the students' time as a major. Three students were given this opportunity in 2011-12 and passed.

2. Scholarship policy amendments approved by the faculty are, for immediate use:

- The maximum number of semesters of eligibility for music scholarships for non-majors should be limited to 8 for incoming freshmen and 4 for junior transfers.
- For non-music majors, a scholarship will not be awarded during a teaching internship (student teaching) in a discipline/area outside of music\*. Music majors will continue to receive a scholarship during the internship, if eligible, or may request an extension.
- Non-majors may make a request to the scholarship committee for an additional semester of scholarship, except for a teaching internship semester.
  - \*this may be waived if the intern is able to fully participate in an appropriate campus ensemble while student teaching in the area.

The Music Student Handbook and music department web pages will be updated for 2012-13 to reflect these changes.

#### Sources

-  [DSU Web Site Links for Music handbook and information on recitals, scholarships](#)
-  [Student Handbook 2011-2012 \(Page 12\)](#)
-  [Student Handbook 2011-2012 \(Page 6\)](#)

## Section VI.b

### Recommended Changes for the Coming Year

#### Judgment

Meets Standards    Does Not Meet Standards    Not Applicable

#### Narrative

Approved a prototype of a Pre-Recital Hearing Form with criteria for assessing readiness to perform student degree recitals, to begin use in fall 2012 semester.

#### Sources

 [Student Handbook 2011-2012 \(Page 14\)](#)