

**National Association of Schools of Music**

**SELF-STUDY**

**in *Format A***

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

by

Mesa State College  
1100 North Avenue  
Grand Junction, Colorado 81501  
970-248-1163  
www.mesastate.edu/music

For Renewal of Final Approval of degrees in:

Bachelor of Arts in Music with concentrations in:  
Music Education K-12  
Performance

For Final Approval of the degree:  
Bachelor of Arts in Music with a concentration in:  
Liberal Arts

For Renewal of Plan Approval of the degree in:

Bachelor of Arts in Music with a concentration in:  
Elective Studies in Business

**The data submitted herewith are certified correct to the best of my knowledge and belief.**

February 4, 2011

(Date)

\_\_\_\_\_  
(Signature of Reporting Officer)

Calvin Hofer, Department Head

\_\_\_\_\_  
(Name and Title of Reporting Officer)

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*Format A*

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## SECTION I. PURPOSES AND OPERATIONS

### A. Purposes of the Institution and Music Unit

The Mesa State College **Role and Mission**, established by the Colorado Legislature, is contained in Colorado Revised Statutes (C.R.S.) 23-53-101. This statute was revised and signed by the Governor of Colorado in June 2010:

“There is hereby established a College at Grand Junction, to be known as Mesa State College, which shall be a general baccalaureate and graduate institution with moderately selective admissions. Mesa State College shall offer liberal arts and sciences programs, professional, and technical degree programs and a limited number of graduate programs. Mesa State College shall also maintain a community college role and mission, including career and technical education programs. Mesa State College shall receive resident credit for two-year course offerings in its commission-approved service area. Mesa State College shall also serve as a regional education provider.

To implement this role and mission, a Strategic Planning Committee was convened Spring 2010, of which the Music Department Head was invited to be a member by the President of the College. This committee consisted of administrators, faculty members, and representatives from student government, local business people and alumni. The committee was charged with the responsibility to develop new strategic planning goals as well as a vision for the next five years. This strategic planning process also involved re-thinking and revising the vision statement. Important excerpts from this document regarding goals, vision statement and planning can be found at: (The reader may need to cut and paste this link into a web browser)

[http://www.mesastate.edu/academics/documents/Revised\\_Planning\\_Draft\\_11-16-10.pdf](http://www.mesastate.edu/academics/documents/Revised_Planning_Draft_11-16-10.pdf)

The Music Department is actively involved in achieving the college’s role and mission and providing high quality experiences in musicianship and performance for all who participate in the program. The **purposes, vision and aims** are:

As part of the largest institution of higher learning between Denver and the Salt Lake region, the Music Department at Mesa State College seeks to prepare music students for careers as a performer or teacher, as a professional in the music industry, or to use music study as the basis for other professions. The Music Department endeavors to create an educational setting in which students develop leadership skills and evolve into multi-faceted musicians, critical thinkers and life-long learners who can succeed in an ever-changing, competitive profession.

Set in a positive, collaborative teaching-learning environment, students receive excellent opportunities for musical development, artistic achievement and professional training. The faculty believes this is the framework needed for success and models this at every opportunity.

Our vision is to become a premiere destination for students who seek serious music study at a mid-size institution. Although Mesa State College is designated as a regional provider for western Colorado, the Music Department's reach extends far beyond. A primary objective of the Music Department is to attract and graduate excellent students and to provide them with an environment that stresses academic rigor and serious artistic standards while fostering a professional demeanor that is conducive to achievement and growth. The department takes its role in providing cultural opportunities seriously by recruiting those who seek to further their music study but choose to major in other disciplines.

As a foremost cultural leader in western Colorado, the Music Department provides outstanding recitals, concerts and productions for the college, community and region. Furthermore, the department reaches out to secondary students and their teachers to provide educational opportunities by hosting instructive events, guest artists, and innovative festivals. The Music Department consistently collaborates with area school districts and other community arts organizations.

**Note: The readers will not find this statement in the College Catalog. The college is trying to reduce expenditures by eliminating text in the catalog to only the most necessary information. Further, for unity throughout the catalog, program descriptions for each concentration are included rather than individual purposes/mission statements. The department's purposes and vision statement is found on the department's website and student handbook.**

### Preface to Section I

During the 2008-2009 academic year, the college underwent a program prioritization process called Academic Program Qualities, Priorities and Productivity. (APQPP) The committee was comprised of all Department Heads, representatives from Faculty Senate, Student Government and was chaired by the Vice President for Academic Affairs. Data for the past five years was examined in the areas below. Committee members voted on each major, and the music department's ratings are indicated below. Only the performance and music education concentrations were reviewed at the time as the liberal arts and elective studies in business concentrations were too new to provide any meaningful data.

	<u>Performance</u>	<u>Music Education</u>
Program Centrality	High	High
Student Demand		
by non-majors	High	n/a
by majors	Low, but stable	Medium, but decreasing
Potential for Growth	Medium	Medium

Employability by Graduates	Medium <i>(including graduate school)</i>	High
Locational/Comparative Advantage	None <i>(Same program is offered at every institution in Colorado)</i>	None
Value to Region	High	High
Alternative delivery potential	Low	Low
Financial Info	High cost	High cost
Faculty Workload	Medium	Medium
Student Perception of Instructional Effectiveness	High	High

The committee recognized that the music program is important to the region as a cultural beacon and central to a college steeped in a liberal arts tradition. The committee also acknowledged that students studying music have high regard for the music faculty in the area of instructional effectiveness. While the Music Department delivers its general education courses on-line during summer and January term, the potential at this time for alternate delivery is low.

Faculty workload was rated medium when compared to disciplines across campus; however, when compared nationally, music faculty workload is in the 75<sup>th</sup> percentile (HEADS data at the time). The Music Department was deemed to be a high cost program when compared to disciplines across campus. The most frustrating part of this process was trying to convince the committee that the Music Department should be compared nationally to Music Departments in similar size institutions and not be compared to intrinsically low-cost programs on campus. It was pointed out that when compared nationally using HEADS data, the Music Department is in the 15<sup>th</sup> percentile with regard to overall funding received from the institution. Average cost of direct instruction/student credit hour production for the Music Department at that time was \$132.15, placing the department in the 25<sup>th</sup> percentile. The committee’s decision-making process did not appear to take into appropriate account that music is the only discipline with one-on-one instruction. Regardless, the committee respected the work of the Music Department and saw the value in the program’s centrality to the mission, goals and objectives of the institution as a whole.

After reviewing the data, programs were placed into one of the following categories:

Program of Distinction, Program of Promise, Program of Achievement, or to be a program requiring further study, or phased out.

The Music Department was designated a Program of Promise, which means that the program is viewed as important to the college’s program mix, is performing at a high level, and with the development of an action plan and possible addition of resources, could reach the Program of Distinction Level. The Music Department Head’s advocacy persuaded the committee to place the Music Department at this “Promise” level after the committee initially attempted to place the unit in the Program of Achievement level, which states that the unit is performing at an acceptable level and the current level of financial support should be maintained. The goal was primarily for public perception, as the music executive did not want the Music Department placed in the category of achievement when the description states

that the program is merely performing at an acceptable level. The committee struggled with the term “performing” as it related to data rather than actual musical performance.

It should be noted that before the APQPP process began, the music department was already addressing enrollment numbers with a focused recruiting effort, especially on the front range of Colorado. Due to that effort, and the sense of urgency the APQPP process placed on enrollment growth, the Music Department has seen large increases in student credit hour production. While the number of majors and graduates is increasing at a slower rate, the quality of the recruits and graduates is increasing tremendously, which is where the emphasis should be placed. The Music Department looks forward to continued growth both in quality and quantity of students.

## **B. Size and Scope**

In addition to core academic music coursework, Mesa State College music faculty members oversee a variety of music areas within the unit. Faculty and their areas of specialties can be found on page two of the Student Handbook:  
<http://www.mesastate.edu/music/StudentResources.html>

The number of students pursuing a baccalaureate degree in music at Mesa State College has exceeded the minimum NASM standard of 25 since 1994. During the 1990’s, the number of music majors steadily increased to above 40, and grew to 69 majors in 2003. With continued recruiting efforts and growth and expansion of the college, the number of music majors Fall 2010 is 85. Approximately half of the majors are vocal and the other half instrumental.

Continued growth is expected towards a goal of 100 music majors. This optimism is, in general, due to the college's laudable recruitment success (a jump in enrollment from 4200 students in the fall 1998 to over 8000 students in the fall of 2010), which has resulted in a dramatic expansion of campus infrastructure (numerous new and/or renovated buildings). More specifically, a variety of other factors have helped nurture growth in the music area - the Moss Performing Arts Center, the hiring of three additional instrumental positions over the past five years, refining and strengthening the music education and music performance curricula, adding concentrations in Liberal Arts and Music Industry, and a strategic focus on recruiting, especially on the front range of Colorado.

Because of the qualifications and training of all music faculty, the Music Department is able to maintain quality instruction in all areas of the curriculum. In ensembles, given the considerable growth of majors over the past several years and the substantial participation of non-majors, the Music Department is able to maintain quality performance experiences for all students. Non-majors who are enrolled in an ensemble are also eligible and encouraged to take private lessons for elective credit in their respective degree.

Performance experiences include the following ensembles: Concert Choir (85-95 members), Chamber Choir (28-36 members), Women’s Choir (40-45 members), Symphony Orchestra, which is a combination of college and advanced public school students (40-45

members), Wind Symphony (40-50 members), Jazz Ensemble (20 members), and numerous small chamber groups in brass, jazz, percussion, piano, strings, and woodwinds. The Vocal Jazz Ensemble has not been offered recently, but needs to be considered again for student training and experience. Opera Scenes/Production involves 12-30 students performing scenes or a one-act opera. A large-scale opera is produced every fourth year in collaboration with the Theater Department as one of their main stage productions. Most ensembles are involved in performances both on and off campus, including occasional substantial tours.

Since accreditation five years ago, the music unit has added 2.6 positions: a full-time, tenure track position in Woodwinds-Music Education, a full-time tenure track position in Low Brass – Music Industry, and a joint position with the Grand Junction Symphony in Oboe and General Education courses. The department is currently engaged in a search process for an additional full-time (non-tenured) position in applied voice.

Overall, this is a vibrant, growing music program with outstanding faculty and newer facilities, located in an expanding area of the state. Dramatic enrollment growth is occurring all across campus, including music, and all issues and needs related to the size and scope of the music program will continue to be a focus of the faculty and administration.

## **C. Finances**

### **Sources of funding from the institution**

The Mesa State College Music Department receives institutional funding in the form of three accounts. The 1240 and 3560 accounts are provided by the college, administered by the Music Department, and used for academic operations and faculty needs, including salaries and benefits. The 3560 account is generated from student fees but is allocated through the institutional budget process. The 3585 account is awarded by the Student Government Fee Allocation Committee (FAC) from student fees and this account is specifically for the Maverick Pep Band to pay for music, equipment purchases and musician scholarships. Fall 2010, the FAC allocated \$20,000 to the Pep Band to purchase marching percussion equipment for the drum line and two sousaphones. This generous award indicates the Student Government's support of the Music Department in general, and the Pep Band in particular.

A fourth source of funding (\$9,600.00) is given to the Music Department to be used for scholarships. This money is awarded to incoming freshmen who have at least a GPA of 3.0 on a 4.0 scale. Another source of scholarship funding for the Music Department are the Foundation accounts housed at the Mesa State Foundation, which are in the form of general pass through accounts and endowment accounts specifically for scholarships.

Also housed at the Foundation are numerous pass through accounts for specific areas/projects of the music department. For each of these Foundation Accounts, there is a corresponding 28xx account at the college for transactions to be made. A list of foundation accounts and their purposes is found in MDP I-B&C.

## Sources of Revenue

The Music Department assesses student fees on applied lessons (\$165 per credit), and \$35 for piano class/music technology, instrument pedagogy courses and Ear Training-Sight Singing. These fees are deposited in the 1241 account for which the Music Department has direct control. Expenditures from this account include adjunct faculty (applied lessons), software/hardware purchases for the Piano-Music Technology classroom, and instrument purchases for the pedagogy courses. This account is reported in the HEADS report found in MDP I.B&C.

Three years ago, the Music Department started a summer Middle School Music Camp for three purposes: 1.) To reach out early to music students so that relationships can be built and maintained when they are in high school, 2.) to fill a niche in this part of Colorado serving middle school band, orchestra and choir directors, 3.) as a means to raise scholarship money. Proceeds from this account (1817) are used primarily for scholarships. Revenue for the past three years has generated approximately \$6,500 - \$7,000 each year. The department began using this money for scholarships beginning Fall 2010. (\$13,000)

Five years ago, a fundraiser, Mesa Musicale, was initiated. It is a recital by the Music faculty in a private residence, preceded by beverages and hors d'oeuvres featuring local wineries and breweries and catered by the college food service (Sodexo). The Faculty Jazz Quartet provides music during social time as people arrive and gather. The highlight of the evening is a faculty recital of lighter classical music, followed by dessert. The invitation list is exclusive and has been a very successful event, raising over \$7,000.00 for the Music Department over the past few years. The President of the college has hosted this event in his home. This source of funding has also, for the first time, needed to be used for scholarships for Fall 2010 (\$7,000).

In 2010-2011 the department will forgo this occasion for a special event in conjunction with the college in the new College Center Ballroom – a Renaissance Feast. All expenses are already covered through donations secured by the Vice President of the Board of Trustees. Proceeds will be split evenly between the college and the Music Department. Proceeds for just the department are anticipated at well over \$15,000 for this one event, which will be used for scholarships. In addition, the college plans to use this event to launch their next capital campaign entitled *The Legacy Campaign*. As part of this campaign, the Music Department has been identified as one of ten entities on campus to which funds will be targeted. The Music Department does not currently have an endowment, so this is excellent news. The advertised target amount to begin this endowment is \$250,000. Co-chairs from the community have been identified to lead the Music Department's part of the campaign, and they are excited to do so. Revenue from such an endowment will be used at the discretion of the department, but immediate needs are scholarships, large instrument purchases and support for guest artists. A long-term goal is to grow the endowment to where it can support an endowed professorship, adding another position to the faculty.

As an additional source of revenue, the Music Department charges an admission fee for all concerts and recitals. These monies are deposited into a general Foundation account and are used at the discretion of the music department, but are primarily used for scholarships.

Faculty members, with the approval of the Department Head, are encouraged to fund raise for their respective areas knowing that donors give to areas of music they love, and to the people who oversee those areas. Faculty members understand that when they do this, it frees up funding for other areas.

### **The Budget Process**

In January of each year, the music executive prepares a budget for the next fiscal year that is submitted to the budget office. Enrollment growth and projections are taken into consideration as well as instructional and support staff needs, equipment, travel for ensembles and recruiting, supplies and various needs of the department. Mandatory cost projections, determined by the college, such as benefits, cost of living increase, and faculty promotions are used as a basis. Budget hearings are held with the Department Head, President, VPAA, CFO and Budget Director. The Department is informed of what has been approved and what has not.

While the department could use additional funding, as is the case with most departments in the nation, budget allocations are currently sufficient to sustain the size and scope of programs offered by the department and are a consistent and reliable source of funding. With regard to the balance of revenues to expenditures, the Music Department has never been over budget. Funding that is not used is rolled forward to the next fiscal year. The Music Department, through careful planning, has achieved modest roll forward amounts the past few years that have been used mainly in the areas of equipment purchases and recruiting travel. Large purchases that have been funded recently (for which the department is grateful) include a new Wenger sound shell, choral risers, flat risers for the jazz ensemble and most recently, \$10,000 towards the purchase of a Wenger sheet music storage system, making space available for another classroom.

When most institutions across the nation are experiencing cuts, faculty at Mesa State are receiving cost of living raises, new buildings are being constructed, degree programs added and enrollment continues to rise. This demonstrates that the leadership of Mesa State College has as a primary concern, the financial stability and long-range fiscal and curricular planning of the institution.

### **D. Governance and Administration**

The Board of Trustees consists of nine voting and two non-voting members. The voting members are appointed by the Colorado Governor, confirmed by the Colorado State Senate and serve staggered terms. The College faculty and student body each elect one non-voting member to serve two- and one-year terms, respectively. The Board meets regularly throughout the year. The College President is appointed by and reports to the Board and is responsible for day-to-day management of the campus and its employees. The Colorado Commission on Higher Education is the policy and coordinating board for the State's higher education system including Mesa State College. The current Faculty Trustee is a member of the music faculty, Dr. Monte Atkinson. The function and responsibilities of the Board of Trustees is found at: <http://www.mesastate.edu/trustees/index.html>

The administration of Mesa State College and of the music unit is:

PRESIDENT

Mr. Timothy Foster

VICE PRESIDENT FOR ACADEMIC AFFAIRS

Dr. Carol Futhey

DEPARTMENT OF MUSIC

Dr. Calvin Hofer, Head

FACULTY

Prior to the start of the 2004-2005 academic year, the Dean positions (three) at Mesa State College were eliminated, thereby effecting the Governance and Administration of the institution. Since there were no longer Deans, the School of Humanities and Social Sciences (which housed the Music Department) no longer existed,. The college moved to Academic Departments, each with their own Head who report directly to the Vice President for Academic Affairs. While this placed more responsibility on the Head of the Department of Music, it also gave this position more flexibility to effect change. This governance change benefited the Music Department by providing more autonomy and direct control over most aspects of the budget. Subsequently, with the approval of the President and VPAA, and by reallocating funds within the budget, 2.6 faculty positions were added, helping tremendously in delivering the curriculum and recruiting students.

In addition, and most importantly, the line of communication is now more efficient and accessible. The VPAA meets regularly with Department Heads both as a group and individually. Additional meetings with the VPAA and/or the President can be scheduled within a few days thereafter. The President holds an “office hour” each week for faculty and students to drop by.

The Department Head maintains regular teaching duties and is held to the same criteria of teaching, scholarship, service and advising required of all full-time music faculty. All Department heads on campus can choose to take six, nine or twelve credits of release time per year based on FTE of the department. The larger the department, the more release time can be taken. The Music Department executive takes nine hours release time per year and splits them four in the fall and five in the spring. A layout of this model is found in MDP I.D.

All tenure-track/full-time faculty at Mesa State College are selected through a nationally-advertised search process. Within the Music Department, the eight tenured or tenure-track faculty members were each hired to specifically lead or oversee a program or area.

The administrative responsibilities of these faculty include coordinating and directing all activities within their specific area, working with and providing direction for part-time faculty

in their area, recruiting, scholarships, artistic and program development and ensemble leadership and performance. Each faculty member works with and reports to the Department Head.

### **Communication**

The full-time faculty maintains the pattern of meeting weekly in a one-hour meeting to consider all needs in running the Music Department. Smaller committees are formed if special projects such as assessment, curriculum, and recruiting need to be completed. Other part-time faculty members may attend meetings as needs arise. Each faculty member's input is valued and essential, and viewpoints vary greatly. This communication and commitment by all music faculty to work together to meet the needs of the department have been of inestimable value in the development of the music program at Mesa State College, and set a wonderful foundation for continued growth into the future. It and serves as a model for music students from all areas.

Frequent communication also occurs by email, telephone, written form, and personal contact between faculty and the Department Head. At the institutional leadership level, the Vice President of Academic Affairs and the President, as mentioned earlier, also maintain an open door policy, setting an atmosphere of communication campus-wide that is an important component to the vision and continued growth of Mesa State College.

Faculty members are required to maintain office hours (at least five hours per week) for one-on-one student contact, and all music degree students are assigned a faculty advisor from the full-time faculty. Frequent advising contact is consistently encouraged. Additionally, all music majors meet each Wednesday at 3:00 for Recital Hour. Besides listening to student performers, students receive important announcements, group advising and unit instruction. Also, all music education majors meet each Monday at 3:00 for Music Education Lab. Activities such as chapter business, current trends, guest lectures, planning, etc., and additional important information for these students are communicated at this time. Moreover, student input is obtained through these gatherings, as well as through faculty evaluations.

### **Working With Other Closely-Related Disciplines**

A large number of music majors seek a music education degree. Music maintains a close relationship with the Center for Teacher Education (CTE). One of our new faculty members assumed the responsibility as the music education coordinator and liaison to the CTE. Placement of music education majors in student teaching internships is coordinated by the music and education faculties as outlined in Section II.A, Item ME: 1. Communication between both the Music and the Center for Teacher Education departments is excellent.

Music and Theatre (which includes Dance) have collaborated for many years in numerous full-stage musical productions, which are produced by Theatre. As one of Theater's main stage productions, the Performing Arts produced the first fully staged opera in the history of the college, Mozart's *The Magic Flute* (spring of 2009) directed by the Director of Voice, Jack Delmore, and conducted by the department's Director of Choral Activities, Monte Atkinson. A highly coordinated and organized effort between Music, Theater and Dance

produced a magnificent show that afforded our students an artistically enriching experience. Other collaborations included one-act operas produced by the Music Department and supported technically by Theater. The Music Department provides a pit orchestra for Theater-produced musicals every other year. These productions have provided invaluable training for participants and were well attended by the community.

The Music Department at Mesa State College is fortunate to function within such a growing, well-organized institution. Efforts at every level of leadership and by the faculty are focused on accomplishing the purposes of the Music Department and the mission, goals, and objectives of the institution. The order of governance is clear, vehicles for communication are in place, and the Music Department is granted reasonable and sufficient autonomy commensurate with its purposes. Though differences of opinion naturally exist among talented and energetic music faculty, weekly faculty meetings and a climate of honest, open dialogue among the department, other disciplines and administration provide a solid and orderly framework for delivering an outstanding music program and facilitate steady growth into the future.

## **Faculty and Staff**

### **Qualifications**

The Music Department employs eight full-time faculty, two part-time faculty, and 14 adjunct faculty, all of whom are superbly qualified and excel at teaching in their area of expertise. The full and part time faculty cover all academic courses except for one music education course, Teaching Elementary Music, which is taught by an elementary music specialist with over 30 years of teaching experience. There are credentialed and experienced specialists who teach each instrument/voice. Of the full-time faculty members, seven hold Doctorates from prestigious universities and one holds a Master's degree as well as an Artist's Diploma. Three of our part-time/adjunct faculty hold Doctorates. Of the remaining part-time faculty, over three-fourths hold Master's degrees in their areas. The staff is first-rate as well.

### **Number and Distribution**

The faculty, staff and their respective assignments can be found in the Student Handbook, beginning on page 2:

<http://www.mesastate.edu/music/documents/2010-2011MusicHandbook.pdf>

**NOTE:** The department is currently in the search process to hire another full-time, non-tenure track vocal position to mainly teach applied lessons.

The faculty and staff bring a wealth and breadth of experience to the delivery of the entire curriculum and the specializations within each of the four concentrations. The ratio of full- and part-time faculty is appropriate for the size and scope of the program. Sections of Music Theory I have 25-30 students; sections of Ear Training & Sight-Singing I have 25-30 students. These will be the largest class sizes of academic courses for music majors.

## **Appointment, Evaluation and Advancement**

Full-time, tenure-track faculty are appointed after an exhaustive and thorough interview process conducted by a search committee. The site visit team may inquire about this during its time with our four most recent hires, who were the first choices of their respective searches and, we are proud to say, remain at Mesa State. Procedurally, after a search committee selects its candidate and the Department Head concurs, this person is sent to the Vice President and President for approval. The offer is then made and a contract outlines rank, title and responsibilities is presented to the chosen candidate. The process was in place for the  $\frac{3}{4}$  time position. Appointments for adjunct faculty are made at the discretion of the Department Head with input from faculty.

Evaluation and Advancement policies are found in Section 6 of the MSC Professional Staff Policy Handbook:

<http://www.mesastate.edu/academics/handbook.html>

Full time faculty are required to have students evaluate all classes, lessons and ensembles, and are evaluated for teaching, scholarship, service and advising. Adjunct faculty are evaluated via student evaluations, their musical performances, and performances by their students in solo, chamber ensemble and larger ensemble settings. In addition to the verbiage in the Professional Staff Policy Handbook, each department on campus has developed guidelines specific to its own discipline. Music Department Guidelines are found in MDP I.E.

In addition to teaching, scholarship, service and advising, the Department Head is evaluated in areas found on the Department Head evaluation form:

<http://www.mesastate.edu/academics/documents/DeptHeadEvaluation.pdf>

## **Loads**

Faculty loads are calculated in accordance with academic courses, ensembles and applied instruction. Applied lessons are calculated on a 2:3 ratio. The formula for calculating loads is governed by the Colorado Commission of Higher Education and is found on page 9 of the following document: <http://higherred.colorado.gov/Publications/Policies/Current/v-partb-Guidelines.pdf>

Loads are calculated as follows at Mesa State:

Academic Classes:	One student credit hour equals one faculty load hour Contact time for one credit is 50 minutes
For example:	3 credit class = 150 minutes contact time = 3 load hours
Major Ensemble Classes:	Chamber Choir, Wind Symphony, Symphony Orchestra Student receives one credit

Faculty receives four load hours  
 Contact time equals 3.3 – 3.5 hours (200-210 minutes)

Other

Ensemble Classes: Jazz Ensemble, Women’s Choir, Concert Choir, Opera Scenes  
 Student receives one credit  
 Faculty receives two - three load hours  
 Contact time is 2.5 hours ensembles (150 minutes)  
 Opera Scenes varies depending on length of production

Chamber Ensembles: Various  
 Student receives one credit  
 Faculty receives one load hour  
 Contact time is 50-100 minutes

Applied Lessons: One student credit = 30 minutes lesson  
 Two student credits = 60 minute lesson  
 \* 3 student credits (1.5 contact hrs.) = one faculty load hour

A full load is 12 credits. Generally, full-time faculty members teach overloads, with applied lessons creating the overload. Faculty members are paid extra for every overload hour they teach (or fraction of an hour) but are only allowed two hours overload each semester. Adjunct faculty are paid per student credit hour (\$210) for lessons, unless they reach 24 student credits (8 load hours), at which time they are paid at a higher rate, depending on what degrees they hold.

The full-time music faculty loads for Spring 2011 are:

Name	Academic	Ensemble	*Applied Load Hrs.	Projected Load Load Hrs.	Actual Load Load Hrs.
Calvin Hofer	5 admin	5	2	12	12
Monte Atkinson	5	7	1.3	12	*16.3
Jack Delmore	3	2	7	12	12
Arthur Houle	6	1	6.3	12	13.3
Darin Kamstra	3	5	6.3	12	14.3
Carlos Elias	3	5	6.3	12	14.3
Adam Ballif	7	1	6.3	12	14.6
Sean Flanigan	8	2	4	12	14

\*includes overload time to serve as Faculty Trustee. The Faculty Trustee is given 3 credits of release time, and Monte took it in the spring semester.

The part-time academic faculty loads for Spring 2011 are:

Name	Academic	Ensemble	*Applied Load Hrs.	Projected Load Load Hrs.	Actual Load Load Hr
------	----------	----------	--------------------	--------------------------	---------------------

Mary L Bailey (3/4 time)	9	1	1	9	11
Kirk Gustafson (1/2 time)	6	0	1	6	7
Carol Niles (FT adjunct)	2	3	11	12	16
Chris McKim (FT adjunct)	0	1	9.6	9	10.6

Full-time faculty are paid overload at the following rate per load hour:

\$600	Instructor/Lecturer
\$630	Assistant Professor
\$660	Associate Professor
\$700	Professor

Adjunct faculty teaching academic courses are paid \$600 per load hour.

Applied faculty are paid \$210 per student credit.

**\* A “load hour” equals 3 student credits of lessons**

### **Student/Faculty Ratio**

With eight full-time, two part-time and 14 adjunct faculty, the student-to-faculty ratio is good, and is consistent with the size, scope, goals and specific purposes and requirements of the programs offered. That said, looking at the loads in the chart above, it is obvious that additional faculty are needed in the near future.

### **Faculty Development**

Faculty development for the music faculty is strongly encouraged and is funded in two ways: 1.) From the Music Department budget, each faculty member annually receives up to \$600.00 for development. 2.) Faculty may apply for college-wide development funds through a competitive proposal process administered by the office of the Vice President for Academic Affairs. Faculty members are not guaranteed awards every year from the institution, as there is a limited amount of funding. A committee evaluates proposals and funds are awarded based on merit. A presentation at a national conference warrants more funding than simply attending a conference.

In addition to the two means of receiving development funds, stalwart patrons of the Performing Arts, John and Angie Moss, (for which the Moss Performing Arts center is named) have established the Moss Performing Arts Faculty Scholar Grant in the amount of \$2,000. Music, Theater and Dance faculty submit proposals in the fall and a committee established by the Moss’ chooses the recipient. Out of the past three years, two music faculty members have received this award. This past year, they liked three submissions, so they awarded a Theater faculty member the Scholar Grant and two Music faculty members a newly devised Faculty Resources Grant. Their support has been invaluable.

Also available to faculty in the form of development are sabbaticals, workshops offered each year for faculty to improve their teaching and assessment of students and Faculty Colloquia, where faculty on campus presents diverse and interesting topics. Our piano

professor, Arthur Houle, presented a well-received colloquium on the focus and importance of a liberal arts education.

### **Support Staff**

The Music Department shares one administrative assistant (Lyn Ross) with the theatre unit, which also houses Dance and Speech. Lyn fulfills all secretarial and administrative duties for 8 full-time music faculty and 9 Theatre-Dance-Speech faculty as well as adjunct faculty in both departments. She does an outstanding job, but with the continued growth of both Music and Theater, the Music Department does need its own administrative assistant, or at least an additional half-time position.

Both the Music Department and Theater Arts Department share a box office/publicist position. With the start of the 2010-2011 academic year, this position became full time and was renamed Communications Coordinator & Box Office Manager. This position actually belongs to and is evaluated by the Department of Marketing and Publications but resides in the Box Office and entails ten months of the year in the Performing Arts building promoting both Music and Theater events. While this position does not directly come under the control of the Music Department (or theater), this position operates as if it does.

Laura Bradley fills this position and is in charge of marketing, advertising, programs, ticket sales and other duties surrounding Music, Theater and Dance productions. During the summer months, Laura assists the Marketing and Publications Department with various college projects. She too, is outstanding and the Music Department is fortunate to have two hard-working and dedicated individuals. Student assistants are hired each year to assist Lyn and Laura with their day-to-day operations.

The Music Department employs a piano technician who tunes the pianos and does minor repairs if needed. A set amount of funding is dedicated to this. (\$6,000 each year) The Music Department also employs a part-time adjunct harpsichord and organ teacher who also maintains these two instruments. Student workers are hired for concert set up and tear down, recording of the concerts and to assist in the offices of the Administrative Assistant and Box Office.

## **F. Facilities, Equipment, Technology, Health and Safety**

### **Facilities**

The music area of the Moss Performing Arts Center opened in August 2002 and includes spacious rehearsal halls for all large instrumental and choral ensembles. The facility also has one classroom and a piano/technology lab for music classes, and instrumental storage with lockers. The building used to have a dedicated sheet music library with movable shelving system, but was renovated August 2010 and now utilizes a Wenger space-saving sheet music storage system. This change, while reducing the overall shelf space, provided another much needed classroom. The older system was given to the main library, providing

extra storage space for their holdings. The President of the college provided \$10,000 toward this project outside of the budget process. This is very much appreciated by the faculty. The building is completely handicap accessible. MPAC is open from 7:00 am to 11:00 pm Monday through Friday and from 8:00 am to 8:00 pm on the weekends.

The large theater is located in the theater wing of MPAC and seats 668 attendees. This space is used for concerts by the large ensembles and large operatic/musical productions. The stage is large enough to accommodate the band or orchestra in combination with choir for joint performances. There is a large enough area for a pit orchestra. There is space for storage of Jazz Ensemble risers, the new acoustical shells (purchased in 2008) and a Kawai 7' 6" grand piano. The Theater also has a newer computerized lighting system and sound and recording equipment.

The music wing of the MPAC houses a 288-seat Recital Hall. The Recital Hall is the location for recitals, chamber music concerts, guest artist performances, recording sessions, small chamber/operatic performances and rehearsals. The Recital Hall is equipped with a 9' Yamaha concert grand piano, a 7' 6" Yamaha grand piano and a 5-rank Schuricht organ. In the wings of the hall there is storage space for two grand pianos, chairs and stands. The hall is equipped with sound equipment and microphones. Recordings are done with newly acquired recording equipment. Recordings are saved directly to hard drive, edited with Pro Tools software and archived to CD. The department recently purchased a 7-disk copier to burn multiple CD's, as well as a special printer that prints directly to the CD, bypassing the older method of printing to labels and placing them on each disk with a CD stomper. Students in the Elective Studies in Business concentration are in charge of recording, editing and producing CDs for every concert for archival and study purposes.

The Music Department also has occasional access to the Black Box Theater adjacent to the main theater wing of the building, mainly used for smaller operatic productions.

Mesa State College is the primary cultural leader of the performing arts for Grand Junction, Mesa County and much of western Colorado. The facilities at MPAC have been and will be used by many arts organizations in the area including: the Grand Junction Symphony, the Western Colorado Chorale, the Western Colorado Jazz Orchestra, Western Slope Honor Bands, Colorado West Music Festival, Student Choral Festivals, All-State auditions and many other community functions (See Section II.C, Item OPA for a description of these events). The administrative assistant for the Performing Arts handles scheduling for the facility with final approval resting with the Department Heads for Music and Theater.

The classroom facilities at MPAC include a completely equipped large classroom and a large piano/technology lab featuring 17 computer stations fully loaded with contemporary software, 17 weighted action keyboards, scanner, laser printer and a projector. The ensemble rooms also serve as classroom space for instrumental and chorals methods courses and performance-oriented classes. The two rehearsal halls and the music classroom are equipped as "smart classrooms," containing a computer able to play audio and video media, VHS/DVD player, as well as stereo equipment with both recording and playback capabilities. The music classroom, MPAC 128, also is equipped with a document camera for classroom instruction.

Regarding technology, a different approach was used with the newly renovated music library: A 42" television hooked directly to a Mac Mini with powered speakers is all that is needed for this space, and has proven to be a very efficient use of technology. A web camera was also recently installed for distance learning opportunities. Furthermore, the classrooms, rehearsal halls and some faculty offices (those who use it) are equipped with Smart Music accompanying software.

There are 8 practice rooms in the music facility, all of which are equipped with pianos and one containing a two manual electronic organ, with complete pedal board. There are two designated percussion practice areas; one houses two drumsets and a snare drum and the other serves as a practice and secured storage room for keyboard percussion instruments, including a 5-octave marimba; a second set of timpani; a drumset used for ensembles; drum line equipment; and world percussion instruments. One practice room is secured for piano majors and is equipped with a 5' Yamaha grand piano. Two of the other practice rooms also house grand pianos and are available as both instrumental and piano practice rooms for piano majors and non-piano majors. There are 13 faculty studios, all of which are equipped with pianos as needed.

One important issue that does need to be addressed at this point is the inconsistency of the climate control in the Moss Performing Arts Center. Some rooms are either too cold in the summer, or too hot in the winter, or experience wide temperature swings. The department heads from Music and Theater recently met with the Vice President for Facilities Services and the person in charge of the HVAC systems on campus. A specific communication plan between the Performing Arts and Facilities Services was established to address every issue that arises. The music executive is confident that climate control issues in the building will be resolved. While these issues do not impact the health or safety of students and faculty, they certainly are annoying, impacting the teaching-learning process, in addition to the more serious and negative costly effects upon sensitive instruments.

## **Equipment**

A complete inventory of equipment is found in the Management Documents Portfolio (MDP-I.F), including instruments, stereo equipment, recording/audio equipment, sound equipment, amplifiers, electronic keyboards, computers, posture chairs, music stands, choral risers, flat risers and sound shell.

The Music Department is well equipped with music stands and posture chairs, piano/technology lab equipment, recording/audio equipment and sound equipment. Overall, the department has pianos that are in great shape and well maintained. The percussion equipment is also well maintained and comprehensive for an institution of our size. Additional wind and string instruments are purchased each year as needed, especially as this area continues to grow. Five new timpani were purchased fall 2010 and amplifiers are continually replaced. Certainly more funds would be appreciated to establish a more consistent instrument purchase plan, but what exists meets the curricular needs of the unit, and the manner in which we are growing allows the department to logically plan for instrument purchases.

## **Technology**

The piano-technology lab houses 17 stations consisting of full-range electric pianos (Yamaha) with weighted action. At each station is an iMac computer with a 27" screen. Software on each computer consists of Practica Musica, GarageBand, Finale, Sibelius, Band in a Box, SmartMusic, and Pro Tools. This wide array of software gives students the broad background required for the technological needs of their respective concentrations. MUSA 311 Advanced Music Technology is required for the ESB students (and open to all students who have taken MUSA 111 Music Technology) and focuses on recording equipment, techniques, and post-production using Pro Tools. New Macintosh computers were installed summer of 2009 replacing the PCs that were original equipment. The music lab is on the college's rotational plan and receives new computers every five years. Hardware and software in the music technology lab is consistently updated, paid for through course fees assessed for Class Piano and Music Technology.

## **Health and Safety**

All instructional facilities are accessible, safe and secure meeting standards of local fire and health codes, as managed by Facilities Services of the institution.

Student safety is important to the institution and is addressed at the following links:  
<http://www.mesastate.edu/housing/documents/Handbook2010-2011.pdf>

Numerous resources regarding the welfare of students are found at:  
<http://www.mesastate.edu/studentervices/index.html>

As campuses across the nation deal with the possibility of an active emergency on their campus, Mesa State has also been addressing this issue for the past year, initiated through the Office of Student Services. In August, members of the Grand Junction Police Department put performing arts faculty members through a lock down training session. Prior to the meeting, "safe rooms" were identified in different parts of the building. The police officers then instructed faculty members to go to these safe rooms and wait 10 minutes, after which time the officers roamed the building trying to access every room possible. The exercise was considered a success, and the faculty certainly feel better prepared should there ever be an active emergency.

In addition to this training, a safety session was presented on February 3, 2011. The guest presenter was John Nicoletti, a well-known expert on this subject. An email from the Vice President for Academic Affairs outlining his credentials and the agenda for his visit is found in MDP I.F. Our Administrative Assistant (Lyn Ross) Department Head (Calvin Hofer) and the Vice President of the Faculty Senate (Carlos Elias) attended various sessions and were very impressed. During the session the Department Head attended, topics such as identifying levels of threat, being more aware of multiple triggering events and strategies to deal with threatening and aggressive behavior from both faculty and students were discussed. In addition, it was announced that the college, in cooperation with the Grand Junction Police

Department, is developing a means of communication in which students and faculty can leave anonymous tips if they observe abnormal behavior.

It should also be noted that Mesa State does not have its own police/security force. Rather, the Grand Junction Police department has officers assigned to Mesa State as part of their patrol. This collaboration is seen as a positive in that the police department is very aware of students who have had issues on campus, but may no longer be a student, and are still in the community.

The college does have an emergency response plan should the need arise. This document is not published, as it outlines the institution's plan to handle an emergency. Potential intruders should not have access to such information.

### **G. Library and Learning Resources**

The Music Collection is located in the main campus library – the John U. Tomlinson Library. It is part of the entire library collection. The identification, selection and acquisition of library materials is a joint effort of the library staff and the music faculty. The Director of the Library is responsible for the library, as a whole. The music faculty serves as the subject specialists. A member of the professional library staff is assigned as development liaison to the Music Department. One full-time member of the music faculty is appointed, usually on a yearly basis, as the liaison to monitor the process with the Library.

### **Governance and Administration**

The primary purpose of the Library is to support the instructional programs of the college. The Library provides access to resources needed to meet the instructional requirements of the students, faculty and staff. The responsibility for selection lies with the faculty of the college, in conjunction with the professional library staff who act as collection development liaisons to the academic units.

The Library is part of Academic Affairs unit and the Library Director reports directly to the Vice President for Academic Affairs. The full-time Library Director is responsible for all the operations and personnel of the Library. Additionally, there are seven, full-time, professional librarians, as well as nine support staff and several student assistants who are responsible for both the daily and long term operations.

There is also a Faculty Senate Library Committee comprised of a librarian, faculty and students, along with the Library Director who is an ex officio member, which meets regularly to discuss the needs of the Library, access, and training issues, as well as the evolving needs of our campus and community.

### **Collection**

The music collection consists of 5,787 titles and a total of 6,921 volumes. In reference, there are a total of 230 titles, and 336 volumes. There are 2,186 music score titles, and 2,871 actual volumes.

The collection also includes 1,512 LP records and 3,571 CD's. This makes a total of 5,083 sound recordings. A subject search for "music" or "musicians" locates 108 visual materials titles.

The library has 92 electronically accessible music-related periodical titles with indexing to an additional 27. Twenty-two titles are available in print, six of which are currently subscribed titles not otherwise available. Periodical indexes include Academic Search Premier, Art & Humanities Search, Humanities International Index, Project Muse, Education Index, and ERIC.

The Music Department and the Library have worked diligently to acquire the complete collected works of the following composers: Bach, Beethoven, Brahms, Prokofiev, Handel (72 volumes purchased to date), Mozart, and Schubert (49 volumes purchased to date).

Books and most music are on open shelves and are classified by the Library of Congress classification. General circulation materials circulate for three weeks with the option of one renewal for an additional three weeks. Sound recordings are organized by accession number and are shelved behind the main circulation desk. Visual media is also organized by accession number, but is shelved at the end of Reference with a selection of viewing and listening hardware. Sound recordings and visual media circulate to faculty and students for five days with the option of one five-day renewal permitted. A complete listing of music holdings is found in MDP I-G.

### **Personnel**

The general library staff consists of a Library Director and seven professional librarians, all of whom hold MLS degrees, nine classified staff professionals and approximately 25 student assistants.

The library liaison for the Music Department has broad knowledge of the music area. He holds a Bachelor's of Music Degree in Music Education, Organ emphasis. Several other members of the library staff actively perform with a variety of community musical organizations.

### **Services**

The library is open 88.5 hours per week. When the Library is open, a professional librarian is available for reference assistance in person or through an online chat program at least 76 hours per week. Tomlinson is also part of a statewide 24/7 online reference service known as Ask/Academic. The hours the library are:

Monday -Thursday	7:30 a.m. -- 11:00 p.m.
Friday	7:30 a.m. -- 5:00 p.m.
Saturday	10:00 a.m. --5:00 p.m.
Sunday	1:00 p.m.-- 11:00 p.m.

Faculty and students have access to all catalogs and indexes 24 hours a day, seven days a week, either on campus or remotely through the Library homepage or the campus portal. There are over 60 computers, including laptops, housed within the Library building with network connections. Campus computer hardware and software is regularly updated.

The Library is part of MARMOT, a 20-member library cooperative on-line system for the Western Slope of Colorado using Innovative Interfaces Millennium Software. Mesa State College is also a member of Prospector, a unified catalog of 26 academic, public and special libraries in Colorado and Wyoming. It is possible to identify and borrow materials from the collections and have them delivered directly to Tomlinson. Several of these libraries have extensive music collections: The University of Colorado at Boulder, Colorado State University, the University of Denver, and the University of Wyoming.

MARMOT will soon be part of Prospector, and so the library users have access to libraries throughout the Western Slope of Colorado. One library of important interest to MSC music students and faculty is that of the Pitkin County Library in Aspen, Colorado, which houses a collection of recorded performances of the Aspen Music Festival.

The Tomlinson Library participates in interlibrary loan throughout the United States and the world. The library is an OCLC member, a world catalog that has over 200 million records. Additionally, the Library maintains 85 online data base connections, providing full text and bibliographic records to journal articles, books and electronic materials.

Library bibliographic instruction is available, either in the classroom or within the Library. This includes instruction on the use of MARMOT, lectures on the use of various indexing tools in the Library, and tours. Each fall the Music Theory I classes meet at the library for a tour and instruction on the use of library resources.

## **Facilities**

The music holdings are housed in the main Tomlinson Library that was completed in 1986. The Library has 69,000 assignable square feet and 549 seats.

Equipment relevant to the music program includes two microform readers and two readers/printers, one public copy machine, two portable CD players, three portable cassette players, two record turntables, several television video cassette stations, and two multi-media stations equipped to play CD-ROM's and DVD's. In addition, computers throughout the library will play both DVDs and CDs. Media services, also located within the Library, can provide additional equipment including portable video cameras.

Several computer laboratories are housed in the Library and are administered by the Information Technologies Department. These include two electronic classrooms that are completely inter-active and are equipped to send and receive educational information. In addition, there is a second floor Library instruction classroom with 25 terminals with internet capability and totally controllable by a teaching station. These facilities are located in the John U. Tomlinson Library that is within 50 yards of the Moss Performing Arts Center.

## **Financial Support**

The book/non print budget allocation is specific to each department and is tied to curricular changes, inflation, and the percentage of the budget spent the year before. Library Acquisitions and the library liaison assigned to the department assist the music faculty in spending the allocation. Occasionally, additional monies become available and are applied toward special collections.

The budget allocation for the Music Department, for the past three years, has remained steady at \$2,234. This is up from \$2,100 in 07-08.

Funding for library staff during the 2010/2011 fiscal year was \$1,092,813. The materials budget was \$404,527. Acquisitions are dependent on funding from MSC Administration, and budget requests are presented in open hearings during February and March prior to the end of the fiscal year on June 30<sup>th</sup>.

The Music Department has consistently had one senior faculty member work very closely with the library staff to make prudent and necessary purchases. It is this faculty member's responsibility to make certain all monies allocated to the Music Department are always spent.

Most years, the music faculty chooses to make smaller purchases, necessary for their individual areas, to maintain a balanced collection. Occasionally, if funding permits or special donations are received, larger collections are requested. Care is taken that all materials are acquired at the best possible price. Donations of significant materials are also accepted and adopted into the collection.

The Library strives to notify the Music Department of recently published music books that they may consider for purchase. This information is distributed to the department by email via the GOBI system, where music faculty select titles they would like to add to the Library collection. Faculty members identify materials they wish to purchase, which is consolidated in a list by the senior faculty member liaison. The faculty then discusses which materials are needed, and the library is notified which materials the faculty has decided to purchase. Many important new editions have been added to our music stacks as a result of this process.

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

### **Recruitment**

The Music Department places strong attention to all aspects of recruiting. The growing numbers of majors in the unit over the past number of years support the fact that our recruiting efforts continue to be successful. All faculty members actively recruit for the unit. All faculty members regularly give clinics and master classes as well as adjudicate on a state, regional, national, and international level. Faculty further increase their visibility, as well as the name of Mesa State College, by performing as soloists, conductors, chamber musicians, and accompanists on and off campus in recitals, concert series, and summer festivals.

Additionally, many faculty offer private lessons to the community, which further enhances visibility, and has often been a prime recruiting tool in attracting high school students to matriculate to Mesa State College.

Visibility is further enhanced by the distribution of promotional poster-brochures throughout the public and private high schools in Colorado and Utah. Students may contact faculty individually or through the department website. Contact information is placed into a central database to which all faculty members have access. Each faculty member actively pursues these and other leads by personally communicating with the potential student. In addition, four years ago the department embarked upon a focused recruiting effort in the instrumental area targeting the front range of Colorado (Pueblo to the south and Ft. Collins to the north). In particular, five wind and percussion faculty travel to specific areas visiting high school band programs either singly or in pairs, visiting 12-15 high schools in a two-day time period. Results of these visits are paying off as students from those schools are beginning to attend Mesa State as music majors. It is to the point now that during the calendaring process for the next academic year, these trips are scheduled before performances. The first year of this endeavor was funded in part by The President of the College.

The Music Department sponsors many events (outlined under Section II.C: Other Programmatic Activities) that bring large numbers of potential students onto campus. These important events allow students from throughout the state to witness firsthand our faculty, facilities, and current students, as well as to hear live music events on our campus. Choral, Instrumental, and Keyboard events occur every year in our music facilities.

Additional visibility is achieved by our active involvement in the Colorado Music Education Association. Most faculty members attend the annual state convention and regularly appear as clinicians, conductors or performers. This year alone, five faculty members presented sessions. Additionally, our instrumental and choral groups regularly tour on a state level and occasionally tour regionally and nationally. The Chamber Choir has toured internationally in the past.

The Music Department stays in close contact with the Admissions Office of the College. Faculty and current music students give tours of the facilities, meet individually and in groups with potential students, and participate in campus wide recruitment events. Faculty members invite potential students to ensemble rehearsals, offer a complimentary lesson, discuss entrance to the Music Department, etc. The Admissions Office further alerts the Music Department of any potential music majors that come to their attention.

All faculty members are clear on the purposes, size and scope and intention of program goals, allowing them to communicate with prospective students and parents with regard to who we are and what we can do for each student. All faculty members wish to recruit the best, most talented students to their studios, but they understand that we are not a Research I/Division I university with a full time faculty member on every instrument/voice type. Faculty members understand certain limitations of the size, purpose and even geographical location or our institution/department. That said, the faculty also delivers the highest levels of teaching and mentorship possible at an institution the size of Mesa State.

## **Admission**

Complete admissions procedures to the college can be found in the Mesa State College 2010-2011 Catalog. The Music Department has a formal admission process that is published yearly in the college catalog (page 71) and the Student Handbook (page 9). Audition information for prospective students is found at:

<http://www.mesastate.edu/music/auditions.html>. Additionally, prospective students tend to communicate with studio faculty for further clarification regarding the audition process.

## **Retention**

Retention of students is an important issue in the Music Department. The faculty in general, and the advisors in particular, keep a close eye on the progress of each student. End-of-semester juries greatly help in monitoring each student's musical progress. A faculty panel critiques each student. Copies of these critiques are given to each student, and a copy is placed in their file. The Sophomore Review is a critical procedure in which a student is officially notified of their progress towards successfully achieving their degree and being admitted to upper division studies. Students are also encouraged to join professional groups and engage in organized social events to further encourage the sense of belonging to a healthy, well-balanced Music Department.

The beginning of every faculty meeting begins with a special agenda item: "Student Concerns." The faculty takes "an entire village" approach to keep students focused and on a successful path towards completion of their degree. Faculty members who teach Music Theory and Ear Training/Sight-Singing in particular, and other academic music courses in general, send emails to notify faculty members of the progress of their students. After numerous attempts to help a student, decisions are made whether to advise students that they may be in the wrong major. Faculty will work with the students who have the talent but perhaps don't understand the work ethic needed to be successful. Equally, faculty will work with students who possess a strong work ethic, but perhaps need to develop their talent.

From spring 2009 to spring 2010, the department experienced a 52% increase in scholarship applications for returning students. From fall 2008 to 2010, the department had over a 20% increase each year in courses that indicate strong retention (Theory III, Music History I, Class Piano III)

In addition to the department's efforts to retain students, (Student Handbook, page 9) the college publishes clear retention policies for all students as found in the college catalog beginning on page 37:

[http://www.mesastate.edu/shared/catalog/MSC\\_Catalog\\_1011.pdf](http://www.mesastate.edu/shared/catalog/MSC_Catalog_1011.pdf)

## **Advisement**

All tenure-track music faculty members serve as advisors and are evaluated each year in this area. Students are assigned an advisor (usually their applied instructor) as soon as they enter the department. The advisors keep a close eye on the progress and welfare of their

advisees. Students meet with their advisors at least once each semester to go over their academic and musical progress. Program sheets, check lists, and suggested course lists are found on the department website: <http://www.mesastate.edu/music/degrees.html> Further information is also found in the Student Handbook, page 14.

Since all music majors take the same theory and ear training classes, the advisors regularly consult with the instructors of those classes to stay informed of their advisees' progress, generally during the weekly faculty meeting. These instructors have been excellent in alerting advisors when one of their advisees is having trouble with their coursework. Often after consultation with the advisor a tutor is secured to help the student progress. Likewise, most students are placed in the Class Piano sequence. The class piano instructor is frequently consulted as to the progress of the students.

In addition to individual advising sessions, all students are advised in group settings during student recital hour (Wednesdays at 3:00 p.m.). Music Education students are kept abreast of advising needs during Music Education Lab. (Mondays at 3:00 p.m.)

### **Record Keeping**

Records of each music student are maintained by the Department including:

- Record of entrance auditions/exams, sophomore review, senior recital critiques and exit exams
- Archival audio recording of their senior recital
- Copies of all jury rubrics critiques
- Repertoire lists for each semester
- Piano Proficiency Status
- All relevant correspondence relating to the student's academic progress

Current student files are kept in hard copy format. Once a student graduates, their files are stored electronically.

Regarding record keeping for Concert and Recital Hour attendance, the faculty initiated many methods, struggling to find a practical application. Current requirements for procedures and record keeping for this are found in the Student Handbook. Prior to this year, Concert Attendance was attached to a student's applied lesson grade. The final grade of numerous students was lowered for not fulfilling the requirements of Concert Attendance. Some faculty found this method too harsh, as it was not an accurate reflection of studio work. Others thought the method worked well as listening critically is part of growing as a musician.

Last year the music faculty submitted Concert Attendance to the Curriculum Committee as a zero credit, pass/fail course. Since no course like this has ever existed on campus, this course garnered attention from the Academic Policies Committee, Faculty Senate and the Registrar's Office. Subsequently, this course was pulled from the agenda, as no policies existed for such a course. After much research regarding a zero credit, pass/fail Concert Attendance course (and after realizing that such a course is an industry standard in a music curriculum for NASM-accredited institutions) the aforementioned entities supported

this Concert Attendance course. This course was passed during the February Curriculum Committee meeting will take effect Fall 2011 and appear in the college catalog. The Music Department appreciates the support of the faculty and administration on this endeavor.

## **I. Published Materials and Web Sites**

Every year the Music Department creates and publishes materials that are accurate and updated. The published material covers several aspects of the department.

The music and theater (which includes dance) departments produce a joint brochure that contains a welcome letter from each department head, each department's performance calendar, ticket order form and other general information. Rather than each department sending out their own brochure, this approach saves money and exhibits a unified front to the public as "The Moss Performing Arts Center." This brochure is mailed every August to over 5000 patrons, and is found in MDP I.H.

The music department has moved away from publishing a separate department recruiting brochure and poster. The faculty felt that today's "on-line" generation of students would rather go to a website. Subsequently, the department combined the two into a one-page, 8 ½ x 14" poster/brochure. One side contains general departmental information, and the other side is a poster with audition dates. This saved the department a great deal of money in printing a full colored, multi-page brochure. These funds were reallocated to recruiting, specifically the recruiting trips mentioned earlier.

The student handbook is revised yearly and contains all the necessary information that music students need as well as graduation requirements. The Student Handbook, as well as other documents are all found on the department's website under Student Resources. The Office of Academic Affairs contacts Department Heads annually for updates to the catalog, program sheets as well as all published materials.

The publicity office, which consists of one full-time person and numerous student assistants, is in charge of preparing and assembling all department programs for concerts, faculty recitals, and any other concert or recital that is related to or sponsored by the Music Department. This office is also in charge of sending press releases to different places to promote upcoming concerts and events. Advertisements in the Grand Junction Daily Sentinel are paid for by funds from the Music Department. The department website is kept up-to-date and an email is sent all faculty and staff on campus for each performance. The Music Department has recently joined the social networking phenomena and can be found on Facebook. Areas of the department also have Facebook pages as they continue building a fan base and potential recruits. New ticketing software is being examined that integrates with social networks.

The college magazine *Mosaic* occasionally includes news stories, pictures and information about our faculty, students and important concerts. One of the local television channels sometimes features information about upcoming concerts. Articles and ads will be available on site during the visit.

## **J. Community Involvement**

The only formal relationship that the institution has with the community is MUSP 146, 246, 346, 446 Community Performance Organization. This course was set up with instrumentalists in mind so that Mesa State students or community members could register for credit to perform in one of the community organizations such as the Grand Junction Symphony or Centennial Band, with the permission of the director. Very few (if any) people have registered for this course and it no longer serves its intended purpose. Students register for the college ensembles and do not need additional ensembles credits. The faculty needs to examine this ensemble course to determine if it is of merit to keep in the course schedule.

The department has numerous informal relationships with community organizations that are of benefit to the department, the institution and the community organization. The Western Colorado Chorale rehearses and performs at Mesa State. The Centennial Band (community band) rehearses at Mesa State, but performs throughout the community. The Grand Junction Symphony Orchestra has occasional rehearsals and sectionals at Mesa State. All three of these ensembles are under the auspices of the Grand Junction Music Arts Association, and all music faculty are involved with these ensembles in some form or another. This synergetic relationship is important to the big picture of the performing arts in the Grand Valley.

## **Section II. Instructional Programs Portfolio**

### **Credit and Time Requirements**

#### **Program Lengths**

The Colorado Legislature passed the Student Bill of Rights (C.R.S. 23-1-125) to assure that students who are enrolled in state public institutions of higher education have specific rights, one of which is that “students should be able to complete their baccalaureate programs in not more than one hundred twenty credit hours unless there are additional degree requirements recognized by the commission”. State law requires that the Student Bill of Rights be printed in institutional catalogues, and is printed in the Mesa State College 2010-2011, page 8. Certain degrees are allowed to exceed 120 credits to meet state/national requirements. The music education concentration is one of those degrees, and is 126 credits.

The three concentrations of the Bachelor of Arts in Music degrees that require 120 credits are Performance, Elective Studies in Business and Liberal Arts. These concentrations are designed to be completed in four years. The Music Education K-12 degree requires 126 credit hours, including a semester of student teaching and is also designed to be completed in four years. Realistically, students need 4 ½ years to complete this concentration, especially if they do not take courses during the summer term, January term or May term. Subsequently, the music faculty advises students to take four full years of classes and student teach in the ninth semester if they are unable to take courses during the aforementioned terms.

Course sequences are published with each program sheet, which are found on the institution website at: [http://www.mesastate.edu/academics/1011\\_program\\_sheets.html](http://www.mesastate.edu/academics/1011_program_sheets.html)

These programs sheets are also found on the department website along with a one-page summary of each curriculum: <http://www.mesastate.edu/music/degrees.html> Program sheets are also found in the MDP II.A.

A new program length option on campus encouraged by the President is entitled the Mav3 Plan. This plan is designed for extremely talented students who wish to complete a degree in three years. There are two options: entering college with zero college credits completed, or 15 credits completed. This plan allows for students to take courses during the May term, Summer term and January term. This program length option may work for a student pursuing a liberal arts or elective studies in business concentration where there is not as much emphasis placed on music performance. For a performance or music education student, the time on task to develop the technical and artistic competencies needed to reach high levels of achievement expected for graduation comes into question. A student pursuing this plan would need to meet extremely high standards upon matriculation. The course sequence plans coming in with 15 credits are the only ones currently on the website: <http://www.mesastate.edu/academics/mav3.html> (Also found in MDP II.A)

#### **Awarding Credit**

Credit for coursework is awarded according to the statewide policy mandated by Colorado Commission on Higher Education (CCHE), the body that governs all state institutions of higher education. The CCHE policy for awarding credit and converting ensemble and lessons into credit is found on page 9 of the document found at this link: <http://higher.ed.colorado.gov/Publications/Policies/Current/v-partb-Guidelines.pdf>

The document is also found in MDP II.A, entitled FTE Guidelines.

Regarding the various types of music instruction in baccalaureate studies, CCHE policy for awarding credit stipulates:

Applied Lessons (MUSL prefix) at Mesa State College earn 1 credit for 30-minute weekly private instruction plus stipulated outside practice, or 2 credits for 60-minute weekly private instruction and required practice, following CCHE policy.

Music education majors, with the highest number of required credit hours in the department, must complete a minimum of seven semesters of 1-credit applied lessons (30-minute weekly instruction), and give a Senior Recital with a minimum of 30 minutes of approved repertoire. Music performance majors must complete a minimum of four semesters of 1-credit applied lessons (30-minute weekly private instruction) their freshman and sophomore years, and four semesters of 2-credit applied lessons (60-minute weekly private instruction) their junior and senior years. Performance majors are required to present a Senior Recital with at least 45 minutes of approved repertoire, and a junior recital is recommended.

It is important to note that all music majors may elect to take 2-credit applied lessons every semester on their main instrument, and most do, thus exceeding the minimum degree requirements. All majors and minors may also take additional 1-credit applied lessons on secondary instruments as well if the faculty member's load allows. Additionally, Recital Hour held each Wednesday afternoon for 50 minutes is frequently separated into specific areas (keyboard, percussion, strings, voice, winds) for small studio classes.

All ensembles (MUSP prefix) earn 1 credit. Based on size and scope, weekly meeting times range from 1 hour per week to 2.5 hours or the equivalent as follows:

MUSP 140-440	Wind Symphony	210 minutes
MUSP 141-441	Symphony Orchestra	210 minutes
MUSP 144-444	Jazz Ensemble	150 minutes
MUSP 145-445	(instr chamber ensembles)	100 minutes
MUSP 146-446	+Community Performance	2.5 hours
	Organizations	
MUSP 148-448	#Chamber Orchestra	210 minutes
MUSP 150-450	Concert Choir	150 minutes
MUSP 156-456	Chamber Choir	210 minutes
MUSP 365/465	Opera Scenes/Production	150 minutes
MUSP 157-457	**Male Choir	100 minutes
MUSP 158-458	Women's Chorus	150 minutes
MUSP 159-459	**Vocal Jazz Ensemble	100 minutes
MUSP 162-462	Combo	100 minutes

+The relatively few students admitted to the Grand Junction Symphony Orchestra earn 1 credit. This community symphony generally rehearses one evening per week during the school year for 2.5 hours.

#Chamber Orchestra credit is offered to music students when smaller orchestra pieces are included in the program. Students in Chamber Orchestra enroll in both ensembles concurrently, so combined hours for both orchestras total four hours per week. Students in

Symphony Orchestra are dismissed early for the Chamber orchestra to rehearse, and although they meet less than 4 hours per week they still meet an average of at least 2.5 hours per week.

\*\*Male Choir and Vocal Jazz Ensemble have not been offered for several years due to faculty load and student numbers, but an increase of student numbers is leading to discussion regarding offering them again.

### **Transfer of Credit**

Mesa State College maintains a Center for Transfer Services and is overseen by Carrie Hinds. Her duties include overseeing policy and documentation in regards to institutional compliance with state mandates for proper handling of transfer credit and articulation agreements with other institutions. Mesa State College's transfer policies and information is found on the Center for Transfer Services website:

[http://www.mesastate.edu/future/Admissions/transfer\\_students.php](http://www.mesastate.edu/future/Admissions/transfer_students.php)

Resources for students wishing to transfer to Mesa State are found on the institutions website at: <http://www.mesastate.edu/academics/TransferStudentResources.html>

CCHE has instituted 60 + 60 transfer guides for students who complete an Associate of Arts or Associate of Science degree at a Colorado community college. These guides comply with the 2009 statewide gT Pathways program in general education and can be found on the institution's website at: <http://www.mesastate.edu/academics/6060TransferGuides.html>

The Colorado Commission of Higher Education maintains general education courses that are guaranteed to transfer statewide (gT Pathways program) among Colorado institutions of public higher education. These courses are found in the MSC Catalog on page 48. Further information regarding CCHE and this policy can be found on their website at:

<http://higher.ed.colorado.gov/Academics/Transfers/gtPathways>

Mesa State College puts a high priority on meeting all elements of the transfer process as mandated by CCHE. The Registrar's Office completes the official evaluation of transcripts of each transfer student, and informs the music executive in a timely manner of the results for those desiring music studies. The music executive evaluates the transcripts of potential music majors and informs the Registrar of those classes that transfer. The music executive assigns an advisor for the transfer student within the student's chosen major or specific area of study. To make certain the advisor has all the transfer evaluation information so specific and personal advising can begin, the music executive will begin providing the advisor a copy of the transcript evaluation materials. Skills assessment of transfer students is done by the appropriate faculty the same as for any student.

### **Published Policies**

All policies regarding program length and credit-granting policies are found in the Mesa State Catalogue and departmental website as well as the website for Academic Affairs. As noted above, the specific Program Sheets for each music major and minor are available in the Student Handbook, the Performing Arts Office, the departmental website and the Academic Affairs website. These are utilized during the advisement process for each student.

## Final Note

It should be noted that prior to the 2010-2011 Academic Year, six credits of foreign language was required for all Bachelor of Arts degrees. For years, the Faculty Senate struggled with the concept that there are programs on campus that are actually professional degrees housed in a liberal arts framework. After much debate, the Faculty Senate adopted a policy that states:

A professional, technical or other (PTO) baccalaureate degree is one wherein the curriculum must align with the requirements or recommendations of a nationally recognized accrediting, licensing, certifying, or professional organization in order to maintain the academic integrity of the program. Any program which is proposed to be in the PTO category must identify the accrediting, licensing, certifying, or professional organization with which it aligns. *Page 16, Curriculum Committee Policies and Procedures Manual.*

<http://www.mesastate.edu/facsenate/documents/CurriculumCommitteePoliciesandProceduresManualasof8-10.pdf>

The Music Department was approved for PTO status for the Bachelor of Arts in Music with concentrations in Performance, Music Education and Elective Studies in Business. Along with this policy came the decision from the Faculty Senate that a PTO program had the flexibility to decide for itself if the foreign language requirement (6 credits) was to remain in effect. After much deliberation, the music faculty decided to leave the foreign language requirement in the Performance and Elective Studies in Business concentrations, but take it out of the Music Education concentration. Rather than add more content to the curriculum with these six credits (which is what many wanted to do), it was unanimously decided to award these credits to students for the actual time on task spent in the instrumental pedagogy courses and the ear training and sight singing courses. Previously, these courses were reduced from two credits to one credit when CCHE adopted the policy that all degrees had to be 120 hours, or 126 hours for a music education degree.

## Section II.A. Certain Curriculum Categories

### **Item UP: All Professional Baccalaureate Degrees in Music— Common Body of Knowledge and Skills**

The concentrations in Performance, Music Education and Elective Studies in Business offered at Mesa State College are designed in purpose and content to meet the standards set by NASM as a professional degree. Further, these concentrations are recognized by Mesa State College as professional degrees.

Students acquire a common body of knowledge and skills as outlined below.

## General Studies

Information regarding how Mesa State meets the general studies competencies can be found beginning on page 43 of the college catalog, including a philosophy and goals of a baccalaureate degree, and overview of the general education curriculum, and a list of courses offered to meet these goals. [http://www.mesastate.edu/shared/catalog/MSC\\_Catalog\\_1011.pdf](http://www.mesastate.edu/shared/catalog/MSC_Catalog_1011.pdf)

## Performance

Music majors are required to complete a minimum of eight semesters of private lesson studies on their primary instrument and ensemble participation in their major area (seven for Music Education majors), learning and performing a cross-section of repertoire appropriate to their level. Solo performance juries are given before a faculty panel at the end of each semester to assess technical and artistic progress. All music majors are required at the end of seven/eight semesters of private lesson study to give a public solo Senior Recital. Ensemble auditions, held at the beginning of each fall semester are also a valuable assessment tool for student's performance progress.

It should be noted that although Mesa State publications indicate that Music Education majors are required to enroll for seven semesters of lessons and ensembles, this is a minimum requirement to graduate within the 126 semester-hour cap mandated by the Colorado Commission of Higher Education. Rarely do students graduate in eight semesters. If a student does graduate in eight semesters, it is an indication that this type of student is taking general education courses during the summer term, May term and/or January term. Moreover, this type of student is high achieving, excelling beyond minimum standards and essential competencies.

All woodwind, brass and percussion students must successfully pass four semesters of a uniform scale/technique exam, which includes a memorized performance of all major, minor, and chromatic scales. The specific exam criteria may be found at the following link: <http://www.mesastate.edu/music/documents/ScaleTechniquePacket.pdf>. (Also found in MDP II.B) Individual studios have additional specific requirements regarding technique, repertoire, and listening assignments. String students cover their scale studies weekly in applied lessons.

The ability to read at sight with fluency is addressed in Ear Training and Sight Singing I and II course, conducting courses, solo repertoire studies, ensemble work and piano proficiency. All music majors take Beginning Conducting. Music education majors take a second semester of conducting studies, enrolling in either Advanced Conducting: Choral or Instrumental, and work with a major ensemble as part of their rehearsal and conducting training. All music majors must demonstrate piano proficiency by passing the piano proficiency requirements, or by passing four progressive courses in piano proficiency, Class Piano I-IV; sight-reading is a specific component of this proficiency. Students must pass the piano proficiency before they are eligible for the Sophomore Review, which must be successfully completed in order to continue on to upper division music studies.

It should be noted at this point that Class Piano I-IV are courses intended to assist students to overcome their deficiency in piano skills should they matriculate without the requisite keyboard skills. These courses do not count towards the degree. While this is not an ideal situation, it allows students to take more music courses, strengthening the curriculum and their training. At this point, with the mandated cap on credit hours, adding Class Piano to the curriculum and losing eight credits of other music content is not a wise choice, in the opinion of the faculty. Through Class Piano or passing the piano proficiency, students are required to acquire keyboard competency.

Mesa State College offers a broad array of ensemble experiences for students including Wind Symphony, Jazz Ensemble, Symphony Orchestra, Chamber Orchestra, Concert Choir, Chamber Choir, Opera Scenes/Production, Women's Chorus, Opera Scenes/Production and Combo. In addition to the larger ensembles, students also perform in various chamber ensembles. All areas of the department have both large ensembles and chamber size groups in which majors perform. Students enrolled in chamber music receive weekly faculty coaching, but also benefit from a required individual rehearsal where student ensemble members are responsible for solving specific ensemble issues and learn to work professionally with their peers. While published program sheets indicate that only one ensemble per semester is required, a majority of students are in at least two ensembles, particularly vocal majors. Wind, Brass and Percussion majors tend to be in three ensembles, performing a wide variety of styles of music.

### **Musicianship skills and analysis**

All music majors must complete a sequence of four progressive semesters of Music Theory (MUSA 114, 115, 214, 215) and a final upper division orchestration course (MUSA 317). In these courses, the students learn the language and idioms of music structure and develop an understanding of the common elements and patterns of music. Exercises in these five courses, along with the co-requisite Ear Training and Sight Singing I and II (MUSA 116, 117), help students gain the ability to apply their understanding aurally, verbally and visually. Aural dictation is a staple exercise in Ear Training and Sight-Singing I and II.

Knowledge of musical form, processes and structures is gained through required classes in music theory, orchestration, and in analysis and preparation of performance repertoire, both in applied lessons and ensembles.

All music majors must take Music History I and II, the Music of World Cultures and either Choral Literature, Keyboard Literature I and/or II, Symphonic Literature or Vocal Literature depending on their major focus. Sufficient understanding of musical form, processes and structure in applications of compositional, performance, scholarly, pedagogical, and historical contexts in students' specializations is demonstrated through successful completion of these courses which include listening and written assignments, papers, presentations and demonstration, and in their Senior Recital with required musical and historical notes.

## **Composition and Improvisation**

### **Composition**

All students are required to demonstrate rudimentary capacity to create derivative or original music through written compositions as assigned in the four semesters of the Music Theory sequence and through required projects in Orchestration and Music Technology. In Music Theory compositions imitate various musical styles, from Bach Chorale style, through 21<sup>st</sup> century styles. The goal is to gain fundamental technical proficiency in different compositional techniques. Students wishing to further refine and develop compositional skills beyond the required coursework may elect to take individual private lessons in composition. In addition, students who enroll in Combo are required to compose or arrange a piece for the group (in certain semesters they may have the option to complete a transcription of a jazz solo instead).

In Music Technology (MUSA 111) students learn and experiment with various sound sources and learn to manipulate the common elements of music. The final project for the semester is a 1-2 minute original composition or arrangement. Students are required to use software studied during the semester, which includes GarageBand, Finale, Sibelius, Band in a Box, SmartMusic and Pro Tools. Their compositions generally take on very different forms and styles and are presented in a variety of formats including recorded CDs, printed sheet music, midi files, and mp3 files. In Orchestration students utilize technology skills in various projects and compositions.

### **Improvisation**

Instrumental majors (including piano) in the Music Education, Performance, and Elective Studies in Business concentrations, as well as vocal majors in the Elective Studies in Business concentration, are required to take Beginning Jazz Improvisation, learning and demonstrating basic improvisational skills in their primary medium. Advanced Jazz Improvisation (MUSA 368) is available to those students who wish to pursue additional improvisational studies. Vocal majors must participate once a year in either a Baroque (improvisation and historical ornamentation) and/or jazz improvisation master class. Studio assignments compliment these introductory improvisation classes for vocalists as well. Students present their progress in final master classes at the end of the semester during which they study improvisation.

In addition to taking Beginning Jazz Improvisation, all piano majors are strongly encouraged to learn and demonstrate classical and/or jazz/pop improvisation skills (which includes how to read a lead sheet) at their lessons, in the college's Festival for Creative Pianists (if they qualify), and in other performances. Students are also encouraged to study the extensive educational information on improvisation that is posted on the piano festival website. [www.pianofestival.org](http://www.pianofestival.org)

## **History and Repertory**

All music majors take Music History I, beginning with pre-medieval studies, continuing through the Baroque era, and Music History II, which begins with the Classical period and proceeds to the present. All majors must also take the Music of World Cultures. As a precursor to these courses, Performance and Music Education majors take Music Appreciation to gain an overview of the history of western music. The curriculum committee at Mesa State was gracious in granting the music department the ability to prescribe this course as the general education fine arts requirement so that the department did not have to add an introductory course. The faculty felt that students were entering the program with very little knowledge in this area. Students majoring in Elective Studies in Business take History of Popular Music as their prescribed general education course, as this course encompasses their area of specialization more so than Music Appreciation.

To expand knowledge of repertory and style, all music majors must attend eight formal concerts or recitals each semester in addition to those in which they perform. At least three of these must be from outside their specialty. The details of this are outlined in the Handbook for Music Majors under the heading “Recital Attendance”, page 26. <http://www.mesastate.edu/music/documents/2010-2011MusicHandbook.pdf> (found in MDP I)

All students are required to attend master classes and senior recitals in their own area, and are encouraged to attend all senior recitals and guest artist events. All studio and ensemble instructors endeavor to assign and program a broad array of literature and styles to further enlarge students’ knowledge of styles and repertory.

## **Synthesis**

The outcome of the music curricula at Mesa State College insures that students develop musicianship, performing capability, knowledge of music history and literature, styles, structure, technology, and for those majoring in music education, a teaching philosophy and techniques for those majoring in music education, resulting in students’ independent ability to synthesize the various elements of the musical art in their own music making. Each course required in the major provides knowledge needed for musical problem solving and synthesis allowing students to accomplish aural, verbal and visual analysis. Ultimately, students demonstrate their growth in these skills in the many performances given as part of their four years of applied studies and ensemble participation.

The ability to formulate and defend musical value judgments is an ongoing process requiring knowledge of theory, history, performance and pedagogy. All music courses help develop a music student’s foundation to ultimately make musical judgments. Particularly, as students progress into upper division studies, the junior and senior courses provide opportunities for them to share these values and philosophies in a variety of ways.

Music majors demonstrate performance value judgments, whether written, played or sung, during the Senior Recital, end-of-semester juries, and performances during student recital hour master classes and studio classes. Music education majors particularly consider

and express musical value judgments in the music education methods courses: MUSA 240 Introduction to Music Education, MUSA 340 Teaching Elementary and General Music, MUSA 440 Teaching Vocal Music K-12, MUSA 442 Teaching Instrumental Music K-12, and MUSA 442A or B, Teaching Special Ensembles: Choral or Instrumental, respectively.

Music students at Mesa State College gain familiarity and command of a large body of repertory during their degree studies. Students study varied repertory in eight semesters of applied studies, eight semesters of ensemble participation, (seven for Music Education majors) in music history and literature courses, a world music course and through attendance at varied concerts and recitals. The bulk of repertory is from the western European tradition, with supplementary studies in jazz (Jazz Ensemble/Combo/Jazz Improvisation, Chamber Choir), world music (Percussion Ensemble, Music of World Cultures), and popular music (History of Popular Music).

Understanding the basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise is achieved through student's experiences in their academic coursework, the solo music experience of applied studies and in numerous ensembles. In the music education methods courses students focus on the interrelationship of elements within music teaching, including elementary music education, and comprehensive instrumental and vocal music education. All members of the faculty are strong performers and conductors, and faculty members take time to share experiences and precepts about the professional world in classes and in advising. All students are exposed to a broad array of national and international level performers, educators and composers who come to campus to perform with our ensembles, and give recitals and present master classes.

The concentrations in Performance, Music Education K-12 and Elective Studies in Business resulting in a BA in Music are designed to meet the competencies common to all professional baccalaureate music degrees. Students who complete the degree acquire and demonstrate the skills and knowledge in each of the required professional competencies.

### **Item ME: Teacher Preparation (Music Education) Programs**

1. *Describe and evaluate your intern teaching program with specific reference to credit allotment, quality and variety of cooperating schools, process for selecting supervising teachers and sites, and concurrent enrollment other than intern teaching.*

Student teacher placements are finalized one semester prior to the 12-credit student teaching internship. Mentors are selected from the top programs on the Western Slope. Our mentors must meet the distinction of being "highly qualified" teachers. They not only possess the requisite education, but have also proven themselves to be master teachers through the success of their respective programs. Music education majors have completed 200 hours of field observations and have formed opinions about whom they would like to work with during student teaching. We take these opinions into consideration, but ultimately the music education faculty determines student teacher placements. The faculty makes these decisions based upon the availability of the mentor, specialty of the student, and personality traits of both the mentor and the student. The music education coordinator then forwards the recommended placements to the Center for Teacher Education. The Center for Teacher

Education makes the formal invitation to the principal of each school as well as the mentor. Most music education students are assigned to two student teaching experiences in order for them to have experience in both the primary and secondary levels. These placements are either two eight-week internships or one sixteen-week internship with the student teaching at two schools for the duration of the semester.

- 2. Describe any special requirements for certification mandated by your state as these affect the teacher training program in music education.*

A minimum of 75 credit hours of general education and content area coursework must be completed with a minimum GPA of 2.80 before a candidate can apply for admission to the Center for Teacher Education K-12 licensure program. Before a student may register for any upper level education courses, they must have been formally accepted into the Center for Teacher Education through a thorough application process. K-12 education students must complete ENGL 111 and 112, PSYC 233, SPCH 102, and EDUC 211 with a grade of "B" or better and MATH 110 with a grade of "C" or better prior to commencing the upper level education sequence of classes. General Education and Liberal Arts Core courses may be taken concurrently with education courses until the final internship semester. All coursework must be completed prior to internship. Student teaching placements include both secondary and elementary assignments.

Liability Issues and Legal Status of Teacher Interns: As part of the "Cooperative Teacher Education Act" (22-62-105. Authority and Status of Student Teachers), Colorado law states:

Any student teacher, during the time that such student is assigned to a field experience within a public school, shall be deemed a public employee of the school district within the meaning of the "Colorado Governmental Immunity Act." The duties and responsibilities of the student teacher shall be determined by mutual agreement between the school district and the authorized representative of the college. The student teacher, during his practice teaching in a school shall be deemed an employee of the school district pursuant to the provisions of sections 8-41-106, C.R.S. 1973, for the purpose of workmen's compensation and liability insurance as provided for other district employees.

Due to state legal requirements, all of our music education majors undergo fingerprinting and a background check during their first semester as a freshman. This enables them to begin their field experience observations during their first year at Mesa State College.

The knowledge, skills, and aptitudes being developed and practiced during the teacher education program will be continued throughout the teaching internship with teacher candidates demonstrating proficiency in each of these areas by the conclusion of the internship experience. Upon completion of the final field experience, the teaching internship, the teacher candidate will know, understand, and be able to apply all 45 elements of the eight Performance-Based Standards for Colorado Teachers. A culminating assessment will be demonstrated through a completed portfolio, an exit interview with the College Supervisor, and final evaluation by the mentor teacher and Coordinator.

When grades are assigned at the end of the 12-credit teaching internship, the candidate must apply to the Colorado Department of Education (CDE) for a three-year provisional license. In order to do so, the candidate completes the appropriate pages in the CDE application booklet and returns them, along with official copies of transcripts and indication that the candidate has passed the PLACE music content exam, to the Center for Teacher Education. The application is reviewed for completion and sent to the Director of the Center for Teacher Education to be signed with the official recommendation for licensure. Once the packet is sent to the CDE, it takes 10-12 weeks for the candidate to receive the license.

Further information can be found at:

<http://www.mesastate.edu/teachered/documents/AdvisingHandbook1-11.pdf>

(Also found in MDP II.C)

### **Final Note regarding the Center for Teacher Education**

After talking with colleagues from other institutions in Colorado and around the country, it becomes abundantly clear the excellent relationship the Music Department enjoys with the Center for Teacher Education. They understand and support that music is a unique discipline in that the music unit delivers both the content and pedagogy to their students. They further understand that the CTE is there to support the purposes of the Music Department and that their role is to educate our students with a global view of education as well as helping them gain licensure. The Music Department appreciates this professional and selfless philosophy.

### **Section II.B. Specific Curricula**

#### **Applications for:**

#### **Renewal of Final Approval (*renewal applications only*)**

*Address items 1. through 8. inclusive for each distinct curriculum.*

#### **1. Bachelor of Arts in Music with a concentration in Performance with Emphases in Vocal, Keyboard, or Instrumental**

The statement of purpose for this degree is found on the program sheet, which is found in MDP II.

2. *A curricular table in the NASM format.* A curricular table for each emphasis is found in MDP II.
3. *An assessment of compliance with NASM Standards applicable to the program. Refer to the NASM Handbook sections and applicable appendices.*

A student may choose to pursue a performance concentration in any of the orchestral/band instruments as well as piano and vocal. As indicated in the curricular table, there is a specific set of courses for each emphasis, ranging from 16-19 credits.

All performance majors must perform a solo at least once per semester during the student recital hour, and often perform more regularly than this minimum requirement. A jury is required at the end of each semester and students must pass a sophomore review

demonstrating excellent technical and artistic progress before being admitted into upper division studies. A junior recital is recommended, but not required. A senior recital of approximately 45-60 minutes of music is required, along with scholarly program notes. A preview of the senior recital (or junior recital) is presented to a faculty jury panel one month in advance of the recital date to ensure it is ready to be performed at the highest possible level. Performance majors are required to be in a minimum of one ensemble per semester, but students are usually in at least two, if not more. Performance majors enrolled in a chamber music ensemble are expected to perform on at least one student recital per semester. Through these solo and ensemble experiences, students gain knowledge of the literature in their area.

All performance majors are required to take a pedagogy course related to their instrument. Keyboard majors take MUSA 411 Keyboard Pedagogy; Vocal majors take MUSA 410 Vocal Pedagogy. Since this department does not yet have the appropriate number of students and faculty, or the finances to offer pedagogy courses for each instrument, this competency is addressed differently for the wind, brass, string and percussion majors. These students take one of the Pedagogy and Materials courses offered in the music education concentration. The intent of these courses is to prepare music education students to teach brass, woodwind, percussion and string instruments to elementary and secondary students. The faculty found that these courses give performance majors an orientation to and experience with the fundamentals of pedagogy. In addition to the regular class work, performance majors:

- Complete additional, advanced, and more individual pedagogy assignments
- Complete additional teaching assignments in a peer-teaching setting, assessed by the professor
- Act as a teaching assistant to the professor, giving presentations on their applied instrument
- Work closely with their applied teacher when completing assignments

The instructor of the pedagogy course consults with the appropriate applied teacher with regard to advanced pedagogy assignments.

Vocal performance majors take MUSA 337 Diction for Singers. All performance majors must take six credits of foreign language.

The means for documenting the progress of all majors includes evaluation by rubric of juried live performances. Specific issues identified as a result of these performances are addressed in subsequent lessons and performances. Each studio teacher is responsible for developing with the student a strategy of self-evaluation and a plan of action. Technical exercises, etudes and solo repertoire are assigned, aimed at developing the student's performance ability in areas of weakness identified by the rubric. These rubrics are found on the department website under the heading "Jury Forms and Rubrics". (also found in MDP II.B) <http://www.mesastate.edu/music/StudentResources.html>

These strategies have been very effective in tracking the short-term progress of students as well as directing their long-term development. Individual studio teachers are responsible for setting goals with each student in order to reach the expected level of performance expertise.

The sophomore review process has been made more rigorous and the faculty has seen a marked improvement in the overall level of performance. Procedures for wind, brass and percussion scale examinations have recently been altered, eliminating a probationary passing grade. This has raised the expectations of the students related to their preparation, and has resulted in a measurable improvement in the number of students passing the scale-technique exam.

The primary strength of the performance concentration is the level of performance and teaching ability of the faculty. This aspect, coupled with the many guest artists who perform and present master classes on our campus, brings a wealth of examples and opportunities for modeling for the performance majors. The Sophomore Review process and scale examinations, as well as the consistency with which they are administered, also contribute to the strength of the program. The department is working to expand the instrumental chamber music program for our performance majors. The department has secured a patron who specifically donates \$2,000 each year to take chamber music to small schools (specifically elementary schools) in geographically isolated regions of western Colorado. The faculty took this opportunity to create a mini chamber music competition among the students. The recital each semester that features the student chamber ensembles serves as the competition. The winners of the competition go on a 1-2 day tour in late spring, fulfilling the patron's vision. These performances also serve as excellent opportunities for our students to learn the skills of taking an entrepreneurial and educational approach to their art, i.e., taking music to the public rather than waiting for them to come to you.

4. *Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3 are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B. of Format A.*

Results of the Performance concentration are measured in the following ways:

- Individual solo performances measured by rubric
  - Expectations met in juries regarding regular progress in areas identified as needing attention
  - Maturation of musical style and ease of expression
  - Development of technical ability and ease of execution
  - Successful preparation and performance of a sophomore review
  - Successful preparation and presentation of Senior Recital with appropriately researched and prepared program notes
- Large ensemble performance and chamber music ensemble performance measured by the instructor according to the course requirements and expectations
  - Increasing ability to identify stylistic elements required of each piece
  - Developing flexibility to adapt to other ensemble members quickly relative to pitch, dynamics, style, etc.
- Demonstrating a thorough understanding of pedagogy
  - Successful completion of the appropriate Pedagogy and Materials course
  - Discussion and analysis of assignments made in studio lessons
  - Demonstrating an interest and/or ability in assisting colleagues in the development of their performing ability (leadership within an ensemble section)

Overall evaluation is based upon both objective and subjective components. The objective components (rubric, grading, pass/fail of Sophomore Review and Senior Recital) are easy to document. The subjective components of evaluation are not as easy to document. The judgment of individual faculty members, working individually as well as working together, comprise an important facet to our evaluation of each student. The result for our department, based upon the wisdom and experience of our faculty, is that students receive effective and honest guidance in their search for performance excellence.

The success of our graduates points to the overall strength of the performance concentration. Although the number of graduates in performance is generally smaller than our education concentration, our performance majors succeed at finding a niche in the music world, whether it is teaching privately, going on to graduate school, or performing. In addition, since every performance major presents an extended senior recital that is recorded and graded by a faculty jury panel using rubrics, these serve as another means of evaluating the success of the program. The trend for students to earn letter grades of “A” in this course, with occasional “B’s,” demonstrates strength in the overall ability of performance majors to independently prepare a solo performance at a high level. A list of our graduates and what they are doing is found in the Appendix.

The ability for performance majors to teach is critical since many will go on to open their own private teaching studios; therefore, the grades in our pedagogy courses provide another assessment of student ability in the performance concentration. Expectations for student achievement in this area are clearly outlined in the course syllabi for all our pedagogy courses.

Further evidence of success is that we are not as often competing for students with peer institutions, but with much larger institutions with more established programs. Student progress over time indicates success based upon the rubric evaluation of performance during the course of their degree study. Further evidence is the acceptance of our performance major graduates into well-respected graduate programs in music performance. Communication with these students indicates they feel well prepared for this experience.

All of our students take the major field test in music as well as a departmental exit exam. This is valuable feedback for the faculty to assess how our music graduates compare nationally. Currently, the faculty use this information only as a means for informal assessment feedback. We do not require a specific score on the exit exam or major field test as a graduation requirement, although all students must take these two exams to graduate. In addition, the Music Department participates in the institution’s Program and General Education Assessment program. Results from these exercises are found in MDP II.B. Means for using these evaluations as the basis for program improvement are found in Section III.B.

6. *An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.*

The Music Department has developed an ongoing strategy for assessing the direction of the program and regularly adapts to the evolving needs of each program. The structure of regular interaction among the members of the faculty, (faculty meetings, sub-committees, special

projects) provide opportunities for the type of collaboration and communication that will benefit our students in many ways. This collaboration and expression of common interest is a tremendous strength.

One particular area in need of improvement is the pay structure for adjunct instruction, which is considerably lower than the market rates for private instruction in the area. With the growth of the program this may well be an issue that becomes more important with each new academic year. In addition, one of the selling points of our recruiting plan is to emphasize that all of our classes are currently being taught by professors. As the program grows, this very important aspect related to the quality of our degrees can only be claimed if the credentials and qualifications of our adjunct faculty are on par with our full-time faculty (terminal degree in the chosen area of specialization). It is quite easy to see this as an expectation of any prospective student (and their parents) recruited today.

In recent semesters the Voice area has been approaching 100 students requesting private vocal lessons. This continued growth has necessitated the hiring of another, full time vocal instructor. The search for this position is underway and a new full time instructor of voice will be on faculty by the fall of 2011. The instrumental area continues to see gradual and steady growth in number of majors. This shows the commitment that the instrumental faculty has to increase not just the amount of students but the quality of the program. Presently there is only one full-time instructor in the string area. However an effort is being made by the music faculty to recruit more students to justify to the administration the need for another full-time lower string position.

The performance concentration contributes to the department's aspirations for excellence by attracting and nurturing those students interested in pursuing a performance-related career. The level of student performance ability continues to increase on average as evidenced by senior recitals, sophomore reviews, juries, recital hour performances, and ensemble performances.

As noted above in item 5, one strength of our performance concentration is the success of our graduates. The expectations for performance majors is rigorous, and those students who do complete the program tend to succeed in making a career in one or more areas of music related to performance. The faculty are realistic and honest with students about the challenges related to a music performance career and often advise students to consider other concentrations, particularly if we have reservations about a student's performance abilities. We have become consistent in only admitting those students with the strongest performing abilities to the concentration in recent years, as well becoming more stringent in sophomore review expectations of our performance majors; however, this is an area for continued improvement and agreement amongst faculty as we continue to increase our recruiting efforts.

As faculty continue to emphasize recruitment of students on the Front Range, we will have the opportunity to attract more students with strong performance abilities who would like to go away for college and are looking for a mid-sized institution. At the same time, as we attract more students from our immediate area, it improves the perception of local students who also perform at a high level and now recognize the aspirations of our program. As a result, it is

our hope that students who stay at home for college will become more vested in the program rather than viewing attendance at Mesa State College as a one-year choice after which they will transfer or as a financial compromise, and the strength of our local and out-of-area students in the past few years seems to suggest this is happening. Furthermore, the growth of our institution as a whole can only serve to help towards this end.

Since the appointment of our current full-time faculty pianist, Dr. Arthur Houle, in the Fall of 2006, the Piano Proficiency sequence has been overhauled and constantly re-evaluated, resulting in a rigorous rubric of clearly outlined skills that must be achieved to pass the proficiency requirement. Previously, only broad goals were stipulated, but with insufficient specifics and somewhat inconsistent yardsticks for determining success. The new system involves highly detailed checklists, which spell out clearly the required skills in technique, transposition, harmonization, sight-reading, creativity, analysis, practice methodology, repertory and accompanying. As of this semester (Spring 2011), the checklist rubric has once again been revised to set an even higher (yet reasonable) standard. The creative approaches (e.g., "blocking" and various schematics) developed in the Class Piano sequence were presented by Dr. Houle at one state conference (Colorado State Music Teachers Association, 2008) and will also be the basis for two national presentations in 2011 (the Music Teachers National Association Annual Conference and the National Conference on Keyboard Pedagogy). Dr. Houle has also been selected 2011 MTNA Foundation Fellow, an award that recognizes outstanding contributions to music teaching.

8. *Plans for addressing weaknesses and improving results.*

The faculty will continue to discuss appropriate student abilities for admittance to the performance concentration, as well as for successful completion of the sophomore review.

Our number one goal for improving the performing ability of our students, both as soloists and in ensembles, is to continue our sustained recruiting efforts to consistently attract and matriculate quality students to our program. As our numbers of highly motivated and talented students increase, so will the overall quality of the performance program.

One area that requires attention in the coming years is the need to hire staff accompanists/coaches. Singers especially rely on pianists and coaches, but it is a challenge to secure talented professionals. At present, the local community barely contains enough experienced pianists to accommodate our departmental needs, so a full time staff accompanist would definitely help.

Another area of need is finding workable solutions for scheduling operatic/opera productions in the Black Box and Theatre, and securing technical theatrical help vital for mounting such large-scale productions. Though the vocal area continually has talented performers, productions have been down scaled or postponed due to the lack of availability of both performing venues and/or the lack of technical support staff required to adequately mount productions.

Regarding the piano area, part of the pedagogy orientation and experience for piano performance majors should involve expertise on digital keyboards. The reason for this is that

most piano majors are either already teaching one-on-one and/or group lessons or will do so upon graduation. The use of digital technology has long been a fact of life in private and academic teaching studios. Due to budget constraints, however, Mesa State College has yet to adequately reflect this reality. Fortunately, students in piano pedagogy and piano ensembles can familiarize themselves with the recently purchased CVP in the piano professor's office. Ideally, however, there should be, at a minimum, one or more accessible instruments in practice rooms. Another addition worthy of exploring in the piano area might be a concentration in Piano Pedagogy. The practical reality is that most piano majors are teaching privately and will go on to do exactly that on a more professional level upon graduation. Yes, some will go on to graduate school and a few might even be higher education professors or serious concert artists. But, like it or not, that is a diminishing pool everywhere.

### **1. Bachelor of Arts in Music with a concentration in Music Education K-12**

The statement of purpose for this degree is found on the program sheet, which is in MDP II.A.

2. *A **curricular table** in the NASM format is found MDP II.*
3. *An **assessment of compliance with NASM Standards** applicable to the program. Refer to the NASM Handbook sections and applicable appendices.*
  - a. *This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.*
  - b. *Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.*

This degree comes under the newly adopted changes (November 2010) to the NASM Handbook, IX.L.3.c.4: Music: All Levels, All Specializations.

## **Music Competencies**

### **Conducting and Musical Leadership**

Music education students receive conducting training in the required Beginning and Advanced conducting classes. Beginning Conducting (MUSA 250) includes all students and emphasis is placed on baton techniques such as conducting patterns, fermatas, dynamics, cues, etc. Beginning gestural vocabulary and score reading are also introduced. Students conduct ensembles of their classmates and participate in peer feedback as well as ongoing feedback from the instructor. In addition to conducting gestures, students also develop non-verbal leadership skills.

Students take Advanced Conducting in their area, which is either instrumental or choral. Emphasis in these courses is placed on more advanced meters, score study and analysis, interpretive conducting, ensemble rehearsal techniques and advanced gestural vocabulary. During these classes, students conduct ensembles of their classmates and are

afforded the opportunity to conduct college ensembles both during rehearsals and performances, giving them invaluable leadership experience. Further, students conduct ensembles during their student teaching internship. During these conducting experiences, feedback is given not only by professors teaching the conducting classes, but also by mentor teachers in the field. As part of the course, students in the Instrumental Advanced Conducting course are required to conduct the MSC Wind Symphony on the fall concert, giving them advanced conducting and leadership experience. During rehearsals, students from the ensemble give the student-conductors feedback regarding what they would like to see such as more eye contact, more confidence, better cues, more demonstrative facial gestures, etc.

### **Arranging**

Students gain arranging experience in the orchestration class focusing on two major areas: Instrumentation (learning the instruments) and Orchestration, (arranging for orchestra), which the same techniques can be applied to band. Further, students are also required to arrange for instruments and voices as part of assignments given in our Music Technology courses. Additionally, all music education students learn vocal ranges of elementary and secondary age youth and basic principles of choral scoring in MUSA 440 Teaching K-12 Vocal Music.

### **Functional Performance**

All music education students must pass the piano proficiency, which is found on page 46 of the Music Student Handbook. They can pass this by either taking the proficiency, or passing Class Piano I-IV with a C or better. All music education students must take pedagogy and materials classes in strings, woodwinds, brass and percussion, giving them functional knowledge on these instruments. Instrumental majors must take class voice. Vocal majors follow their curriculum in applied lessons and sing in choral ensembles.

### **Analysis/History/Literature**

Students must successfully pass two Music History and Literature courses covering the periods of music from the Ancient through 20th Century periods. Music Theory I-III give students a foundation of formal analysis from simple phrasal analysis to compound ternary forms. Music theory IV includes study of various compositional approaches and techniques of the 20th Century, correlated with the study of musical form. Score study in advanced conducting also places great emphasis on the form and structure of music, from the simplest phrase to the architecture of an entire composition. Students must also take courses in Symphonic, Keyboard or Choral Literature. This knowledge is applied to curriculum development and lesson/rehearsal planning in four major methods courses: MUSA 340 – Teaching Elementary and General Music; MUSA 440 – Teaching Vocal Music K-12; MUSA 441 – Teaching Instrumental Music K-12; MUSA 442A,B – Teaching Special Ensembles: Choir/Instrumental.

## Specialization Competencies

### **(4) Music: All Levels, All Specializations**

*(a) Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization*

Instrumental music education majors must take Class Voice. All music education majors gain pedagogical skill to effectively teach voice in MUSA 440 (Teaching Vocal Music K-12). Teaching singing in the elementary school is also incorporated in the Teaching Elementary and General Music course. All music education majors must successfully complete courses in strings, brass, woodwinds and percussion pedagogy and materials. Our music education lab, which meets each Monday at 3:00, focuses on how to teach beginning students. Students participate regularly in a beginning ensemble setting in band, orchestra, and choir where they are performing on instruments that are not their main specialty.

*(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education*

Between the twelve courses all students must take, these competencies are acquired. MUSA 240 Introduction to Music Education focuses on current trends in music education, including recently revised state music standards and philosophical and historical foundations of music education. Over the course of their sophomore and junior years, music education majors acquire methods for teaching and modeling beginning instruction for woodwinds, brass, strings, and percussion. MUSA 340 provides students with teaching methods and curriculum for teaching general music. Students enrolled in MUSA 440 and 441 gain specific methodologies for teaching instrumental and vocal music, including extensive rehearsal techniques and classroom management techniques. MUSA 442 expands upon the core knowledge of MUSA 440 and 441 by focusing on current trends in teaching special ensembles such as marching band, jazz ensemble, and jazz and show choir.

As music education majors successfully complete all required courses in the curriculum, they study and learn a broad spectrum of music teaching content, methodologies, philosophies, approaches, materials, technologies and curricular applications for comprehensive music instruction in K-12.

*(c) Experiences in solo vocal or instrumental performance*

All music education students must complete at least seven semesters of successful applied study and pass a jury at the end of each semester. Further, students are expected to perform for student recital hour at least once each semester and give a solo senior recital. Vocal/choral students generally perform in at least two choral ensembles each semester, and many choose to perform in musical theatre/opera scenes each year. Brass, woodwind and percussion students study privately with a faculty member and must successfully pass a scale-technique exam at mid-term, and a jury at the end of the each semester. String students fulfill scale requirements during lessons each week. Students must also perform at least once a

semester during student recital hour. Instrumental students must perform in at least one large ensemble, and most choose to perform additionally in one or more smaller ensembles such as string ensemble, jazz ensemble, and various chamber groups. All music education students graduate with a plethora of performance experience.

*(d) Experience in small and large ensemble*

All music education majors are required to be in seven semesters of a large ensemble. Requiring more ensemble credit is not possible due to the credit hour cap mandated by the Colorado Commission on Higher Education. Further, a linear tuition structure (paying for every credit taken) discourages students from registering for ensembles not needed on their transcript. However, students regularly and consistently participate in smaller ensembles such as jazz ensemble, instrumental chamber ensembles, chamber choir and opera scenes. With only 40 music education majors, they all, at some point or another during their degree, perform in a small ensemble.

*(e) The ability to lead performance-based instruction in a variety of settings*

Through the pedagogy and materials courses in wind, brass, percussion and string instruments and class voice, students are equipped with the knowledge and performance ability to teach beginning students effectively in groups or individually. All students are expected to teach their peers one-on-one as well as a group setting in many of the required courses. This is exemplified in the Pedagogy and Materials class and involves their work with individuals as well as the requirement to teach a lesson to a non-playing student on each of the instruments they are assigned in the class. Students are also expected to apply these skills during their field experiences and during their student teaching internship. Further, all music education majors must take MUSA 441, Teaching Instrumental Music K-12, and MUSA 440, Teaching Vocal Music K-12, where teaching in small and large groups is an integral focus.

Vocal/choral students are expected to establish sufficient keyboard skills to accompany soloists or groups at the keyboard and to transpose at sight. This is part of the piano proficiency and a focus in MUSA 440 Teaching Vocal Music K-12.

*(f) laboratory experience in teaching beginning students in a variety of specializations.*

As part of the pedagogy and materials courses in strings, woodwinds, brass and percussion, combined with experience in MUSA 441, Teaching Instrumental Music K-12, (required of all music education majors) students are given much experience in teaching beginning instrumental students individually, in small groups and larger classes. Further, students are required to have 200 hours of field experience before student teaching, nearly half of which is in instrumental music.

In MUSA 233, all students are required to demonstrate a private lesson on one of the woodwind instruments. All music education majors gain experience teaching beginning vocal techniques in both Teaching Elementary and General Music (MUSA 340) and Teaching

Vocal Music K-12 (MUSA 440). Students also gain experience during their field experience working with elementary and secondary students individually and in small group settings.

During Music Ed Lab students participate regularly in a beginning ensemble setting in band, orchestra, percussion ensemble, and choir where they are performing on instruments that are not their main specialty. In addition to performing on secondary instruments, all of these ensembles are conducted by upper division music education students. These student conductors must plan for repertoire, prepare suitable lesson plans, and execute rehearsal skills while demonstrating classroom management to prepare the ensemble for a performance during recital hour.

### **Teaching Competencies**

Students enrolled in the music education program at Mesa State College take courses that enable them to understand the total contemporary education program. Students begin this process their sophomore year when they take MUSA 240 Intro to Music Education. During this class students explore the history of music education in the United States and how this compares to what is happening in schools today. Students also explore philosophies of music education that help them understand and develop their own philosophy, which must be articulated in a final paper. This philosophy also must include why music and the arts are a vital component in every child's education. Students progress to EDUC 211 Introduction of Teaching, where they begin to learn and understand the total P-12 education program. Based on their philosophy, music students can articulate why music instruction must be integrated into the total process of education.

Students must take PSYC 233 Human Growth and Development, which examines developmental principles, ages and stages of the life span, and adjustment techniques. This class provides a foundation that can be related to the development and growth issues in music. The content of the course EDUC 343 Teaching to Diversity has been absorbed into the following music education courses: MUSA 240, 340 and 441. Topics covered in these three courses are outlined in a document found in MDP II.C. The focus is to learn about the differences in student development and approaches to learning as well as ethnic, linguistic, gender, economic, intellectual, and community diversity. Students also take EDUC 342 Pedagogical and Assessment Knowledge for Teachers, where students learn to develop informal and formal assessments, develop planning strategies, and develop educational programs to meet assessed needs.

Effective classroom and rehearsal management is taught in:

MUSA 340	Teaching Elementary and General Music
MUSA 440	Teaching Vocal Music K-12
MUSA 441	Teaching Instrumental Music K-12

In addition, students observe effective classroom and rehearsal management as part of their 200 field experience hours. Students apply this knowledge during their 600 hours of student teaching internship.

The following classes, as well as 800 hours of field experience/student teaching internship gives our students the knowledge of current methods, materials, and repertoires available in all fields and levels of music education, and the understanding of evaluative techniques and the application thereof in assessing the musical progress and the objectives and procedures of the curriculum:

MUSA 232	String Pedagogy and Materials
MUSA 233	Woodwind Pedagogy and Materials
MUSA 234	Brass Pedagogy and Materials
MUSA 235	Percussion Pedagogy and Materials
MUSA 340	Teaching Elementary and General Music
MUSA 440	Teaching Vocal Music K-12
MUSA 441	Teaching Instrumental Music K-12
MUSA 442A,B	Teaching Special Ensembles Marching Band & Jazz Band Show Choir and Jazz Choir
MUSA 451A,B	Advanced Conducting
EDUC 211	Introduction to Teaching
EDUC 342	Pedagogical and Assessment Knowledge for Teachers
EDUC 499	Student Teaching Internship

### **Professional Procedures**

The following documents, found in the Management Documents Portfolio, make clear the requirements for this concentration:

Mesa State Catalog, specifically pages 84-85  
 Music Student Handbook  
     Page 10 – Degree goals and objectives  
     Page 11 – Retention policies  
     Page 13 – Graduation requirements  
     Page 15/16 – Teacher Education requirements  
     Page 21 – Sophomore Review  
 Program Sheet

5. *Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B. of Format A.*

The success of our music education graduates is a strong indicator of the effectiveness of the music education concentration at Mesa State College. Our high rate of job placement immediately following graduation, as well as the success our graduates have with the programs they are developing in the field, indicate the value of our music education curriculum. (See Appendix I for a list of our graduates and what they are doing). Furthermore, competitive success in large ensemble contest does have its place and our graduates have

demonstrated significant success. This falls into the category of objective, measurable evaluation. On a more subjective level is evidence of the growing respect within the music education community for the teaching abilities of our graduates on a day-to-day basis. We believe this is an important factor in the high rate of placement for our graduates. It indicates a high degree of confidence in the preparation our students receive.

Another means of evaluating our music education concentration are PLACE tests. Music education students must pass the PLACE test before student teaching. Of the last 24 music education students from Mesa State who took the test, only 3 failed on their first attempt. Each of those 3 then passed the PLACE test on their second attempt.

Student teaching provides the most comprehensive experience for our students to demonstrate proficiency and excellence in all areas of their preparation. From classroom management and lesson plan development to teaching methodologies and assessment, our student teachers have demonstrated excellence. In addition to being assessed and supervised by two college supervisors, their mentor teachers also provide daily feedback and a formal evaluation at the completion of student teaching. Student teachers are also required to prepare an extensive portfolio demonstrating their proficiency in executing the eight Colorado Performance-Based Standards. They prepare approximately thirty artifacts that demonstrate their ability to include all of the standards in their music classroom. This portfolio is evaluated by their college supervisor and then by the teacher education department and is a state requirement for licensure. Student teachers are required to pass their student teaching internship with a grade of “B” or higher in order to be eligible for licensure. If a student receives a “C” in student teaching they must appeal to repeat their student teaching internship. The college supervisor determines the grade assignment for student teachers based upon observations, portfolio, and recommendations from the mentor teachers.

6. *An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.*

Strengths of our program include the thorough preparation students receive in the Pedagogy and Materials sequence of courses. The early field experience component of the program is closely monitored and has resulted in our students gaining valuable insight from master teachers in the surrounding area. Students in the advanced conducting class are given the opportunity to conduct the Wind Symphony. All students participate in the administration of music festivals and serve in primary roles, running the festival. Our very successful Middle School Music Camp, held every June, includes all of the music disciplines (wind and percussion, strings, voice) and utilizes our music education students as counselors and often as teachers and lower level administrators. The students are assigned to assist the master teachers on each instrument as well as the conductors of each large ensemble.

The music education curriculum is strong in its comprehensive nature to prepare music education students for certification in instrumental, vocal, and general music for grades K-12. This all-encompassing degree makes our graduates competitive in the job market for all music education openings K-12.

Our close coordination with the teacher education department is a strength of the music education program. The K-12 coordinator for the teacher education department visits our music education lab at least once each year to discuss admission requirements, portfolio preparation, and pre-requisites for student teaching. They also observe our student teachers regularly to provide feedback and encouragement. The music education coordinator meets regularly with the teacher education department head and K-12 coordinator to discuss specific student needs as well as to plan improvements for the future. We have recently made improvements in orientation meetings for mentor teachers as well as discussed ways to improve the portfolio requirement for student teachers.

All of the music education majors at Mesa State College are required to be members of MENC and participate weekly in chapter meetings for the CCMENC (Colorado Collegiate Music Educators National Conference). This unified participation of all music education majors is unique to our department and a significant strength of our program. We are able to advise students of program requirements, provide professional development training through regular guest speakers for chapter meetings, and instill in students a lifelong habit of participation in their professional organization. Each January we take the majority of the music education majors to the state music education conference in Colorado Springs. Our students not only get leadership opportunities with in our chapter through serving as President, Vice President, Treasurer, and Secretary but also have the opportunity to run and serve as state president and president elect for CMENC.

Areas for improvement include adding additional semesters of methods courses, including double reeds, lower strings and dividing the brass course into low and high. These additional courses would strengthen the instrumental student's abilities to teach and model on those instruments. However, our state credit requirements and scheduling concerns are the limiting factors in adding these additional courses.

8. *Plans for addressing weaknesses and improving results.*

Our ambitious departmental recruiting goals and strategies have already enabled us to improve the quality of our program. The number of music education majors has been increasing over the last several years. By attracting more students to the music education concentration we would be able to add an additional wind and string ensemble for non-majors and music minors. These additional ensembles would be a wonderful training ground for music majors to perform on secondary instruments, and for music education students to gain more experience in conducting and rehearsal techniques. The recruiting success would also lead to the department graduating more than ten music education students each year, enabling the department to pursue a new professional degree, a Bachelor of Music Education. This would allow us to revise our curriculum to include more methods courses. This is a high priority in the music department.

**Applications for:**

**Plan Approval (*first-time and renewal applications*)**

**1. Bachelor of Arts in Music with a concentration in Elective Studies in Business**

The statement of purpose for this degree is found on the program sheet, which is in the MDP II.A.

2. *A **curricular table** in the NASM format is found in MDP II.*
3. *An **assessment of compliance with NASM Standards** applicable to the program. Refer to the NASM Handbook sections and applicable appendices.*

**Also address the following items:**

9. *Indicate the means for assuring that requisite student competencies and levels of achievement will be developed.*

Students demonstrate achievement of competencies in the core music curriculum in the same way as students from all other music concentrations (entrance audition, passing a sophomore review, passing the piano proficiency, presenting a senior recital, and performing in ensembles). Competency in selected aspects of the business field is assured when students pass the required business, economics, accounting, management, and marketing courses. Students demonstrate competency in music-industry related courses by passing the following with a “C” or higher: MUSA 363 Music Industry and Marketing (which includes the development of a portfolio as a requirement for each student), MUSA 311 Advanced Music Technology (which includes a final multi-track audio editing project), and MUSA 499 Internship (which is in a music-industry related sector(s) of the student’s choice in consultation with Dr. Sean Flanigan). Performance rubrics are currently used for evaluation of musical performance and recitals as well as assessing progress for the Sophomore Review.

The MUSA 499 Internship course is directly modeled after the very successful internship program in our Business Department. Dr. Flanigan has consulted with the representative of that department to insure that our program has the same rigorous evaluation criteria built into the course. The results of projects assigned in the Music Technology course clearly will demonstrate each student’s competency and ability to synthesize the musical, technical and creative learning that has taken place.

10. *Identify each member of the current music faculty, full-time and part-time, concerned with the new program. If faculty have not been recruited, specify the number of new positions with qualifications and ranks for each.*

The faculty member, who will oversee and coordinate this program (Dr. Sean Flanigan), as well as teach our new Music Industry and Marketing course, has extensive experience in the music industry. He has owned his own private teaching studio for thirty years, was a music contractor in Chicago, was a member of America Federation of Musicians (Chicago local chapter), has been the job announcements coordinator for the International Trombone Association, and a free-lance musician in Chicago; Dallas – Ft. Worth; Toledo, OH; Des Moines, IA; and Syracuse, NY. He served as music director for professional music theater organizations in Des Moines, IA and is the Coordinator of the Barry Tuckwell Institute at Mesa State College. Dr. Flanigan has a strong interest in this new program and is excited about mentoring and advising students as they pursue this concentration. Further, we plan to bring in many guest speakers (both live and through Skype) from this region and beyond who have extensive experience in the music industry.

A course added to enrich this concentration is Advanced Music Technology. The professor of this course is Dr. Adam Ballif. He has operated a recording business at Brigham Young University and Arizona State University from 1999-2004 in which he recorded student recitals and competition recordings. He also recorded and edited faculty performances as needed. Services included on-site recording setup, editing performances with splicing, normalization, noise reduction, and preparation for CD burning. At the University of Evansville, Dr. Ballif oversaw the recording of all Music Department performances. He has used Adobe Audition (formerly Cool Edit Pro), as well as Pro Tools LE for recording and mastering. Other recording and effects software he is familiar with include: Audacity, Sonar, Sound Soap, Peak, Reason, Sound Forge, Cubase, Digital Performer, and Logic. He has completed coursework towards Pro Tools certification and will complete further certification coursework this summer.

- 11. Describe the present and projected fiscal resources relevant to the new curriculum. For example, specify a budgetary commitment that states sources of revenue as well as expenditures for all aspects of the program, including personnel, financial aid for students, physical plant, library, and equipment.*

The fiscal resources needed for this new concentration are already in place since students seeking an Elective Studies in Business concentration will be in courses, ensembles and applied lessons currently available. This holds true for our facilities as well, as no new space or special equipment is needed at this time. The new course, Music Industry and Marketing, is taught by a full time faculty member every other year. There are funds in the part-time budget to cover his load when he teaches the course. The same holds true for the newly added Advanced Music Technology course.

- 12. Describe available and/or projected facilities relevant to the new curriculum.*

While a room dedicated to sound recording would be an excellent resource for our program, the facilities that we have will suffice for the fundamentals of sound recording and sound reinforcement techniques that will be taught. Included in MDP I.F is an inventory of sound recording/reinforcement equipment the Music Department currently owns and that will be used by students in this new concentration. Facilities that have been used for recording include Robinson Theatre (our concert hall shared with the Theatre Department), the Recital Hall, the Boelter-Combs Instrumental Rehearsal Hall and the Choral Rehearsal Hall. The Recital Hall includes a dedicated off-stage area for recording, editing, and CD production. It is the intent that the students from Elective Studies in Business concentration are responsible for recording all concerts, providing sound reinforcement for the ensembles that need this and running recording sessions for both faculty and student ensembles. Dr. Ballif has brought this goal to fruition with a highly organized schedule and set of expectations for students in this concentration.

- 13. Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.*

The library holdings and learning resources are in place for the music portion of this concentration as per our accreditation from 2005. New reference books have been added to the library holdings including several on music business and music business law. Other titles

have been requested and will be added as funding permits. Included in MDP I.G is a complete list of library holdings.

*14. Submit a detailed rationale for the new curriculum including the following points:*

*a. Reasons for adding this program;*

The primary reason for adding this program is declared in the statement of purpose beginning on the program sheet found in MDP II.A. Additionally, the Music Department must continue recruiting and retaining majors and this degree is attracting much interest in our area. Further, our business department has an excellent reputation in the state and collaborating with them will help both units.

*b. Unique aspects of this program as distinguished from other degrees or options presently offered;*

This program is unique in that it is the only one of our program that is focused on the music business/industry side of the music profession. Specifically, this degree will focus on topics in the music field such as legal issues, copyright, contracts, basics of sound recording and reinforcement, marketing and promotion, and public relations as well as topics in the business field, such as economics, accounting, management, marketing, and business law.

*c. Number of students expected to be served; and*

Currently, there are 11 students enrolled in this concentration and the goal is to have over 20 students in the next three years. There has been much interest expressed in this program by students who do not wish to teach or perform, but who wish to keep music as an important part of their career goals. Students have also expressed interest in majoring in business and pursuing a music minor while taking the Music Industry and Marketing and the Advanced Technology courses to supplement their knowledge. While this does not increase the number of majors in the music degree, it certainly increases the number of students in the Music Department, especially regarding Music Department service of non-majors.

*d. Expectations for placement of graduates.*

We expect to place graduates with retail music stores, music management & marketing firms, music festivals, musical arts organizations, non-profit arts organizations, symphonies, music software/hardware companies, music theaters and clubs, the recording industry, recording studios, artist management/concert promotion companies, and instrument manufacturers, as well as provide them with tools for self-employment.

*15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).*

This program will not replace any existing program and has not had a negative effect on the budget. The two additional courses added for this concentration have been absorbed

into faculty loads. The budget for the music department is healthy enough to absorb the minimal effects. This new concentration has had a positive impact on the department with regard to applied lesson fees and course fees, which are directly controlled by the music department.

**Applications for:**

**Final Approval for Listing after Plan Approval (*renewal applications only*)**

- 1. Bachelor of Arts in Music with a concentration in Liberal Arts**
- 2. A curricular table in the NASM format is found in MDP II.*
- 3. An assessment of compliance with NASM Standards applicable to the program. Refer to the NASM Handbook sections on two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.*

**Standards for the Liberal Arts Degree with a Major in Music**

**General Education**

Information regarding how Mesa State meets the general studies competencies can be found beginning on page 43 of the college catalog pertaining to a philosophy and goals of a baccalaureate degree, an overview of the general education curriculum, and a list of courses offered to meet these goals.

**Musicianship**

The Music Department offers a thorough and intensive curriculum of basic, conceptual and technical music classes required by all music majors including:

- 1. The ability to hear, identify, and work conceptually with the elements of music-rhythm, melody, harmony, and structure:*

MUSA 116 & 117: Ear Training & Sight singing I & II

MUSA 114, 115, 214, 215: Theory I-IV

MUSA 131, 231: Class Piano I-IV (as deficiency courses, or pass the piano proficiency)

MUSA 111 Music Technology

MUSA 250: Beginning Conducting

- 2. an understanding of and the ability to read and realize musical notation*

Students develop the ability to sight read in:

All Applied Lessons (MUSL)

All Music Ensembles (MUSP)

MUSA 250 & 350: Beginning and Advanced Conducting

MUSA 116 & 117: Ear training and Sight Singing I & II

3. *An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces*

MUSA 114, 115, 214, 215: Theory I-IV

MUSA 220: Music Appreciation

MUSA 350: Advanced Conducting

MUSA 326, 327: Music History I & II

MUSA 410: The Music of World Cultures

A choice from Symphonic, Vocal or Keyboard Literature MUSA 303, 318, 302/304

4. *An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources*

MUSA 220: Music Appreciation

MUSA 326, 327: Music History and Literature I & II

MUSA 410: The Music of World Cultures

MUSA 303, 318, 302 & 304: Symphonic Literature, Vocal Literature or Keyboard Literature

5. *The ability to develop and defend musical judgments*

All Music Ensembles (MUSP)

All Applied Lessons (MUSL)

Senior Recital

Juries

Master Classes

Accompanying Techniques for Keyboard majors

Advanced Conducting

Methods courses for Music Education students

Mesa State College offers excellent instruction in all applied teaching, and requires all music majors and minors to study privately to fulfill degree requirements. All students in the liberal arts concentration must take a minimum of eight credits of applied lessons.

Students are also required to attend a minimum of eight concerts each semester from an approved list determined by the faculty. The concerts on this list are selected from those performed by faculty, ensembles, guest artists, professional community groups, or other regional concerts.

### **Performance and Music Electives**

1. *Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.*

Performance, both individual and in ensembles, is a vital part of the Music Department at Mesa State College. All students are required to take ensembles appropriate to their

majors, with a minimum of eight credits. By graduation, students generally exceed this minimum.

Vocal students may participate in Chamber Choir, Concert Choir, Women's Choir, Opera Workshop or Scenes/Performance. All vocalists are eligible to audition for Chamber Choir (a select ensemble). Vocalists may also audition for musicals produced by the Theater program.

Instrumentalists may participate in Wind Symphony, Chamber Winds, Symphony Orchestra, Chamber Orchestra, Jazz Ensemble, Combo, Percussion Ensemble, Brass Quintet, Woodwind Quintet, String Quartet, Piano Trio, Saxophone Quartet and various other instrumental ensembles that are offered. Advanced string players are eligible to audition for a position in the Grand Junction Symphony Orchestra as well. Instrumentalists may also perform in the pit orchestras of opera and musical theater productions.

All liberal arts students are required to perform each semester in Recital Hour – a weekly gathering of all music majors and minors, wherein students and faculty perform for each other. These students are also required to perform a 30-minute Senior Recital as a capstone course.

2. *An understanding of procedures for realizing a variety of musical styles*

Students gain an understanding of procedures for realizing a variety of musical styles in:

MUSA 317:	Orchestration
MUSA 111, & 112:	Music Technology I & II
MUSA 250 & 350:	Beginning and Advanced Conducting
MUSA 215:	Theory IV
MUSA 303:	Symphonic Literature
MUSA 302/4:	Keyboard Literature I & II
MUSA 319:	Choral Literature
MUSA 426:	The Music of World Cultures
All lessons and performance ensembles	

3. *Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.*

Students acquire the knowledge and skills beyond the required foundational music courses in advanced courses such as history, literature, world music and a variety of upper division music electives from which they choose. These courses are indicated on the program sheet found on the department website under Student Resources.

5. *Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement*

*discussed in items 3 are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B. of Format A.*

The relatively new Liberal Arts concentration in Music is a broad and flexible music curricula. As only three students who have completed this new program thus far, we do not yet have a large body of data to accomplish detailed evaluation of this degree. However, it is an important curricula, providing a broad-based option for those students who seek music as their primary undergraduate focus, but who do not specifically desire to be performance majors or public school music teachers, nor seek a career in music industry.

Careful and extensive faculty effort was given in creating the Liberal Arts concentration in Music as an additional option for our music majors. The components of this degree fall within all category percentages prescribed by NASM for a broad-based liberal arts degree in music.

The required music competencies match the core requirements of all other music degrees. This entails Music Theory, Ear Training and Sight Reading, basic piano and conducting proficiencies, and Music History and Literature. Applied lessons leading to a performance capstone Sr. Recital, and broad participation in ensembles are also standard elements of this music degree.

The processes involved for evaluating how students are meeting the required competencies in all music components are successfully met in the department-wide evaluation procedures steps for all music majors. These include first successfully passing all music courses with a C grade or higher, whether academic (MUSA), applied lessons (MUSL), and ensemble completion (MUSP). The other departmental evaluation procedures all music majors must meet include the entrance exam, applied lesson juries at the end of each semester, completing Piano Proficiency, Sophomore Review, Senior Recital, and Exit exams. The faculty are satisfied these are sufficient to evaluate music competencies for the degree.

6. *An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.*

The program's strengths include the ability of students to tailor coursework to meet their educational and/or occupational goals, the academic rigor of the program, and the potential for interdisciplinary work. The main area for improvement is the same as for all our concentrations: attracting highly motivated students and student retention. If we succeed at the former, it will likely help the latter.

A primary challenge with this concentration is to make sure the students satisfactorily meet all other expectations and requirements of Liberal Arts in Music degree, advising students to plan ahead for potential prerequisites in order to achieve the 6-12 upper division courses outside of music. The broad degree studies in other arts and in a discipline of the student's choice outside of music do not by their nature have specific competencies which music faculty can measure. But, as faculty advisors, we help students in this degree with scheduling and encouragement towards completing all courses for the degree outside of music with an institutionally acceptable passing grade before certifying them for graduation.

Two other issues stand out for improvement from doing this self-study regarding evaluation of the Liberal Arts concentration in Music. First, our students - current and prospective, still don't generally know much about this degree. As a result, relatively few seem to look into it as an option. We need to do much better in marketing this specific degree as an option for music majors in all our marketing and recruiting informational work.

Secondly, not all music faculty appear to be thoroughly conversant with the details and benefits of this newer and less familiar degree. Because the majority of our music majors are in music education or performance degrees, these are the areas with the greatest focus and familiarity of the faculty. Specific departmental discussion and training with all faculty regarding the nature and details of this degree will help faculty to be more informed and thus more successful in discussion of its benefits with students.

The biggest opportunity with this concentration is to attract students who have a strong interest in music but do not wish to perform and/or teach professionally or who are interested in interdisciplinary studies. As a result of its high academic standards and its ability to attract music students outside of the performance, education, and industry paradigms, the Liberal Arts concentration allows our program to provide a great education to students with diverse musical interests.

8. *Plans for addressing weaknesses and improving results.*

We need to discuss the breadth of this program, and any limitations we might like to place on it, particularly in regards to the potential for the concentration to accommodate students with a strong interest in composition, conducting, and musicology. Continuing to stress the recruitment of students with strong academic achievement and high motivation will help with the overall quality of the educational experience for all music majors, as well as help to boost our retention rate. We will need to continue in-depth advising for all students in this concentration in order to ensure their success in graduating on their desired timeline.

Finally, though we have only had three students complete the Liberal Arts in Music concentration thus far, enough time has passed to formally complete a review of the degree by the faculty to see how it might be improved or strengthened. This effort will also help increase faculty understanding and department focus on this valuable option for students who seek music studies along with a broader academic experience.

## **Section II.C. Programmatic Areas**

### **Item MGP: Music Studies for the General Public**

#### **Music Studies for the General College Student**

All Mesa State College students are encouraged to participate in music activities regardless of their academic major. Given the proper training and background, non-majors are encouraged to participate in most music ensembles, many music courses, private studio instruction, (depending on faculty availability and student participation in ensembles), opera

scenes and productions, and to investigate music as a minor to complement their studies while at MSC. Indeed, all of the large ensembles at Mesa State involve non-majors.

All students must meet the Fine Arts requirements as part of their General Education requirements. This Fine Arts requirement can be satisfied by taking a variety of classes offered in Fine Arts & Humanities, including ones from Art, Dance, Theatre, and Music. In Music, many students choose MUSA220/Music Appreciation or MUSA266/History of Popular Music, the latter of which covers, in particular, the popular music of the late 19<sup>th</sup> and 20<sup>th</sup> centuries, to the present day. Because of guaranteed transferability of General Education courses, Music Appreciation and the History of Popular Music are the only music courses that all college students may count towards the Fine Arts requirement of the General Studies portion of their degree. Lessons and ensembles may be counted as electives for the general college student, and many students participate in ensembles, both choral, and/or instrumental. Courses available for the general college student are found in the Management Documents Portfolio included at the end of this document.

### **The Training of the Professional Musician**

The role of the Music Department encompasses much more than mere abstract training in the art and theory of music. Practice of this art through live and recorded performance is of the utmost importance and highly emphasized as part of students' education. Music students are trained to be proactive in influencing audience perceptions and standards by seeking as much professional and semi-professional performance experience as possible. The educational aims of the Music Department are to assist students in achieving a clear understanding of the practical aspects of professional musicianship in contemporary society.

Students in the music program have many opportunities for training as professional musicians through performances in a variety of local organizations, many of which are affiliated with the Grand Junction Musical Arts Association (GJMAA). The GJMAA consists of the Grand Junction Symphony, Western Colorado Jazz Orchestra, Western Colorado Chorale and the Centennial Band. Many upperclassmen perform with, and are members of, these organizations. In addition to these performance opportunities, many students perform as sidemen and leaders of professional pop/jazz groups in the area. Music students often perform professionally as instrumentalists, vocalists, and directors in church music settings, or at local senior citizen homes (e.g., retirement and assisted living facilities), etc. The experiences gained by students performing as part of the aforementioned organizations and in the community are invaluable. Audience development, managerial philosophy, funding/budget issues and the professional applications of music technology (recording/sequencing and notation software) are all addressed in courses within the music curriculum. Many students work professionally as private music instructors of voice or instrumental lessons. Students also assist local music educators as assistants for their instrumental or vocal programs. Through these activities and the emphasis in the curriculum on the *practice* of music through performance and teaching, the Music Department strives to create relevant and active musicians who function successfully as professional musicians.

To this end, the music faculty requires all majors except those in the music education concentration to take the MUSA 363 Music Industry and Marketing course. In the music industry of today, success as a performer or leader of an ensemble involves understanding the complex issues of how the industry works and how to negotiate within the constantly evolving structure of the business. Individuals seeking a career in a performance area benefit greatly by gaining insight and skills afforded them in this class. Strongly encouraging students to acquire this knowledge is one additional way the faculty members support their drive for success.

### **Faculty and Administrative Involvement**

The music faculty and administration at Mesa State College have a vested interest in the education of non-music majors. Most full-time faculty members teach academic courses for non-music majors (e.g., MUSA 220 Music Appreciation, MUSA 266 History of Popular Music, and MUSA 113 Fundamentals of Music Theory). Our general education music courses remain popular, as evidenced by our average enrollment of 100 students per semester in Music Appreciation and 200 per semester in the History of Popular Music. Both of these courses (two sections each) are taught by faculty members hired for recently added positions, with a primary responsibility to teach these courses to non-majors.

With the exception of Chamber Choir, all the larger music ensembles (most notably, Wind Symphony, Jazz Ensemble, Symphony Orchestra and Concert Choir) have significant non-major student participation. All music faculty members consistently teach applied lessons to non-major participants in Music Department ensembles.

Ensembles are open to all students on campus if they possess the skills necessary to achieve the high standards set by each faculty member. Each ensemble has its own audition process to determine this. Non-music majors are, with the instructor's permission, allowed to take lower division courses designed for music majors by demonstrating the ability to do the required work, and meeting all pre-requisites. That said, each instructor also insures that non-majors do not slow down the pace of the class.

### **The Local Community**

The faculty at Mesa State are heavily involved in the community music scene. In addition to the involvement of the faculty outlined earlier, many of our adjunct and emeriti faculty are involved with the Community Music Series, jazz festivals and other cultural event. Mesa State has a clear visibility in the community and region as a cultural leader. Faculty ensembles, such as the jazz quartet, woodwind quintet and brass quintet, perform regularly (both on and off campus). In addition, ensembles formed by faculty members consisting of faculty and non-faculty members also perform on and off campus, including the Las Americas Piano Trio (includes our violin professor and cello adjunct instructor). Our piano professor has partnered with the retired violin professor from the University of Wyoming and has begun to perform together off campus. Their goal is to find cellist to join them, forming another piano trio that will perform on campus as well as in the community.

The Music Department serves the local community by providing and promoting great musical training and high quality performances. There are many concerts that are given by the Mesa State College ensembles, as well as a Guest Artist Series that brings musicians of national and international reputation to perform on campus. These artists also offer master classes for our students and the community at large.

At the same time, the Music Department supports the local community by being involved in different areas. Music education students are involved with our local school district by serving as aides to music teachers. This also gives the students an opportunity to gain practical experience that will be valuable in his or her professional career.

An elite group of students are auditioned and are eligible to participate as members of the Grand Junction Symphony Orchestra. This is a semi-professional orchestra, comprised of Mesa State College faculty, high school music teachers, and other professionals/amateurs from the Western Slope area. The students get the experience of playing in a semi-professional symphony orchestra and performing challenging large-scale symphonic works. The Mesa State College Concert Choir also joins the Grand Junction Symphony Orchestra every year to perform important works of the choral repertoire. Students also play for senior citizen residences and participate actively in different local churches, serving as accompanists, music directors, or as part of a church ensemble.

Mesa State College music faculty members participate in a variety of different chamber groups that give educational performances and clinics in different schools in the area. Furthermore, music faculty regularly serve as adjudicators and clinicians for music festivals, competitions, and honor ensembles both regionally, such as Colorado West Music Festival, Western Slope Colorado Bandmasters Association Select Bands, and solo and ensemble festivals locally and in neighboring counties, as well as state wide. This demonstrates the commitment of the music faculty in promoting and supporting music education in the public and private schools. Members of the music faculty often serve as judges of the Solo and Ensemble Contest organized yearly by the local school district. (School District 51)

The Colorado West Music Festival is co-hosted by School District 51 and Mesa State College. This annual festival, which lasts for three days, draws over 5,000 middle school and high school instrumentalists and singers in all types of ensembles, from orchestras and choirs to jazz combos. During the day the student groups perform and are adjudicated by a panel of judges.

The Department of Music and its faculty have a symbiotic relationship with the Western Colorado Chorale, the Grand Junction Symphony and the Centennial Band. Our Director of Choral Activities conducts the Western Colorado Chorale and this ensemble rehearses and performs at Mesa State College. Most of the wind, brass and percussion faculty are members of the Grand Junction Symphony Orchestra, our Director of Strings and Orchestra is the Concertmaster of the GJSO and the conductor of the GJSO teaches the music theory sequence for the department. The Centennial Band, Grand Junction's community band, rehearses at Mesa State College on a regular basis.

In a community such as Grand Junction, the music department in particular and the college in general are deeply intertwined with the community, and have formed a close, synergetic relationship.

## **The Media**

Traditional media coverage for the Mesa State College Unit of Music includes consistent advertising in the local daily newspaper, *The Daily Sentinel*, which reaches a vast audience from around the valley as well as the surrounding areas, including Delta and Montrose. The Performing Arts Communication Coordinator and Box Office Manager sends press releases for each of our events to all of the local television and radio stations as well as to newspapers and magazines. Information on up-coming events is displayed on-campus via posters and a marquee, which faces a main downtown thoroughfare. We also have an on-going relationship with the Colorado Public Radio, whereby they donate 70% of our on-air advertising each year in exchange for advertisements in our music programs. Our events also receive priority attention on the home page of the institution's website.

Supplementing the more traditional avenues, new opportunities for media coverage are presented regularly as the local market grows and changes. They offer affordable advertising rates and distribute to homes throughout the valley as well as all of the local hotels. There is also a weekly newspaper, *The Grand Junction Free Press*, which also offers low rates and has a weekly edition devoted exclusively to the arts. The relationship being developed with this particular newspaper promises many future opportunities for free coverage as well as educational collaborations. Our music events have also been featured during the local news on each of the three local stations.

Last year the music executive served on the institution's Strategic Planning Committee with the publisher of the Daily Sentinel, establishing an important relationship. The music executive also knows the managing editor of the Daily Sentinel and can use this relationship occasionally for important events that need more media attention than a regular event. It also helps that our piano professor teaches piano to his daughter.

One of our alumni, Ronnie Jordan, is an employee with Cumulus Broadcasting radio stations. Ronnie helps promote our events through Cumulus' five local stations and has helped us begin to develop a relationship with the company. For the past several years, Cumulus has aired our annual Holiday Concert, and it has become one of their highest rated programs. Cumulus recently provided us with a beautiful display for our lobby, and discussions have taken place regarding Cumulus' interest in airing more of our performances. This is also a great relationship to steward for future internships for our music industry students. We would be remiss if we failed to mention that Ronnie has established a full-ride string scholarship in honor of his grandfather.

The above information represents a small sampling of our overall marketing plan. As always, we strive to maintain relationships with a healthy balance of radio, print and television outlets while seeking out new and exciting opportunities to educate and inform the local community as to what we offer and the inherent value of musical education and

expression. Our new Communications Coordinator has extensive experience with social networking media in which the music department now utilizes.

### **Item PER: Performance**

All music majors are required to perform at least once during weekly recital hours. This requirement can be waived for first semester freshman students at the discretion of the instructor. At the end of a music major's sophomore year, a student must participate in a performance review which, if passed, enables the student to continue on to upper level music classes. All music majors are required to perform a senior recital demonstrating a high level of proficiency on their major instrument. Repertoire must be prior approved by the music faculty. Performance majors must perform a recital consisting of a minimum of 45 minutes of music. Music Education majors must perform a minimum of 30 minutes in their senior recital, which is generally shared with another music student. Many choose to do a full recital.

The MSC ensembles and choirs perform major concerts each semester as well as a number of other smaller concerts and joint concerts of the Music Department. The Orchestra, Wind Symphony, Jazz Ensemble and Chamber Choir are the touring ensembles of the department. The Colorado Music Education Association has a performance rotation for those colleges/universities that participate in CMEA. Performing at CMEA, held every January each year is obviously important for the MSC Music Department. Subsequently, the touring rotation for the department is based on the CMEA performance rotation. When it is time for one of our ensembles to perform at CMEA, a pre-conference, (generally two-day) tour is arranged at high schools leading up to the performance at CMEA. Not only does this help with recruiting, it also gives the ensemble numerous performances before presenting the concert in front of high school directors in the state.

For the 2010 conference, it was the MSC choir's turn to perform at CMEA. Through much planning (both logistical and financial) and musical collaboration, the department "pulled out all the stops", taking a 95-voice choir and the college orchestra to perform Mozart's "Coronation Mass" to a standing ovation. The department has no ensembles on the rotation for the 2011 conference, but five of the eight full-time faculty members are presenting clinics. The next ensemble in the performance rotation is the MSC Chamber Orchestra in January 2012.

More advanced students also perform frequently with professional organizations such as the Western Colorado Jazz Orchestra and the Grand Junction Symphony. The Grand Junction Symphony almost annually uses the choirs of Mesa State to perform large-scale masterworks. These ensembles help matriculate students into the professional performance world.

Students also have ample opportunity to perform in chamber music settings for strings, brass, woodwinds, percussion and piano. These ensembles also perform regularly on and off campus.

Ultimately, the over-arching goals for students are to become lifelong learners on their instrument; to achieve high technical and artistic skills; to be able to successfully teach their

instrument in a private studio; to be able to market themselves as a performer/teacher; to be well versed in multiple idioms of performance; and to be accepted into graduate programs.

### **Faculty Performance**

All faculty members maintain active performing and conducting schedules. The instrumental faculty perform at least one solo or chamber music recital each academic year. Faculty ensembles include Faculty Jazz Quartet (Dr. Kamstra and Dr. Flanigan), Faculty Brass Quintet (Dr. Hofer, Dr. Flanigan, and Mrs. Musselman), and Faculty Woodwind Quintet (Dr. Ballif, Dr. Bailey, Mrs. Ballif, and Mrs. Pytlewski). Dr. Atkinson conducts the Western Colorado Chorale (WCC) of which Dr. Delmore is a member, as well as most adjunct vocal faculty. Seven of the instrumental applied faculty members are all members of the Grand Junction Symphony, most holding the principal chairs. Carlos Elias, Director of Strings and Orchestra is concertmaster of the GJSO; Our Department Head, Dr. Calvin Hofer is principal trumpet; Dr. Sean Flanigan is Principal Trombone and Dr. Darin Kamstra is Principal of the Percussion Section; Our Director of Choral Activities performs on bass. Faculty members also perform frequently throughout Colorado and the US at professional meetings, concert halls and other schools. Dr. Houle has presented lecture/recitals for the College Music Society, Music Teachers National Association and was featured Concert Artist for the Colorado State Music Teachers Association. Dr. Houle consistently performs an average of 15 performances per year as a soloist or collaborative pianist, both on and off campus. A complete performance schedule for this academic year can be found at: <http://www.mesastate.edu/music/performances.html>

### **Performance Attendance**

All music majors are required to attend 16 recitals or concerts per year. Students are required to attend at least 80% of all weekly student recital hours. These policies are clearly outlined for students in their Music Student Handbooks.

Access to professional and student performances is excellent. Students may attend performances of the Guest Artist Series, Faculty Recitals, Student Ensemble concerts, WCC, WCJO, and GJSO performances. Additional performances of high artistic merit are often included on the student's eligible concert attendance list.

### **Summary**

The performance standards as outlined above provide music students with a very rich experience. Throughout the curriculum students are required to perform and given ample opportunity to grow as musicians. Students are encouraged to aspire to professional standards and are given the opportunity to reach such standards through eventual performance in the GJSO, Western Colorado Chorale and other organizations in the community. Students are also trained to become analytical and frequent listeners of live music through the school's performance attendance policy.

## **Item OPA: Other Programmatic Activities**

The Music Department has numerous activities that are distinctive and benefit the students, faculty, college and community. The Music Department helps fulfill the college's role as a regional education provider by annually hosting several music festivals for middle and high school level students. These include the Colorado West Music Festival each April, now in its 77<sup>th</sup> year, the largest and longest running music festival in the state of Colorado, co-sponsored with School District 51 music personnel. This festival offers adjudicated performance venues over three days for middle and high school bands, choirs, Jazz Ensembles, orchestras, and jazz and show choirs. Each November the Music Department's hosts and co-sponsors, again with District 51 high school vocal teachers, the High School Select Choir, which includes singers from 20-25 Western Colorado high schools. Each January the Music Department hosts the Western Slope Middle and High School Honor Jazz Bands sponsored by the Colorado Bandmasters Association. There are two high school bands and two middle school bands. In 2011, three of the four guest directors were Mesa State faculty.

Two professional student music chapters are sponsored by the unit; the Colorado Collegiate Music Educators National Conference (CCMENC), and the American Choral Directors Association (ACDA). Generally, half of the music education majors attend the annual Colorado Music Educators Association Convention each January in Colorado Springs, CO.

Many students attend local meetings of the Rocky Mountain Orff Chapter. Choral students also periodically attend regional or national conventions of ACDA. Many vocal majors, in performance or education, participate in the annual state and regional auditions of the National Association of Teachers of Singing (NATS). In 2003, the MSC Music Department hosted this event. Instrumental students compete in competitions such as the International Piano Guild, Grand Junction Symphony Concerto Competition, the Mesa State College Symphony's Concerto Competition, as well as other local and regional events.

Additionally, with additional performance space as part of the performing arts center, the vocal area has hosted the Western site for the Colorado ACDA Middle School Choral Festival for two years. The choral area also hosts All-State Choir auditions for the western region of Colorado. The band area has hosted the western region qualifying for the State Concert Band Competition.

An event that has proven successful for the band area is the Best of the West Music Festival. This unique festival attracts approximately 170 high school students who are selected by their director, and upon arrival to the festival, audition and are placed into one of two bands. An internationally known conductor is brought in to conduct the top band and a well-respected band director from the front range conducts the second band. The conductor from the front range returns and spreads the word of this great event at Mesa State. This was intentional and is paying off. A guest artist presents a solo recital the night before the festival officially begins, and performs a concerto with the MSC Wind Symphony the next evening. A composer is commissioned to write a new piece of music for the event and given its world premiere. This event, held the first weekend in December each year, is made possible through

generous financial contributions of a very special donor. For 2010, our guest conductor was Eugene Corporon, guest soloist was Anna Marie Wytko, saxophone, our guest composer was John Mackey who composed "Hymn to a Blue Hour". This piece has garnered international attention and has been recently performed by Texas A & M University at the Midwest Clinic, by the New Mexico Intercollegiate Band and one of Florida's All State Bands. It is scheduled for performances for the Texas and Colorado All State Band events. More information can be found at: <http://www.mesastate.edu/music/BOTWSB.html>

The instrumental area has expanded its list of festivals for community members through "Instrumental Music Days." Clarinet Day was established in 2010 and is planned to be an annual one-day clarinet workshop. Students from middle school through college, as well as community clarinetists come to campus and are formed into two clarinet choirs. In between clarinet choir rehearsals, participants receive clinics on clarinet performance and teaching and master classes from Mesa State faculty as well as a guest artist. The final event of the day is a concert featuring the two clarinet choirs and solos from the guest artist and Mesa State clarinet faculty. Our clarinet professor, Adam Ballif, has been selected to present at the 2011 International Clarinet Fest in Long Beach, CA.

Oboe Day is one of several instrumental days hosted by the music department. It is one of the Department recruiting events, but also provides a valuable community outreach to oboists primarily in the western Colorado region. Participants in Oboe Day have the opportunity to meet other oboists in the area, obtain valuable developmental resources such as lists of reed suppliers and music sources, and are able to experience the Mesa State music department and campus. The event features a high-profile guest artist who works with students and participants in master classes for performance and reed making. The day culminates with a recital featuring the guest artist, which introduces both standard repertoire and new music for oboe to the students and participants. The recital also provides students, participants, and the community the opportunity to hear the guest oboist in a live performance. Oboe Day for 2011 is focused on both oboe and English horn to expose participants to both instruments.

Our oboe professor, Mary Lyndsey Bailey, has just been informed that her proposal has been accepted to present at the International Double Reed Society Conference May 31 – June 4, 2011 held at Arizona State University. Her program includes music for oboe and guitar, and an alumnus of the Music Department, Javier de los Santos, will accompany her. Javier graduated from Mesa State and was offered a graduate assistantship to pursue a masters degree at the University of Denver, which he completed last year.

The brass area has established "Brass Fest" that began initially as "Trumpet Fest". Guest artists have included Ryan Anthony, Stanley Friedman and the Boston Brass. Master classes, trumpet/brass ensembles, and performances by the guests are staple events as part of this festival.

For all festivals, the Music Department attempts to collaborate both artistically and financially when bringing in guest artists. For example, when Ryan Anthony was on campus, he was also the guest soloist with the Grand Junction Symphony, performing a new trumpet

concerto by Stanley Friedman. When the Boston Brass was part of the festival, they were also scheduled for a performance on the Grand Junction Community Music Series.

Every fall the department hosts the Western Colorado Percussion Festival. This two-day festival features nationally recognized guest clinicians and performers who present recitals, clinics, and guest direct the MSC Honor Percussion Ensemble, a select percussion ensemble of high-school students from around Colorado.

Since 2008, the college has hosted the highly innovative annual Festival for Creative Pianists, founded by our piano professor Dr. Arthur Houle. This unique competition, open to all pianists up to the age of 19, encourages students to showcase all kinds of skills and genres at the piano - classical music, original compositions, jazz, popular music, underrepresented music by female composers, improvisations, etc. Participating students (some of whom are Mesa State College students) are adjudicated and given feedback in writing and via a master class session. The festival website ([www.pianofestival.org](http://www.pianofestival.org)), created by the faculty pianist, has a treasure trove of educational information on how to teach and learn standard repertory and creative piano skills. The impact on the music profession has been enormous; the extensive feedback from teachers and students throughout the world attest to its profound influence. In a letter, the legendary Dave Brubeck commented on the festival thusly: "...your festival is most laudable, especially in eliminating as much as possible the 'winner take all' dynamic, and encouraging improvisation in both jazz and classical music." The festival has been cited on NPR, various newspapers, and in several music periodicals such as *Clavier*, which published a feature article on the competition. Most recently, the festival was endorsed by the *International Piano Teachers Guild* "for providing an excellent competition for the piano community."

Dr. Houle is presenting the Music Teachers National Association annual conference in Milwaukee, WI in March 2011. He will also be honored at this conference as an MTNA Foundation Fellow. In July, Dr. Houle is presenting at the National Conference on Keyboard Pedagogy in Lombard, IL.

The Music Department and local arts community have a long history of positive cooperation. Other organizations not already mentioned include:

The Western Colorado Chorale is led by the Music Department's Director of Choral Activities and rehearses in the Music Department. The Chorale includes most vocal instructors in the Music Department and many vocal graduates of the Music Department.

The Director of Wind Studies is on staff with the Colorado Ambassadors of Music, which consists of students from all over the state who are musical ambassadors for Colorado. Students are members of the CAM band or choir (or both), and give concerts during their 16-day tour of England, Austria, Switzerland, Germany and France.

The Director of Strings and Orchestra is leading a historical musical tour through Germany, Austria and Hungary this coming March. The group is comprised of students, faculty and community members.

The Music Department hosts the annual scholarship auditions of the Wednesday Music Club, which generously awards scholarship money to our best vocal, piano, and instrumental students. The Music Department also hosts two Grand Junction Music Teachers Association bi-annual festivals: the Sonatina/Sonata Festival and the newly created Performers' Choice Festival, an event inspired by and, in many respects, modeled after the college's unique Festival for Creative Pianists. Additionally, faculty members are very involved in local, state and national music associations. Three of our faculty members have recently held the presidential/chairman positions of the Colorado Music Teacher's Association, the Colorado Choral Director's Association and the College-University Council for CMEA. The faculty pianist often adjudicates and presents master classes, workshops and/or lecture/recitals for the Grand Junction Music Teachers Association, the Colorado State Music Teachers Association and for national conferences of the College Music Society, Music Teachers National Association, and the National Conference on Keyboard Pedagogy. In addition to serving on the Artists Roster for Conn-Selmer, Inc., our low brass professor has been invited numerous times to perform and teach for the world-renown *El Sistema* music program in Venezuela. Through these relationships and organizations, faculty are able to help create arts and arts education policies, and model this to our students and every opportunity.

One important collaboration the Music Department has with a community organization is with the Western Slope Center for Children. <http://www.wscchildren.org/> From their website, "The Western Slope Center for Children (WSCC) is a nonprofit organization whose purpose is to facilitate and coordinate the work of existing governmental agencies and independent service providers to meet the needs of sexually abused children." Each spring an ensemble from the department chooses a children's theme and all proceeds go to benefit the WSCC. Pieces such as *The Toy Symphony*, *The Children's March* and Saint-Saiens, *The Animals* (with two pianos) have been programmed. Further, when the Wind Symphony was the chosen ensemble, a recorder ensemble from a local elementary school was featured with band accompaniment. In addition, one concert featured the art work of two elementary schools, displayed in the lobby. This type of collaboration brings people to concerts that wouldn't normally come, and creates good will in the community.

### SECTION III. EVALUATION, PLANNING, PROJECTIONS

#### A. Music Department

1. *Describe how the music unit evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, procedures, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection in the music unit and at other levels that affect the music unit.*

Evaluation, planning and making projections are activities that the music faculty engage in on a weekly basis, making this area a strength of the Music Department. The full-time music faculty and two part-time faculty meet every week to discuss pertinent topics with regard to student concerns/issues, scheduling, fundraising as well as issues relating to curriculum, advising, class assignments, piano proficiency, Guest Artist Series, scholarships, recruiting and budget. The faculty consistently evaluates the aforementioned topics to ensure effectiveness. In addition, the music faculty meets every semester with the President and Vice-President for Academic Affairs. The President has a specific topic(s) to address, but there is time at the end for the faculty to express concerns.

2. *Evaluate on a fundamental level the extent to which:*
  - a. *All elements of the unit's work—purposes, size, scope, programs, resources, policies, etc.—have a logical, functioning, and productive relationship.*

Faculty aim high with our purposes, yet they are attainable and realistic. We are practical about what we can offer to students relative to the size of our program. Our resources have been adequate to meet our needs for modest growth, but we will need additional funding/positions when this growth continues. Our policies are effective and demanding; this has been a reason for problems with student retention in the past, but with a higher proportion of more prepared students now entering the program, this will become less of an issue and will insure that we continue to deliver a great product to our students. The weekly faculty meetings and regular collaborative activities between faculty are strong indicators of the faculty's productive relationship. It is common for the faculty to collaborate on several recitals, festivals, and outreach programs each semester in one form or another.

#### *2b. Evaluation, planning, and projection efforts*

- (1) support stated purposes (music unit, curricular, and institutional);*

We continually think of our purposes, with a clear understanding of who we are and what we do, whenever we evaluate our program and strive to make it better. This type of evaluation occurs to varying degrees at every weekly meeting and extensively at annual retreats. The old institutional purposes were clearly becoming out of date across the campus during the time in which we moved to a more professional (rather than liberal arts) emphasis in music, and fortunately, now the institutional purposes are more in line with the professional nature of our concentrations. Further, and most important is the Board of Trustees plan to move to university status sooner, rather than later. This name change will have no effect on our primary purpose, which is teaching; nor will it increase the budget. The name change and the branding that goes with it will increase the institution's image, and will assist in recruiting

of students, not only from Colorado, but also from surrounding states. The music faculty whole-heartedly supports this change, and is more than ready to embrace the continuing challenge of raising standards and expectations. Faculty agree that these exciting times at Mesa State bring even greater opportunities for evaluation, planning and projection initiatives.

*(2) are used as elements of short- and long-term decision-making; for example, manage contingencies, opportunities and constraints; maintain productive relationships among evolving priorities and resource allocations, etc.*

Where faculty at other institutions may not meet regularly, or even at all, the music faculty at Mesa State takes pride in their evaluation, planning and projection efforts that occur during their weekly meetings. Every aspect of the program is, at some time, discussed at one point or another during the course of every semester. In May of each year, the faculty meet for a four-hour (minimum) retreat to reflect on the recent year's activities, and then engages in an evaluation and planning process, making plans and projections based on information gleaned from this retreat as well as the year's previous meetings. The faculty strives to work together in every aspect of this process to ensure that the students are the focus and receive a quality education. This approach allows the faculty to evaluate the effectiveness of every aspect of the music department, plan for changes, and make projections to realize the potential of the department and for the continued growth of our students.

Some of our means of evaluation are helpful in making short- and long-term decisions. For instance, entrance auditions give us a clear idea of whether we are meeting goals in terms of recruitment and sophomore reviews point to retention success. Furthermore, enrollment numbers in Music Theory IV as well as upper division courses are also good indicators of retention. Even though the faculty do not regularly see aggregate raw data in these regards, it is relatively easy to subjectively evaluate these areas given our small department size. However, a more regular review of raw data, such as number of incoming students accepted and matriculated, number of sophomore reviews, and number of graduates, would be beneficial.

## **B. Students**

*Describe means for using various evaluations of student achievement presented in items A. and B. of the Instructional Programs Portfolio (Section II) and applicable sections of the Management Documents Portfolio (Section IV) in the course of music unit and program improvement.*

Besides the regular and consistent exams, presentations and skills assessment that occur in all academic courses, following are examples of assessment that occurs outside the academic classroom.

*Juries* – All students must successfully pass a jury at the end of each semester. Jury requirements are found in the Student Handbook, page 44. Music Education majors are expected to perform at the same high level as performance majors, at least until the final semesters where performance majors complete additional credits in applied studies. There is

little difference in artistic expectations, other than the length of the senior recital. Faculty take the comments of colleagues to heart when working on areas to improve for individual students, and students view the comments to get different perspectives on how they performed. As highly qualified and prepared students are recruited to the department, which is a primary goal, this too will be a means to improve the level of juries.

*Senior Recital* – all music majors must perform a senior recital in which performance emphasis majors perform a minimum of 45 minutes of music, and music education majors must perform a minimum of 30 minutes of music. Senior recitals have consistently been at a high level, as they should be since they are not allowed to be presented otherwise. The primary means for improvement regarding this occurs during the prior juries and sophomore review.

*Sophomore Review* – Students must pass a review at the end of their sophomore year. Standards and prerequisites to take the sophomore review are found in the Student Handbook, page 21. Also found in the handbook is the Sophomore Review application form. This process is the primary means for evaluating students half-way through their degree. In addition to assessing their musical and academic work, the faculty also look at their professional disposition to try to determine if they will be successful as a professional in music.

*Scale-Technique Exam for Instrumental students*- all woodwind, brass and percussion students must pass a mid-term scale technique exam in order to qualify to take the sophomore review. The evaluation form for scale-technique exam is found in the Student Handbook, page 32. <http://www.mesastate.edu/music/documents/2010-2011MusicHandbook.pdf> This assessment has been valuable to determine if a student has the work ethic to put the time in on their instrument and their craft to develop a daily skill development and maintenance program.

*Student Ensembles* - ensembles are another indicator of student achievement. Music majors are expected to diligently prepare for ensembles, as well as preparing the section for which they lead. In the choral ensembles, vocal majors are called upon to serve as section leaders and rehearsal leaders, and participate in the evaluation of individual and overall preparation and excellence of the ensemble. When our ensembles perform at least once per semester, not only do faculty in charge of the ensembles evaluate what can be improved in future semesters (recordings are very beneficial for this), but faculty from the rest of the department regularly attend and get a clear picture of successes of their students, and areas for improvement. Archived recordings are available on site. A primary means of self-assessment for the students is to listen to their performance.

*Student Recital Hour* – all music major students must perform at least once per semester during Student Recital Hour. Feedback from these performances is given to each student. During recital hour, the Music Department divides the students into vocal and instrumental sessions, with the instrumental area sometimes dividing into wind, percussion, string and keyboard master classes. During these sessions, students perform in a master class setting getting feedback from their peers as well as faculty. Although faculty rarely discuss

Recital Hour student performances as a whole, the faculty frequently converse about notable performances and areas for improvement. For instance, a particularly informal presentation by a few students during one recent Recital Hour prompted a discussion amongst some faculty of improving professional presentation levels. This will be discussed further, even to the point of each student announcing the title of the piece and the composer (with correct pronunciation) and giving a brief background of the piece.

*Exit Exam and Major Field Tests* – Faculty use these results as an informal assessment to examine the Music Theory and History curricula. Our students score at or above the national average in Music Theory, which indicates that we are on target with the theory sequence, especially considering the inadequate preparation many of our students possess as they enter the program. Overall, the scores from the Music History show we are a little below average, which has led to discussions on how we can better prepare our students covering 900 years of music history. These will be on going discussions.

*Program Assessment* – The Music Faculty struggles with how best to meet the institutional requirements of program assessment when this information has to be communicated to faculty from other disciplines that generally do not deal with subjective evaluation. It is easy for music faculty to dismiss this type of assessment as unrelated to unusable for music performance. This type of attitude does not serve the department, especially when communicating with higher administration and faculty from other disciplines. If the study of music is to be considered as important and necessary as the study of any other discipline, it ought to be assessable like other disciplines.

To that end, the faculty chose to assess those areas in which all students participate: juries, music theory and history and piano proficiency. The faculty determined that in assessing these areas, reliable and consistent data was easily identifiable. With regards to juries, the performance rubrics currently employed has made it easier to quantify the subjective attributes of music performance. Rather than just continue this process as a means to satisfy institutional requirements, the faculty intends to continue discussion regarding this procedure as a means of evaluating the progress of our students.

*General Education Assessment* – In addition to program assessment, the department participates in assessing all college students through the General Education curriculum in the two music courses that students may take to fulfill the Fine Arts requirement: Music Appreciation (MUSA 220) and The History of Popular Music (MUSA 266). Two music faculty members recently attend a two-day workshop on this topic. Information and reports on this are found in MDP II.B. All disciplines on campus participate in this as a requirement for accreditation from the institution's accrediting body, North Central Association of Colleges and Schools - The Higher Learning Commission (NCA-HLC)

### **C. Projected Improvements and Changes**

*Indicate areas for improvement and/or plans for change in one or more of the following categories. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion. Please combine categories or create new ones as appropriate to the nature of the information you are providing.*

*1. Purposes, including levels of artistic, educational, and scholarly aspiration;*

New purposes statement: viewing ourselves as the department of a mid-sized institution rather than of a smaller institution. Helping general public and regional music teachers know our new purposes. Continue raising artistic and education levels and attracting students who meet those expectations. Supporting the institution's pursuit for university status as one of its education goals.

*2. Size and scope;*

Continue steady, moderate growth. Continue evaluation for possible graduate component to a graduate degree being developed by the Center for Teacher Education. Achieving the goal of 100 music majors in the next three years, and then evaluate to plan for additional growth.

*3. Governance and administration;*

The current system is working well for Mesa State and no changes are deemed necessary.

*4. Faculty and staff;*

Additional low strings faculty, administrative assistant position and staff accompanist position. Begin discussions for additional help in choral ensemble direction for Vocal Jazz and Male Choir.

*5. Facilities, equipment, health and safety;*

HVAC – plan established to address recent climate control issues in the building.

As the department continues to grow, discussions will need to take place to address the following: instrument and equipment storage, practice room availability, additional marimba, larger door for percussion studio, recording studio, sound transmission issues, and the need to gradually phase out all but the best acoustic pianos and replace with digitals and digital/acoustic hybrids. Area piano tuners/technicians are either retired, or nearing retirement. For pedagogical, financial and logistical reasons, all but the best acoustic pianos should be phased out and replaced with high quality digitals. Additional storage for performance materials is also needed.

When one tours the newest buildings on campus, it is obvious the technology of those spaces far exceeds what is available in the Moss Performing Arts Center. This will eventually need to be addressed so that the Performing Arts students have similar technology as other disciplines on campus, and new students have technology equal to or better than the high schools from which they graduated.

*6. Library and learning resources;*

Discussion surrounding online access of scholarly sources and recordings (iTunes University/Naxos), more and improved accessibility to web and video conference resources in the classrooms and rehearsal rooms (online lessons/master classes with guests or adjuncts from out of the area, guest speakers for Music Industry/Marketing

course). The department is also interested in setting up a space for a Music Education Resource Lab.

*7. Recruitment procedures, admission-retention, record keeping, and advisement;*

Continued presence on Front Range (schools, conventions, honor groups), attract more qualified students; secure funding for a guest conductor/composer for choral festival, begin a string festival weekend, move to electronic record keeping

*8. Published materials and Web sites;*

Increased presence via Facebook, Twitter, podcast, webcast, live streaming

*9. Community involvement;*

Work towards achieving higher attendance at our concerts and special events.

*10. Articulation with other schools;*

*11. Evaluation, planning, and projections;*

A primary objective of the Music Department is to continue recruiting, retaining and graduating excellent students in all areas of the department.

*12. Any current curricular issues not addressed in item II.B. of the Instructional Programs Portfolio;*

Expansion of the music offerings in the Elective Studies in Business program is consistent with the importance of the degree in today's musical marketplace. The Music Department has had discussions about expanding the MUSA 363 Music Industry and Marketing course from one semester to two semesters because of the large amount of content contained in the course. However, due to the constraints of the number of credits contained in the degree, such discussions have been tabled.

Finalizing MUSA 101 Concert Attendance as a registered zero-credit course for graduation.

Discussion regarding the possibility for requiring a passing grade on the department exit exam and major field test in music.

Discussions of offering variable credit ensembles due to linear tuition.

*13. Levels of admission, retention, and/or graduation requirements;*

Overall, the increasing levels of admission to the music program are, we feel, a direct result of the efforts and resources directed towards our new recruiting strategy on the part of the string, wind and percussion faculty. The vocal program historically has had significant success in recruiting quality students. However, recruiting success is mixed, when viewed as a department. Retention of students has increased, primarily due to the quality of the students entering the program. Raised expectations resulted in some students dropping their music major. This can be considered a positive for those students who are likely to find more success in another field. Although recruiting and retentions of students

has improved in recent years the faculty should continue to work towards finding new ways to bring more students to MSC.

*14. Plans for expanding or ending curricular offerings (with timetables if applicable); and*

Discussions surrounding the possibility of adding:  
Bachelor of Arts in Music with a concentration in Piano Pedagogy  
Composition concentration or minor

The Music Department is interested in developing a cognate as part of a Masters in Teaching degree the Center for Teacher Education is developing.

*15. Other issues important to the music unit.*

*Future funding issues*

The current economic climate in Colorado is a major concern for the faculty. If the Department's growth trend continues, funding will need to be commensurate to meet the size and scope of the Music Department.

*Increase of scholarship funding*

The amount of \$9,600 has been given to the Music Department for the past two decades, yet the Music Department has added two full time positions to build a strong instrumental area and increased its total enrollment by 100% since 1997. The instrumental area is the most expensive area to scholarship, and more funding is needed to support this growth trend. While fundraising activities have been established, additional funding is necessary.

*Recruiting*

A 29% increase in majors since 2006 reflects that recruiting efforts continue to be successful. However, a more aggressive approach to recruiting is still needed by all faculty to ensure that each area continues growing to meet the demands of the Music Department.

Visibility of faculty must continue on the Front Range communities surrounding Denver, covering the area from Pueblo in the south, to Loveland and Ft. Collins in the north.

Faculty must continue to participate in all types of events through out the state, including: participation in the Colorado Music Educators Association, performances at high schools, recruiting trips to front range schools, attendance at conferences held on the front range and meeting directors from front range schools are all necessary to continue our increased presence in the state of Colorado, while still serving the needs as a regional education provider to the Western Slope area. Funds within existing budgets will need to be re-allocated to fulfill this marketing goal.

*Advisement*

Continuing a strong emphasis on advisement is important for our students so that they stay on track and graduate in a timely manner. Continuing efforts in this area are

important for our students, and faculty members recognize this important service. All faculty must be thoroughly conversant in the details of each music curriculum.

#### *Additional Faculty Positions*

The Music Department cannot place enough emphasis on the need for an additional administrative assistant to help manage the day-to-day activities of the department and to work on projects that entail long-term planning. This would free up time for faculty to work on only the things that they can do (prepare for and teach music), leaving administrative duties to this additional position.

While not officially requested, soon an additional position in low strings will need to be added to continue attracting talented students to Mesa State. It is not easy to expect adjunct teachers to aggressively recruit when they have full time jobs and families outside of their teaching responsibilities at the college.

#### *Friends of Music at Mesa*

The music faculty has established the “Friends of Music at Mesa”, a fundraising campaign that has a sole purpose of raising scholarship money. This has met with limited appeal most likely because it has not been marketed and publicized as well as it could have been. The next logical step is to form an advisory committee of community members to help raise scholarship funds for the department and to take charge of the Mesa Musicale fundraising event mentioned earlier in the document.

#### *Student Advisory Board*

It is the intent of this Department Head to look into establishing some type of student organization that meets consistently with the Department Head to engage in discussions with regard to improving the Music Department. Whether this is in the form of a student advisory board/group is yet to be determined. The students deserve a voice in the process of developing their Music Department into something great, and I’m sure they have opinions they wish to express.

### **D. Futures Issues**

Describe the most significant opportunities and challenges the music unit expects in the next five to ten years. Evaluate the unit’s readiness to work productively with these opportunities and challenges.

The faculty engaged in a SWOT analysis and identified the following:

#### Strengths

- Facilities:
  - 17 station Macintosh piano/computer lab
  - 13 faculty studios
  - 8 practice rooms
  - Recital Hall
  - 2 dressing rooms

Music library-renovated Summer 2010 for more classroom space  
Music Classroom with smart classroom equipment  
2 Rehearsal Halls with smart classroom equipment

- Faculty qualifications and dedication to teaching
- Strong institutional leadership: Board of Trustees; President; Vice-Presidents
- Academic scholarship program
- Faculty professional development funds
- Evaluation process for students
- CD collection in the library; Recent donations to the library
- Faculty involvement with professional organizations
- Class size – ratio of faculty to students
- Unique festivals
- Inclusion of non-majors in the department
- Technology capabilities for a department this size
- Music faculty involved in important campus leadership
  - Faculty trustee; vice-president of faculty senate; curriculum committee
- Advising of students
- Faculty involvement in community
- Opportunities for students in community
- Department's relationship with local arts organizations
- Longevity of faculty staying at the institution
- Collaboration and communication within the faculty
- A personalized audition procedure for potential students
- Growth of the college –the fastest growing college in Colorado; have been opening a new building about every six months
- Guest Artist Series with corporate sponsors
- Positive relationship with the local School District
- Patrons who support the department

-John and Angie Moss – namesake for the Moss Performing Arts Center.  
They also gave \$8,000.00 in scholarships for next year for the Performing Arts; and have established a \$2,000 faculty grant for performing arts faculty; additional funds for Faculty research

- Anonymous Donor – gave \$30,000.00 to finish the choral rehearsal room floor and to purchase Wenger posture chairs

- Pete Borello – has established endowed vocal scholarships; has given over \$100,000 since its inception.

- Karen Combs and the late Stephen Boelter – have underwritten Best of the West Music Festival (\$15,000 - \$18,000 per year) – major recruiting event for the band area

- A plethora of other people who have given financial support to the college

- Overall support from the college for the department's purposes
  - Mesa Musicale event
  - Renaissance Feast scholarship fundraiser
  - \$10,000 for Music Library-Classroom renovation
  - Choral risers/flat risers/sound shell

### Weaknesses

- Budget
  - Staff
    - Administrative assistance
    - Accompanists
    - Low strings position
  - Piano Issues
    - Tuning and repair
    - Replacement – with digital pianos
  - Scholarships specifically for music department
  - Funding for recruiting and ensemble touring
- Facilities
  - HVAC issues
  - Sound transmission
  - Inadequate lighting in Recital Hall
  - Shortage of practice rooms
  - Outgrowing rehearsal space
  - Outgrowing storage space
- Demographics – being isolated in western Colorado
- Availability of qualified adjunct faculty to teach applied lessons
- Budgeting for the repair/replacement of pianos and replacement schedule for practice room pianos – potentially with digital pianos

### Opportunities

- Institutional growth
- Reputation of music department on front range
  - Recruiting
  - Change of perception/improved image/connections/relationships
  - Presence at state level in CMEA/CSMTA
- Aggressive marketing and recruiting by the college
- Expanding use of technology for distance learning/recruiting
  - Bass player from LA will begin teaching electric bass Spring 2011 via Skype
- Placement of students from the Elective Studies in Business concentration in internships and jobs
- Western Undergraduate Exchange/Mountains and Plains tuition programs
- Articulation agreements with community colleges

## Threats

- Funding
  - Scholarships
- Economic climate
- Mixed attitude/perception of the department from campus department heads regarding financial support for the music department
- Comparing budget needs of the music department to other academic departments and making decisions based on this instead of using HEADS data summaries to compare MSC's music department to departments of similar size and scope – i.e., ignoring national data
- Linear tuition – students having to pay for every credit they take, having to make a choice of whether they can afford to register for and perform in additional ensembles; effects FTE
- Growth and success of other Colorado music departments in populous areas, i.e., convincing students to travel across the Rocky Mountains to attend Mesa State when they have a choice of easier accessibility.

## Section IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

### Section I – MDP – Purposes and Operations

#### A. Purposes

About Mesa State: <http://www.mesastate.edu/about/index.html>

1. Institutional catalog

[http://www.mesastate.edu/shared/catalog/MSC\\_Catalog\\_1011.pdf](http://www.mesastate.edu/shared/catalog/MSC_Catalog_1011.pdf)

2. Statement of purposes and specific aims – **In the narrative**

3. Definitions of the institution’s terminology for designating wholes and parts of curricula such as: major, minor, concentration, track, emphasis, etc. **Found in the glossary of the college catalog.**

#### B. Size and Scope and C. Finances

HEADS Data Survey(s) containing factual information on enrollment and finances. First-time applicants must provide a completed data survey current to the year of self-study. Institutions holding Associate Membership or Membership in NASM applying for renewal of accreditation must provide HEADS Data Surveys for three academic years—the year in which the on-site visit occurs plus those for the previous two years.

#### **HEADS Data – found on the CD accompanying the Self Study**

#### **Banner Reports (financial statements)-- found on the CD accompanying the Self Study**

#### **Foundation Reports (financial statements)-- found on the CD accompanying the Self Study**

Note: the reader should not try to make correlations between these reports to the HEADS data, as internal financial statements do not match how information is reported in HEADS. Further, the reader will see accounts that are in the negative, but it is the overall “pool” that is of concern to the institution’s budget office. These Banner reports were provided for further information for the reader.

#### D. Governance and Administration

1. A table clearly outlining the internal organization of the music unit. If applicable, outline the administrative and operational relationships of the music unit to the parent institution. Include names as well as titles of individuals. **In the narrative**
3. Description or outline of the music executive's responsibilities and authority including teaching, creative work and research, performing, and community service, as well as administration.

##### **MSC Professional Personnel Employment Handbook**

Section 6 - Evaluation of Faculty for Reappointment, Tenure, Promotion and Post-Tenure Review <http://www.mesastate.edu/academics/handbook.html>

Evaluation of Department Head responsibilities in addition to Teaching, Scholarship, Service and Advising are identified on the Department Head Evaluation found on the CD accompanying this document.

4. Outline the governance and administrative responsibilities and relationships among faculty, staff, and administration. **In narrative**
5. Present policies regarding the term of the chief music executive and reviews of the chief music executive. <http://www.mesastate.edu/academics/handbook.html> Section 6, page VI-24
6. Description or outline of communication policies and patterns within the music unit. **In narrative**
7. Description or outline of the extent of clerical, professional, and technical support containing the names of staff positions and a brief overview of principal responsibilities. **In narrative**
8. List of programs offered that are jointly administered with other units—for example, music education programs, graduate programs, multidisciplinary programs, etc. **Bachelor of Arts in Music with a concentration in K-12 Teaching offered jointly with the Center for Teacher Education – licensure for music education students**

#### E. Faculty and Staff

1. Policies and procedures: (a) for calculating faculty loads, including credit for the direction of graduate dissertations, projects, ensembles, etc.; (b) for evaluating teaching effectiveness of music faculty; (c) regarding faculty development; (d) regarding and number of technical and support staff.

**(a) in narrative**

**(b) Section 6 – [www.mesastate.edu/academics/handbook.html](http://www.mesastate.edu/academics/handbook.html)**

**Exemplary faculty evaluation process -**

<http://www.mesastate.edu/academics/documents/ExemplaryFacultyCriteria.pdf>

**(c) In narrative**

**(d) In narrative**

2. A chart or other format providing the following for each faculty member: (a) name; (b) year hired; (c) rank; (d) tenure status; (e) degrees or credentials earned with institution, majors, and emphases; (f) a short biographical summary – if this information is published in the catalog or on the institution’s Web site, please provide a citation here; and (g) if music education faculty, Pre-K–12 teaching experience.

**Faculty Data is found on the CD accompanying this Self Study**

Futher information on faculty can be found at;

<http://www.mesastate.edu/music/faculty.html>

3. A list of current faculty teaching assignments, including, if applicable, the number of applied lessons per week per semester. **In narrative**

**F. Facilities, Equipment, Health, and Safety**

1. A list of facilities for music and related activities. **In narrative**
2. An inventory of equipment for music as required by the institution.  
**Inventory of equipment found on CD accompanying this Self Study**
3. Plans and/or schedules for maintenance and replacement of facilities and equipment.  
**The building is maintained at a good level with regard to cleanliness and repairs for normal wear and tear. More serious issues that need attention are addressed in a timely manner. No official documentation exists for replacement of facilities. Computers in faculty offices are replaced every seven years. There is a modest budget line for instrument repair and maintenance. If more is needed in this area, the executive can transfer funds to cover major repairs.**
4. Health and safety policies, procedures, and certifications. **In narrative**
5. Health and safety information provided to students, or policies regarding the provision of such information. **In narrative**

**G. Library and Learning Resources**

1. A description of music library holdings and learning resources, including electronic access, as published by the institution.  
<http://www.mesastate.edu/msclibrary/index.html>
2. Information concerning student and faculty access (a) to the institution’s library in terms of hours of operation, catalogs and indexes; and (b) to the holdings of other institutions through various means. **In narrative**

3. If the music unit relies substantially on libraries or learning resources beyond the institution for information access, collections, or facilities, information concerning (a) accessibility; (b) collections in relationship to major areas of study, curricular offerings and levels; (c) agreements regarding student/faculty use of these facilities; and (d) student use of these facilities. **In narrative**
4. Expenditures for music acquisitions as documented by the institution—ideally, a breakdown with expenditures (a) the year before last, (b) last year, and (c) budgeted for this year in the following categories: books, collected editions, periodicals, videotapes, scores, recordings, microfilm/microfiche, electronic access, and other holdings (specify). Also, a total for each year. **In narrative**
5. Number of staff dedicated to the music collection and the qualifications for each position. **In narrative**
6. Policies and procedures for acquisitions, preservation, and replacement, including music faculty involvement. **In narrative**
7. Plans for library equipment acquisitions and maintenance. **In narrative**

#### **H. Recruitment, Admission–Retention, Record Keeping, and Advisement**

1. Policies, procedures, and music unit standards used for recruitment and admissions at each applicable program level (i.e., non-degree-granting, associate, baccalaureate, graduate). The information must provide proficiency expectations for admission to candidacy for the program or the degree.  
<http://www.mesastate.edu/music/documents/2010-2011MusicHandbook.pdf>  
**Page 9**
2. Policies, procedures, and music unit standards regarding retention at each applicable program level. **Student Handbook, beginning page 12**
3. Policies and procedures used for the advisement and counseling system at various program levels. **Student Handbook, page 14**
4. Information concerning counseling for students preparing to be elementary/secondary specialist music teachers. **Student Handbook, page 15 and in narrative**
5. Student record-keeping policies and procedures at various program levels, including issues such as courses taken, grades, repertory studied, performance, and special evaluations. **In narrative**

#### **I. Published Materials and Web Sites**

1. The location of published or Web information required by NASM Standards regarding content to be included in published materials.

**All publications required by NASM are found on either the institutions website, the Music Department's website, the institution's catalog, the Music Student Handbook or in the CD accompanying this document. The location of this information can be found by searching each topic through a search of the website or searching the PDF.**

*Through means consistent with its purposes and resources, (a) the institution or (b) the music program (either separately or in conjunction with the institution) shall routinely provide reliable data and information to the public concerning the achievement of its purposes.*

**Publication of this information is found on the Institutional Research website:**

<http://www.mesastate.edu/ir/index.html>

2. Documents or Web locations applicable to the music unit that provide public information about the program, including promotional material used in student recruitment.

*Note: Institutions preparing for on-site visits should provide (a) a sample of published material used for student recruitment in the Management Documents Portfolio, and (b) a complete set of published material and procedures for student recruitment to NASM visitors on site.*

**The Performing Art Brochure and the Music Department's recruiting brochure-poster are found on the CD accompanying this Self Study. Examples of letters of acceptance and scholarship letters to prospective students are found on the CD. Examples of letters sent to prospective students are found on the CD**

#### **J. Community Involvement**

1. Lists of the most significant community involvements/interactions. **In narrative**

#### **K. Articulation with Other Schools**

[http://www.mesastate.edu/academics/policies/mse\\_articulation\\_agreements.html](http://www.mesastate.edu/academics/policies/mse_articulation_agreements.html)

## MDP II—INSTRUCTIONAL PROGRAMS

### A. Credit and Time Requirements

1. The institution's definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses. **In narrative**
2. The institution's policies concerning granting course credit to transfer students at undergraduate and graduate levels. **In narrative**

Program sheets and course sequences

[http://www.mesastate.edu/academics/1011\\_program\\_sheets.html](http://www.mesastate.edu/academics/1011_program_sheets.html)

OR

<http://www.mesastate.edu/music/degrees.html>

Three-year graduation plans: The course sequence plans coming in with 15 credits are the only ones currently on the website:

<http://www.mesastate.edu/academics/mav3.html>

The CCHE policy for awarding credit and converting ensemble and lessons into credit is found on page 9 of the document found at this link:

<http://higher.ed.colorado.gov/Publications/Policies/Current/v-partb-Guidelines.pdf>

Center for Transfer Services website:

[http://www.mesastate.edu/future/Admissions/transfer\\_students.php](http://www.mesastate.edu/future/Admissions/transfer_students.php)

Resources for students wishing to transfer to Mesa State

<http://www.mesastate.edu/academics/TransferStudentResources.html>

Transfer guides

<http://www.mesastate.edu/academics/6060TransferGuides.html>

Guaranteed transfer courses

<http://higher.ed.colorado.gov/Academics/Transfers/gtPathways>

### B. Evaluation of the Development of Competencies

*Student evaluation policies and procedures such as juries, recitals, comprehensive examinations, the screening process for admission to upper division or degree candidacy, etc.*

By following this link: <http://www.mesastate.edu/music/StudentResources.html> the reader will find the Music Student Handbook that outlines the policies and procedures regarding the evaluation of students. Further information such as performance rubrics can also be found at this link.

### C. Teacher Preparation (Music Education) Programs

1. *Information concerning the intern teaching program with specific reference to credit allotment, and the process for selecting supervising teachers and sites. **In narrative***
2. *Any special requirements for certification mandated by your state as these affect the teacher training program in music education. **In narrative***

#### **Further information found in the Music Student Handbook:**

<http://www.mesastate.edu/music/documents/2010-2011MusicHandbook.pdf>

#### **and the Center for Teacher Education website:**

<http://www.mesastate.edu/teachered/index.html>

### E. Music Studies for the General Public

1. A list of all music courses offered specifically for students not majoring in music, with figures or other descriptive information that provide a picture of overall enrollment patterns.

#### **Academic Classes**

MUSA 113 / Fundamentals of Music Theory

MUSA 220 / Music Appreciation – two sections

MUSA 226 / History Popular Music – two sections

MUSA 226 continues to be a popular course generating large amounts of student credit hours (SCH). Both sections each semester max out at 100 students each. The summer and January term on-line courses are also becoming popular, generating SCH. The student credit hours generated during J-term are included in spring enrollment, which is good for the department. Summer term, unfortunately, do not counter in either term, operating from a budget not associated with the regular budget.

MUSA 220 consistently has been attracting approximately 50 students in each section and is popular with those students who see education regarding music from a western, European tradition.

**Enrollment figures and student credit hour production for the last fourteen years are found on the CD accompanying this document. This is an internal document kept by the Department Head to consult as needed.**

#### **Ensembles**

MUSP 140,240,340,440 / Wind Symphony

MUSP 141,241,341,441 / Symphony Orchestra

MUSP 144,244,344,444 / Jazz Ensemble

MUSP 145,245,345,445 /

Section 145A-001 - Instrumental Ensemble – Woodwinds (Flute)

Section 145A-002 – Instrumental Ensemble – Woodwinds (Clarinet/Sax)  
Section B – Instrumental Ensemble - Brass  
Section C – Instrumental Ensemble – Strings  
Section D – Instrumental Ensemble – Percussion  
Section E – Guitar Ensemble (to be added beginning Fall 2011)  
Section F – Instrumental Ensemble - Piano

These smaller ensembles are organized and created according to the talents and interests of the student members. Prerequisites: Audition required by the directors of each instrumental area/ensemble. With a growing guitar studio, the department will add Section E, which is a course already in the computer, but has not been offered recently.

MUSP 146,246,346,446 / Community Performance Organizations  
Offers students the opportunity to perform in organizations such as the Grand Junction Symphony Orchestra. Prerequisites: Audition by the conductor of the GJSO.

MUSP 148,248,348,448 / Chamber Orchestra  
Prerequisite: Consent of the director.

MUSP 149,249,349,449 / Symphony Orchestra  
Membership by audition.

MUSP 162,262,362,462 / Combo

### **Vocal Ensembles**

MUSP 150,250,350,450 / Concert Choir  
Members must perform a brief audition.

MUSP 156,256,356,456 / Chamber Choir  
Membership by yearly audition, and membership in Concert Choir is required.

MUSP 158,258,358,458 / Women's Choir  
Prerequisites: Consent of the director.

MUSP 159,259,359,459 / Vocal Jazz Ensemble  
Prerequisites: Consent of the director

MUSP 365/465 Opera Scenes/Production  
Spring, every year; Open to all students enrolled in voice and choir.

**Student credit hour production by the department for the general college student can be found in the HEADS Data addressing this topic.**

2. *The institutions practice for assigning teachers to general studies courses in music.*

Because CCHE mandated that all general education courses be guaranteed to transfer state-wide to other Colorado institutions, these courses have to pass stringent policies. The two courses that meet these requirements at Mesa State are MUSA 220 Music Appreciation and MUSA 266 The History of Popular Music. Subsequently, these are the only two courses that count towards the Fine Arts portion of the general education requirements at Mesa State.

Mesa State has two unique parts of its general education requirements consisting of Kinesiology and Applied Studies. Students taking applied lessons used to be able to count these credits in the applied studies portion of the general education requirements. However, a college-wide committee was formed to look at the general education studies at the institution, and it was determined that applied lessons did not meet the requirements for applied studies. The courses the committee did feel belong in this category can be found on page 49 on the institution's catalog. The Department Head made a presentation to this committee outlining the benefits of music study to all aspects of a student's life and their career. This presentation was based on research focusing on music study and the brain. The committee determined that music study did not fit their idea on what is beneficial for a student in this category. Subsequently, applied music lessons no longer count in Applied Studies. Music lessons and ensembles count as electives and many non-majors choose to register for lessons and ensembles.

That said, there are only two courses that are recognized by the institution as official general education courses, referenced in the first paragraph. The two most recent positions added were advertised and hired specifically to teach these courses.

3. *The institution's policies with respect to enrollment of non-majors in (a) private studio instruction, (b) ensembles, and (c) courses intended primarily for music majors.*

- (a) To be eligible to take applied lessons a student must be a music major, minor or perform in an ensemble. To help those non-majors who play guitar and wish instruction, the department established a Beginning and Intermediate guitar class. Because of recent interest in private piano instruction, the department will begin offering a section of Class Piano for non-majors to be taught by one of our adjunct piano instructors. Although Class Voice is intended primarily for Music or Music Theater majors, non-majors may take this course.
- (b) Non-majors are eligible to audition for any ensemble in the department and if they demonstrate the necessary skills, will be accepted. This especially holds true with the instrumental ensembles, the Concert Choir and Women's Choir. The Chamber Choir is generally reserved for music majors and music theater majors, but there have been exceptional non-majors who have made the ensemble.
- (c) Courses primarily intended for music majors have prerequisites and corequisites in place that must be met before being allowed to enroll. These are found in the institution's catalog.

### **MDP III—EVALUATION, PLANNING, PROJECTIONS**

#### **A. Any planning documents currently in effect or in use**

The Music Department does not have any planning documents per se, but planning occurs on a weekly basis as outlined in the narrative. The department's primary objective, besides providing the best academic and artistic education that we can deliver, is to recruit more students to Mesa State.

The draft of the institution's Strategic Planning Committee is found at:  
[http://www.mesastate.edu/academics/documents/Revised\\_Planning\\_Draft\\_11-16-10.pdf](http://www.mesastate.edu/academics/documents/Revised_Planning_Draft_11-16-10.pdf)

#### **B. Unit evaluation schedules and protocols**

Policies and procedures for the institution's program is found at:  
<http://www.mesastate.edu/academics/documents/Programreviewguidelines.pdf>

The program review cycle is found at:  
<http://www.mesastate.edu/facsenate/documents/sixyearprogramreviewcycle.pdf>

#### **C. Any current analytical or projective studies concerning the music unit**

## SECTION V. APPENDICES

### **Music Graduates - what they are doing now**

#### Music Education

Scott Davis, band director, Mt. Garfield Middle School, Palisade, CO  
Luke Reshke, choir director, Delta High School, now working in father's business  
Rebecca Anderson, choir director, West Middle School, Grand Junction, CO  
Allison Krebs, choir director, Mt. Garfield Middle School  
Jessica Weimar, orchestra director, Boulder, CO  
Gretchen Hartop, orchestra director, East Middle School, Grand Junction, CO  
Matt Doty, choir director, Palisade High School, Palisade, CO  
Zane Meek, high school band director, Las Alamos, NM, MME from Univ. of New Mexico  
Pam Opsal, elementary music teacher at Dos Rios Elementary School  
Annette Lambrecht, elementary music teacher in Sterling, CO  
Janelle Lambrecht, band director in Sterling School District  
Lynnsey Lambrecht, pursuing masters in composition at University of Northern Colorado  
Ryan Crabtree, band director, Fruita Monument High School, Fruita, CO  
Matt Vagts, formed own band, "Lion Vibes", lives in Denver, CO  
Kelly Brim, choir director Delta High School, Delta, CO  
Brian Lawson, serving in the Armed Forces  
Katie Lawson, elementary music teacher, Wingate Elementary, Grand Junction, CO  
Isaac Lavadie, band director, Grand Junction High School, Grand Junction, CO  
Rachel (Rosenberg) Lavadie, elementary music teacher, Broadway Elem, Grand Junction, CO  
Josiah St. Peter, band director, Montrose High School, Montrose, CO  
Kalina Young, Rocky Mountain Elementary School, Clifton, CO  
Kristina Sharp, retail sales, Colorado Springs, CO  
Rachel Bright, worship staff, Canyon View Vineyards Church, Grand Junction, CO  
Dusty Munger, orchestra director, Fruita Monument High School  
Lindsay Hayes, orchestra director, Westminster School District (CO)  
Miriam Arnol Martin, substitute teaching (just finished in December)  
Karen Simmons, substitute teaching (just finished in December)  
James Broxton, K-12 music teacher

### Vocal Performance

Josh Huslig, sings at Las Vegas hotel, formed own singing group "Mosaic"

Dan Behrens, Director of Music at Bookcliffe Church

Derek Johnson, finished vocal performance degree at DU

Lori Bickmore-Cunningham, private voice teacher, songwriter, recording artist in Provo, UT

Kristen Krajewski-Suess, MM, Cincinnati Conservatory, Cincinnati Opera

John Hicks, pursuing a PHD in English Education

Nate Klein Deters, studying instrument construction, Red Rocks Community College, Denver

Gerhart Tegeder, teaching in Denver Public Schools

Vashti Stevens-Summervil, Director Children's Theatre, Boise, ID

Mindy Robinson, private voice teacher, stay-at-home mother

Kevin Steward, Regional manager Wal-Mart

Troy Behrens, co-founder successful Christian group *Five Face Down*;

Jared Johnson, co-founder *Five Face Down*, worship leader

Benson Broyles, co-founder successful Western Slope band, *Pineapple Crackers*

Christopher Klaich, Professional studies, NYC; formerly Director of Music

Brandon Edwards, working local theatre companies, Seattle, WA

Jordan Huslig, computer and editing work local GJ television station

Matt Griffith, professional singer/song writer in trio band, BROOKLINE, Nashville, TN

Tara Debruin, MM in Vocal Performance from UNC, taught voice at Mesa State, now owns her own business, "Momplicity"

Allyson Connally, private voice instructor, formed voice-guitar duo with Javier de los Santos

Victoria Tucker, private voice instructor, director, Campus Christian Center

Daisy Kirtland, part time elementary music teacher, Shelledy Elementary School, Fruita, CO

Kevin Young, Manager, Four Wind Coffee & Tea; asst director of MSC Christian Challenge

### Instrumental Performance

Gabriel Mientka, cello, pursuing graduate studies in the Frankfurt Conservatory, Germany

Geoffrey Pennington, saxophone, MM, Colorado State University, Army School of Music

Glenn Jones, percussion,

Momchil Monchev, viola, MM from Cincinnati Conservatory, pursuing post graduate studies in chamber music in Germany

Daniel Morris, bass trombone, Denver Philharmonic Orchestra, pursuing MM at Colorado State University

Javier de los Santos, guitar, awarded graduate assistantship at University of Denver, MM

Piano Performance

Eun Hee Park, finishing DMA at Florida State University, formed ensemble “enhake”

David Hawkins, piano performance, attending seminary

Amy Long, accompanist for Western Colorado Choral, private piano instructor, Grand Jct., CO

Doug Morrow, private studio, teaches for Mesa State, accompanist for Mesa State Music and Theater Departments

Timothy Johnson, pursuing masters at Colorado State University