

**National Association of Schools of Music**

**SELF-STUDY**

**In Format A**

Presented for consideration by the  
NASM Commission on Accreditation

by

**Sam Houston State University**  
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**Renewal of Final Approval**

Bachelor of Arts

- Music Major Track

Bachelor of Music

- Performance
  - Instrumental Track
  - Voice Track
  - Piano/keyboard Track
- Teacher Certification
  - Instrumental – winds, brass, percussion emphasis
  - Instrumental – strings emphasis
  - Choral emphasis
- Composition Track

Bachelor of Music in Music Therapy

Master of Music

- Performance Track
- Composition Track
- Conducting Track
- Musicology Track
- Music Therapy Track
- Collaborative Piano/Chamber Music Track

**Plan Approval**

Performers Certificate

Artist Diploma

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

February 23, 2017

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Dr. Scott D. Plugge, Director  
School of Music

## Table of Contents

# NASM SELF-STUDY

School of Music  
Sam Houston State University

### I. Operations

A. Mission, Goals, and Objectives.....	1
B. Size and Scope.....	5
C. Finances.....	6
D. Governance and Administration.....	9
E. Faculty and Staff.....	11
F. Facilities, Equipment and Safety.....	14
G. Library and Learning Resources.....	23
H. Recruitment, Admission-Retention, Record Keeping, and Advisement.....	28
I. Published Materials and Web .....	31
J. Community Involvement .....	32
K. Articulation with Other Institutions .....	33
L. Non-Degree-Granting Programs for the Community .....	33
M. Operational Standards for All Free-Standing Music Institutions.....	34
N. Operational Standards for Proprietary Institutions.....	34
O. Operational Standards for Branch Campuses and External Programs.....	34

### II. Instructional Programs Portfolio

A. Credit and Time Requirements.....	34
B. Associate Degree Programs.....	38
C. Professional Baccalaureate Degrees in Music.....	38
D. Teacher Preparation.....	42
E. Graduate Programs.....	46
F. Specific Curricula.....	47
G. Programmatic Areas.....	97
H. Performance.....	100
I. Other Programmatic Activities.....	101

### III. Evaluation, Planning and Projections

A. Music Unit.....	102
B. Students.....	103
C. Projected Improvements and Changes.....	103
D. Future Issues.....	104

### IV. Management Documents Portfolio

*(See USB flash drive included)*

### V. Appendices

*(See USB flash drive included)*

**NASM Self-Study  
Sam Houston State University  
School of Music**

**I. OPERATIONS**

**A. Mission, Goals, Objectives**

**Mission Statement**

The Sam Houston State University School of Music exists as a community of musician-educators whose mission is:

- To educate and train students for lives of service and contribution—as teachers, performers, composers, therapists and scholars
- To provide and nurture a nucleus of musical life for the larger community
- To educate the university student population regarding music’s intrinsic value as a part of the human experience and its central role in human culture
- To mutually encourage one another in professional growth and attainment

The mission encompasses a variety of programs and curricula, traditional and innovative, which are regularly examined for effectiveness, quality and relevance. It includes our commitment to a combination of:

- Classroom studies in music
- Live performance of music, individually and collectively, is central to music study, development and knowledge

As an integral part of our mission, The School of Music is committed to:

- Taking steps toward realizing the full potential of our artistic community, as teachers, performers; composers, and scholars
- Interaction with our students that emphasizes personal attention and interest in their total musical/intellectual development

Finally, we wholeheartedly affirm the university’s stated mission of seeking the highest professional standards in all aspects of our work.

**Goals**

a. To offer high-quality curricular programs

Bachelor of Arts

- Music Major

Bachelor of Music

- Music Performance—to educate and train those students wishing to prepare themselves for careers in performance and/or studio teaching and/or to prepare students for the demands of graduate studies in their chosen specialty.
- Teacher Certification/Music Education (Instrumental or Choral emphasis)—to educate and train those students wishing to prepare themselves for careers teaching public school music.
- Composition—to educate and train those students who wish to prepare themselves for careers as composers, arrangers, and/or college teachers.
- To prepare all students in these programs for the demands of graduate studies in music

Bachelor of Music in Music Therapy—to educate and train those students who wish to prepare themselves for careers using music as a therapeutic tool in a variety of settings.

- b. To offer high-quality Master of Music programs in:
  - Conducting—to educate and train students of good potential as fully effective musicians and directors of musical ensembles in a variety of venues.
  - Performance—to further educate and train those students of outstanding talent preparing themselves for possible professional careers, studio teaching, and/or higher education in music
  - Composition—to further educate and train those students preparing themselves for careers as composers, arrangers, and/or college teachers.
  - Music Therapy- To further educate music therapy graduates (with board eligibility) who would like to pursue an advanced degree or the current board certified music therapists who would like to enhance their understanding of advanced music therapy theories and improve their practice with solid research experience and accomplished musicianship.
- c. To prepare all students in our programs for the demands of doctoral studies in their chosen specialty.
- d. To offer minor-level studies in music to university students in any curriculum whose interest and talents cause them to seek music as minor field.
- e. To stimulate interest in and support of the arts, and an understanding of diverse musical cultures through offering of music courses to the general student population.
- f. To support the university's general education core curriculum by offering music courses consistent with its curricular requirements.
- g. To contribute to the cultural enrichment of this region through outreach activities and an active calendar of public performances by SHSU faculty and students, as well as by guest artists.
- h. To contribute to the advancing knowledge and understanding of music and world culture by actively engaging in creative activity and/or scholarly research.
- i. To engage in cooperative ventures with other regional institutions of higher education when such ventures can be of benefit to all.

## Objectives

- a. To continue to acquire the financial resources necessary to support previously stated goals, especially:
  - Scholarship support is necessary to attract those students who can best benefit by musical education and training at SHSU.
  - Endowments and current fund assistance is needed to maintain and increase the quality of equipment, facilities, and programs.

- b. Work with the College of Fine Arts & Mass Communication and the University administration to develop plans and secure funding to adequately maintain the performance halls, classrooms, rehearsal spaces, practice rooms, labs, and storage space
- c. To maintain and expand our equipment resources to meet the needs of our expanding enrollment
- d. To continue efforts in the area of recruiting to assure proper balance of the student population. This effort will enable the continuation of our high-quality programs.
- e. To improve marketing of the School of Music through the development of visually stimulating materials and increased scholarship funding.
- f. To provide special experiences in music-making that stimulate students to achieve their highest musical potential, such as regular tours and accepting invitations for prestigious performances by way of competitive auditions.

### **Relation to University Mission**

The School of Music's goals and objectives listed are clearly consistent with the overall mission of the institution.

#### **University Mission Statement**

Sam Houston State University provides high quality education, scholarship, and service to qualified students for the benefit of regional, state, national and international constituencies.

#### **University Goals:**

- Foster a lifelong learning environment in support of a diverse faculty and staff who are excellent scholars, educators, and professionals.
- Promote a stimulating learning environment through the integration of academic settings, campus culture and service.
- Increase and develop university resources and infrastructures that support the intellectual transformation of students.
- Enhance marketing outreach and visibility to include academic and scholarly activities through consistent and integrated messaging while optimizing communication channels.
- Promote efficient data driven decision-making through the integration of centralized data analysis, review, and dissemination.
- Cultivate a continually sensitive and proactive response to the ever-changing needs of our constituents.

### **Describe how concepts and statements regarding music unit and institutional purposes:**

#### ***1. Guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters, and resources:***

The basis for making decisions related to curriculum, procedures and futures, is strongly predicated on the mission and goals of the school (as stated above). Some additional curriculum changes have been most recently driven by changes as required by the College of Education and the State of Texas legislature.

The curriculum is proposed, designed, approved and implemented by the music faculty. The Curriculum committee recommendations are voted upon by the entire faculty.

Artistic decisions are made with the input and support of the music faculty. One of the strengths of our School is the extraordinary cooperation between all areas of the School. Collaboration is one of the hallmarks of this faculty.

The faculty and administration are committed to providing all the tools necessary to give students the best education possible. This includes faculty development and performance, procurement of the highest quality instruments and classroom materials and expectation of high standards. Constant review of curricula is also a major consideration, fueled by the School of Music's mission, goals and objectives.

The mission of the School of Music is used as a guideline in the consideration of long-range planning, new curricular considerations, the consideration of new innovative programs or procedures, as well as the expansion/reduction of existing programs or enrollment.

We have made significant strides in the following areas through our short and long range planning:

- Growth of our student body in both quality and quantity.
- Increases in full-time faculty lines and staff positions.
- Increase in scholarship offerings.
- Growth and development of special events sponsored/hosted by the School:
  - Bentwater Concert Series
  - Marching Band Festival
  - Jazz Festival
  - String Invitational
  - Contemporary Music Festival
  - Music Therapy Awareness Weekend
  - Fall Choir Workshop
  - Summer camps for junior and senior high school students
  - Summer workshops for music teachers

In operational matters, decisions that impact or involve the entire faculty are made a matter of discussion and are voted on by the faculty. The daily operation of the School is the responsibility of the Director and the Assistant Director. The Director of the School of Music has operational control of budgets and other administrative matters but shares the decision-making responsibilities with the faculty and staff.

An effective committee structure is used to empower the faculty to have input in the creative and administrative processes in the School. We have a Directors Council Committee. We have a working Curriculum Committee. All of the tenured faculty are involved with the Tenure/Promotion process of evaluating and voting on tenure/promotion. We also have a Scholarship Committee. The Director appoints search committees for the various tenure track positions as the need arises.

We follow the universities policies and procedures for all personnel actions including faculty reviews, tenure/promotion, post tenure reviews, etc.

The School of Music has raised its performance expectations for undergraduate and graduate students, and in turn, is attracting a talented pool of prospective students. This has been partially achieved through competitive scholarships and the excellent reputation of ensembles and faculty.

In order to maintain our high-quality curricula, it has been necessary to expand the School of Music faculty. This has also been part of our strategic plan. Our full-time faculty lines have grown to thirty positions, which is the largest it has been in decades. Due to the recent growth in quality and quantity of the student body, the School of Music hopes to secure more academic positions in the future to help maintain our high professional standards and keep our low student-teacher ratio. Support from the University has allowed the School of Music to obtain excellent adjunct faculty until these positions are created.

The Director of the School of Music is responsible for the allocation of funds/resources. Drafting budget submissions and making special resource presentations is part of the Director's role. Funding includes requests/allocations for tours and faculty presentations/performances to promote the musical life for the greater Huntsville community and beyond. Our ensembles have presented performances throughout the region, including recent appearances at the annual Texas Music Educators Association Convention, National Opera Association, Midwest Clinic and American Choral Directors Association.

There is no formal structure for evaluation of the mission/goals/objectives; however, the Director and faculty are in constant dialogue about the school and the needs of our students. As appropriate and necessary, we make changes in all aspects of the School. The Director also reviews the need for equipment, supplies and other support on a regular basis.

## **B. Size and Scope**

### **1. Sufficient enrollment to cover the size and scope of the programs offered;**

The School of Music has 426 undergraduate students, 42 graduate students, Student enrollment is sufficient to support the size and scope of programs offered; however, some balance in particular areas need to be addressed.

### **2. An appropriate number of faculty and other resources to cover the size and scope of programs offered.**

The School of Music employs 30 full-time tenure/tenure track faculty, 28 adjunct faculty and 5 staff. The numbers result in an 8:1 student to teacher ratio, which is adequate for the size and scope of the School of Music.

We still need a full time piano technician and more staff pianists. It is also a goal to increase our full-time faculty lines in order to decrease our reliance on adjunct faculty and create more stability.

The School of Music Director discusses possible personnel needs with faculty. Once a priority order is reached, it is implemented into the strategic plan. The Director requests

faculty lines from the Dean of Fine of Arts and Mass Communication. The Dean is granted a number of lines from the University, which are distributed as deemed needed to the various schools within the college.

**3. Sufficient advanced courses in music appropriate to the major areas of study at degree or program levels being offered**

The School of Music is able to offer several advanced courses in each discipline area necessary for the proper education of our students and meets the criteria set forth in our mission, goals and objectives as well as the Universities advanced hour minimum requirements.

**4. Requisite ensemble experiences at an advanced level.**

The School of Music offers the following advanced level ensemble experiences:

MUEN	Band
MUEN	Orchestra
MUEN	Choir
MUEN	Jazz Ensemble
MUEN	Opera
MUEN	Early Music Ensemble
MUEN	Chamber Music

## C. Finances

*Describe the overall fiscal operation of the music unit with regard to its purposes, size, and scope, including but not limited to:*

**1. The sources and reliability of operating income; Sources of Income:**

We receive income from several sources. The O&M (including travel and Student Wages) and HEAF (Capitol Equipment) is State money. The Student Service Fees and Course Fees are from local/home campus fees. We also generate income from producing various festivals/events and fundraising activities.

		<u>Received</u>
2016-17	Operations & Maintenance	\$ 297, 443.48 + 159, 000.= 456,443.48
	Capital Equipment (HEAF)	\$ 30, 976.95
	Student Service Fees	\$ 414, 500
	Course Fees (ABC)	\$ 107, 239.23
	Summer Camps	TBA
	Friends of Music	\$ 34, 318.83
2015-16	Operations & Maintenance	\$ 297, 443.48 + 106, 000 = 403, 443.48
	HEAF (Capital Equipment)	\$ 39, 420
	Student Service Fees	\$ 467, 500
	Course Fees (ABC)	\$ 132,320
	Summer Camps	\$ 203, 823.25
	Friends of Music	\$ 94, 190.83



2014-15	Operations & Maintenance	\$ 297, 443.48 + 43, 984 = 341, 427.48
	HEAF (Capital Equipment)	\$ 63,000
	Student Service Fees	\$ 543, 500
	Course Fees (ABC)	\$ 99, 498
	Summer Camps	\$ 230, 690.50
	Friends of Music	\$ 19, 236.67

- **State Operation and Maintenance Funds** – the School of Music’s share of these funds has been approximately \$297, 443.48 for the last three years. The amount is determined by the Dean of the College of Fine Arts and Mass Communication and is based on amounts from previous years.
- **State Capital Equipment Outlay (HEAF)** – this is determined by the Dean, who receives a lump sum to distribute in his college. The amount has been reduced in recent years due to new budgetary measures instituted by university. For the 2016-17 year, the School of Music received \$30, 976.95. The amount granted has ranged from \$30,000 to \$60,000.
- **Student Service Fees** – these fees are attached to most music courses both General Education and within the major. These fees have been vitally important to the operation of the School. The University has instituted a plan to shift the source of these funds, with the exception of the athletic bands, to the O & M accounts. The Student Service award amount has been gradually decreased since 2014 and the difference has been backfilled into the OM accounts each year until the transition is complete.
- **Faculty, Staff and Student Workers’ Salaries and Benefits** – annual allocation provided to the university by the state.
- **Funds for Library support staff, books and audio-visual resources** – annual allocation provided to the university by the state. This is an excellent and stable source of funding.
- **Friends of Music** – this is our local support group for the School of Music. This “soft” money provides for many projects that state funds or fees cannot cover. We anticipate about \$20,000 - \$30,000 of donation per year in this account. That amount has been relatively constant.
- **Ticket Sales** – ticket income from ensemble performances. This income has decrease over the past 3 years due to budgetary decisions. All music-major students are admitted free to concerts. All Friends of Music donors are currently given free tickets.
- **Donations** – are usually channeled through the Friends of Music account unless they are given to a particular “named” scholarship account. University Advancement oversees the “named” scholarship accounts.
- **Festivals and Workshops** – the School of Music annually sponsors festival and workshops that generate funds for scholarships, travel, equipment, etc.

SHSU Marching Band Festival  
SHSU Jazz Festival  
String Invitational  
Music Therapy Awareness Weekend  
Fall Choir Workshop  
Concert Band Festival

## **1. Sources and Reliability of Income**

State Operation and Maintenance accounts have been very consistent; however, they have not been increased in decades. Capital Equipment accounts have been decreased as mentioned above. Student Service Fee Funding, with exception of the Athletic Band support, is being phased out. The University is committed to back loading the difference into the O & M accounts in order to maintain the status quo.

## **2. Balance of Revenue to Expenses**

The fiscal operation of the department is handled with responsibility, and we do not run deficits in any accounts. The Summer Camp funding model, however, needs to be changed. It has become increasingly difficult to make a profit from the summer camps. The University fronts the School of Music \$60,000 dollars, each fiscal year for scholarships which must in turn be paid back from the proceeds of the music camps. Due to many factors, locally as well as nationally, it has become increasingly difficult to make that level of profit from the camps.

## **3. The extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the music unit from year to year**

State Operation and Maintenance and Capital Equipment moneys are allocated by the Dean, College of Fine Arts and Mass Communication, from his share of funds allocated to the College by the Vice President for Academic Affairs. Once allocated by the state to the university, moneys are allocated by the Vice President of Academic Affairs for academic proposals and by the Director of the Physical Plant for physical plant projects. These allocations have been sufficient to sustain the School of Music and are expected to continue at least at the level they have been supported.

## **4 Procedures for developing the budget for the music unit**

The School of Music budget is determined at the Dean's level and above. The School of Music regularly provides budgetary needs and requests to the Dean of the College of Fine Arts and Mass Communication to help facilitate that discussion.

## **5. Development methods including fundraising procedures and results**

We are in constant communication with our Friends of Music. We host Friends of Music Gala each year to increase our donations. Also, annually we have an Alumni Reunion event at the TMEA convention. In addition, we have begun a community outreach concert series in a nearby affluent

area (Bentwater). All the proceeds go directly to the School of Music. This has been very successful with community engagement and has increased our Friends of Music budget. Our Friends of Music account has grown to its largest balance ever in the past 3 years.

## **6. Long-range financial planning, including results**

Budget requests are submitted to the Dean based upon the strategic plan. The Director meets with the Financial Assistant, Shannon Murdock, at the beginning of each year once budgets have been loaded. We then allocate the moneys appropriately to different areas of the School of Music.

## **D. Governance and Administration**

Evaluate the extent to which governance and administrative structures and activities:

### ***1. Fulfill the purposes of the institution and the music unit***

The Director, faculty colleagues, and standing or ad hoc committees propose educational policies. These proposals are presented to the full faculty for action. Curricular proposals or other matters requiring wider university action are then forwarded to the appropriate university body for further review and action. These procedures seem to work adequately and support the mission, goals and objectives appropriately. The curriculum committee is vitally important to the growth, development and stability of the School. We have a well-established, effective committee that meet on a regular basis and constantly address curriculum issues.

The Board of Regents of the Texas State University System governs the university. In addition, the Texas Higher Education Coordinating Board must approve all new programs and substantive curricular changes. This board has broad powers to approve or disapprove curriculum for all Texas state-assisted universities. Music curricular proposals require the approval of this board. This is not generally seen as a hindrance: Our programs are in place and are consistent with our size, scope and mission. It does; however, take a long time to instill curricular changes with the current system.

### ***2. Assure fundamental educational, artistic, administrative, and financial continuity and stability***

The School of Music enjoys tremendous supported at all levels of the University administration. The mission of the University and the “SoM” are kept at the forefront of all decisions both educationally and artistically. This helps provide continuity and stability year after year.

### ***3. Show evidence of long-range programmatic planning***

Please see the Strategic plan. (MDP III) The School of Music holds calendar meetings each spring to plan the artistic calendar for the next academic year. In addition, the guest artist committee solicits input from the faculty for guest artists for the next year. Annually, the School of Music hosts a faculty retreat the week before the fall semester begins. This is a time for planning at all levels for the upcoming academic year and beyond.

#### ***4. Demonstrate a primary focus on supporting teaching and learning***

See mission statement and strategic plan. The third point in the strategic plan specifically addresses our commitment to teaching and learning:

*To enhance the University's commitment to the faculty unit, and to support the music faculty in its academic and teaching missions*

- a. To continue to pursue resources to support the faculty's teaching, research, and service*
- b. To continue to foster an effective faculty governance structure that is both efficient and equitable*
- c. To increase support for professional development and enrichment activities for the faculty*
- d. To explore options to increase the School of Music staff to support the department's and faculty's workloads*
- e. To increase faculty lines to effectively maintain the current and future growth of the School of Music*

#### ***5. Provide mechanisms for communication among all components of the unit***

Communication between the Director, faculty and staff is generally effective. Full faculty meetings are held once per month; A few committees, such as the curriculum committee and various search committees, meet on a regular basis and committee chairs report to the music executive and faculty as needed. Faculty members are, for the most part, open and candid in communication with the Director. This aids greatly in dealing with opportunities and challenges as they arise. Email is the most frequently used means of communication between the executive and faculty members. Area meetings and staff meetings are also conducted on a regular basis.

Faculty communication with students is good. Faculty are required to maintain office hours and students have the freedom to see faculty during those periods or make appointments. Music executives and the music academic advisor are available to speak with students, usually by appointment. Email is also an effective tool for communicating with students.

#### ***6. Provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively***

The music executive receives .50 FTE release for administrative duties and .50 FTE for teaching. Creative activities, community service and performance are subsumed in the total. The fact is that the

Director position should be a 1.0 but the Texas system does not allow that to be done. The Associate Director receives a .25 release for administrative duties.

Area Coordinators do not receive release time; however, gain service credit on the faculty evaluation system for their contributions.

## **E. Faculty and Staff**

**Evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet the NASM Standards with respect to:**

### **1. *Qualifications***

A majority of the full-time faculty have earned the terminal degree in their respective areas. Those that do not have the terminal degree have significant professional experience equivalent to the terminal degree. In addition, a majority of our adjunct professors also hold terminal degrees in their respective areas, even though it is not a requirement. Faculty members are assigned teaching loads based upon their respective expertise. In addition, all faculty are expected to stay current in their respective professional disciplines. This expectation is part of the University Faculty Evaluation System (FES)

### **2. *Number and distribution***

The SHSU music faculty is fully qualified to successfully execute the size, scope, mission, goals and objectives of the program. The School of Music faculty includes 30 full-time members, 26 of which hold an earned doctorate. Faculty members have a wide breadth of experience: public school teaching, studio teaching, professional performing in orchestras, bands, opera companies, chamber groups, etc. The School of Music currently has 28 adjunct faculty members. Due to our proximity to Houston, we can draw on a highly skilled group of free-lance musicians for part-time instruction in studios, many of which hold doctorates. These qualifications are more than sufficient to meet the needs of the program and its mission, goals and objectives. As we continue to grow I hope that our faculty numbers will grow as well. We especially need more faculty in the academic areas such as theory, music education, musicology and music therapy. We have recently combined several vocal adjunct lines to create tenure-track lines to provide more stability in that area. We would like to transition more adjunct positions into fulltime tenure-track positions in an effort to provide more stability to the School.

### **3. *Appointment, evaluation, and advancement.***

The School of Music follows Human Resource's established guidelines for the appointment of faculty and staff. The SoM used the University Faculty Evaluation System (FES) to evaluate faculty on a yearly basis. We follow the University's policy and procedures for tenure and promotion. Please see the School of Music's faculty handbook for its tenure and promotion expectation document.

Faculty members are given annual probationary appointments until tenure is granted. A three-person mentor committee is formed and assigned to each probationary faculty member. All members of the tenured faculty are expected to observe classes, lessons and ensembles of the probationary faculty members. In addition, the tenured music faculty review the files of all probationary candidates.

Student evaluation (IDEA) summaries are also included in the evaluation. Each year, the tenured music faculty vote either yes, no or undecided regarding the probationary faculty. The Director meets privately with the probationary member to discuss the results of the review.

Up to three years of experience may be transferred from other institutions toward the six-year probationary period. Although probationary faculty are voted on each year, the official Tenure review and vote is conducted in the last semester of the final probationary year (i.e., sixth year, third year, etc.) The tenured music faculty has the greatest voice in the tenure process. There is no collegiate or university tenure committee. The votes of the tenure unit (DPTAC) are reported to the Director. The Director then submits the results of the DPTAC and his recommendation to the Dean. The Dean then recommends to the Provost/Vice President of Academic Affairs, who recommends to the President who recommends to the Regents. The Regents have the power to grant tenure and promotion. These policies are consistent with other disciplines.

Once tenured, each faculty is evaluated every 5 years for post-tenure review.

Tenure and promotion to Associate Professor are granted at the same time. Once an assistant professor receives tenure, he/she is automatically promoted to associate. Only tenured faculty of equal rank may vote on the promotion of music faculty members. For example, only full professors vote on the possible promotion of associate professors to full professor.

#### **4. *Loads;***

The School of Music follows the University's established comprehensive workload policy. See Workload Policy.

The institutions policies regarding loads for full-time faculty are as follows:

Academic classes	Three contact hours	.25 FTE
Large Ensembles	Six contact hours Wind Ensemble, Symphony Orchestra, Bearkat Marching Band (fall only) Chorale, Concert Choir, Symphonic Band	.5 FTE
Small/Medium ensembles	Three contact hours, Opera Workshop and Jazz Ensembles, Women's Choir, Chamber Ensembles	.25 FTE
Practicum (Music Therapy)	One contact hour	.0275 FTE
Class Piano	Two contact hours	.125 FTE
Applied	4-6 Students	.25 FTE
	8-10 Students	.50 FTE
	13-15 Students	.75 FTE
	17-19 Students	1.0 FTE

Individual students are counted at .055 per student if necessary.

Load formulas are fairly consistent with actual teaching loads. Instructors in music activities may deviate from a total of 100% any particular semester, but it is expected that the two semesters each will total at least 200%. In the past, faculty have been allowed to teach an overload and be compensated if/when their workload reaches 1.25 FTE with approval of the Dean.

The institutions funding policies regarding Adjunct Faculty are as follows:

\$3,000 per .25 load

\$12,000 per semester/\$24,000 per academic year maximum

### ***5. Student/Faculty ratio***

Please see 1 and 2 under B. Size and Scope listed above.

### ***6. Graduate teaching assistants***

Graduate Teaching assistants are competitively selected through audition and interview. No graduate student may teach a class as instructor of note until they have successfully completed 18 credits of graduate work in residence. Their primary instructor or an area coordinator for a course directly supervises the graduate students. Graduate Teaching assistants are evaluated via the IDEA student evaluation system like any faculty member. In addition, as part of their assistantship, their work is also evaluated during the course of the graduate degree.

### ***7. Faculty development***

All faculty are expected to be active in their respective professional fields and to continue professional development. This is part of the (FES) Faculty Evaluation System and Tenure/Promotion expectations. In addition, the University provides developmental leaves that are competitive and must be approved and accepted by peer review. These leaves are only available to faculty who have been tenured.

### ***8. Support staff***

A staff of 4.5 FTE professionals, plus a small group of budgeted student workers serves the School of Music. We still need new staff positions for the piano/keyboards (tuner/technician position and more staff pianists). We will continue to contract for piano tuning/repair, and other important areas.

Nicole Sullivan (1.0 FTE)

Secretary to Music Executive  
Timesheets  
Personnel matters  
Add/Drop/Class changes

Kelli Irwin (1.0 FTE)

Friends of Music  
Locker rental  
room/hall scheduling  
faculty evaluations

Shannon Murdock(1.0 FTE)

Accounting  
purchasing  
travel  
special equipment and

Prioritize faculty requests  
Supervise Office staff  
Student data files  
Update mailing lists  
Administrative records

supervise mailings  
supervise student workers  
add/drop/class changes  
maintenance/repair  
Performance calendar  
concert attendance  
summer camps

music orders  
maintenance/repair  
office equipment

Joe Patrick (1.0 FTE)

Facilities Manager  
Inventory

Patricia Duran (.5 FTE)

Concert Program Coordinator  
Newsletter

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

*Evaluate the extent to which the music unit meets NASM standards regarding facilities, equipment, technology, health, and safety in relation to the needs of:*

### **Equipment**

Generally speaking, the School of Music has the equipment needed. We have reasonable funding for equipment and can sustain the programs we have with the current level of funding.

Our current building, constructed in 1986, is at maximum capacity. The Performing Arts Center houses only fifteen office spaces, ten of which are acoustically treated. Studio space is problematic. Faculty members are required to share cramped offices and use practice rooms for office/studio space. We had office space in another building (Smith Kirkley); however, the university demolished the building but did not provide any additional space to make up for the loss. We are hoping to acquire more office space in the adjacent building (AB1) in the near future.

Classroom space is cramped while rehearsal space is adequate. Temperature and humidity control is an issue, however. Low temperatures and high humidity are responsible for cracked wood instruments and piano tuning issues as well as mold. Our Computer Assisted Instruction Laboratory is an excellent addition to the classroom space but is limited in its appropriate usage. Theory classes regularly visit the space but the lab is primarily used outside of classroom time.

### **School of Music Building:**

The School of Music Building at Sam Houston State University was built in 1986. It was to be completed in two phases; phase one was the music building, which we presently using. The Performing Arts Center, opened in 2010, provides the much-needed performance halls and other facilities.. The building itself is in good condition. However, the School of Music has grown and the building barely provides the necessary space for all music school functions. The following is a floor-by-floor description of each room and its function within the building.



### First Floor

The north side of the building presents a foyer and stairwell that lead to the second floor. The foyer leads to two separate areas. The area on the east side of the first floor is a large open room containing 40 Wenger practice modules. These are the primary practice facilities provided for the students. To the rear of this area is a room dedicated to electronic music study. This room also acts as an office for adjunct professors.

The area behind the foyer to the west contains several different types of rooms. The first room along the north wall is a mechanical/janitorial area. The men's and women's restrooms are adjacent to this followed by an elevator. The south wall of the corridor contains the computer assisted instruction facility and a large room used for general storage. Most of the marching band equipment is stored in the big room. Many other miscellaneous items that require large storage space are also in this room. Both rooms along the west wall are mechanical rooms.

### Second Floor

The second floor is the primary rehearsal/classroom instruction area. At the north entrance a stairwell leads up from the first floor with exterior stairs on both sides. The areas along the east wall are rehearsal halls. Room 205 in the southeast corner is used for jazz band rehearsals and methods courses. The room opens up to two smaller rooms, which are jazz storage and jazz music library areas. Adjacent to these and accessible from the main hallway is the orchestra music library. The atrium to the west of room 205 is a locker instrument storage area. Room 202 is devoted primarily to choral rehearsals, other vocal activities and large class instruction. Directly to the west is room 203, the piano class laboratory. This room contains its own storage closet. Room 201 is the main instrumental rehearsal hall, used by the bands, the orchestra, and large classes. This hall has additional areas. The first room is a storage area, located in the southeast corner of the room. Adjacent to this room are two small rooms used for graduate students. The final area is the band library, located on the third floor at the top of the stairs.

The west side of the second floor contains mostly classroom and office space. Room 213, 214 and 215 in the southwest corner are teaching studios and office adjunct office space. Rooms 216 through 219 are classrooms. The music therapy resource room, audio-visual storage closet and another storage closet are located directly to the east of the classrooms. Room 220 is the percussion studio/laboratory, which houses many percussion instruments and large mirrors. Along the northwest wall another small mechanical area, the teacher's lounge (room 223), men and women's lavatories, and the elevator are located. Room 226 is a teaching studio followed by another mechanical area. To the far northwest of this floor is suite 225, the administrative suite. These areas include a receiving area, the chair and associate chair's respective offices, the administrative assistant's office, a copy/workroom and a conference room.

### Third Floor

The third floor is mostly faculty office/teaching studio space. At the top of the stairs is a balcony, which is open to the entire central hallway below. Rooms 309 to 327 located along the west wall are

faculty offices except for room 312, which is a copy/workroom. Room 328 is an Early Music Ensemble rehearsal area. Along the north wall are men and women's lavatories, the elevator, studio 333 and a mechanical area. To the south are studios 329 to 332. The east side of the floor opens to a hallway that currently serves as a storage area, which is used for the storage of method instruments, band instruments, marching band uniforms and filing cabinets. The stairs in the south storage area lead to the roof. The end of the hallway opens to a mechanical area. The thin area to the south is the storage area above room 201 (on the second floor). This storage area houses the marching band equipment and other marching band related items.

### **Gaertner Performing Arts Center**

The Gaertner Performing Arts Center opened in 2010. A public lobby divides the building. The School of Music occupies most of the west side of the building, while the Department of Dance, Department of Theater, and the College of Fine Arts and Mass Communications administration reside on the east side. Payne Concert Hall is a 795-seat performance auditorium, with seating split between two levels. The Recital Hall seats 185.

#### **First Floor**

The only public entrance on the north side of the building connects to the lobby.

The entire northwest corner is Payne Concert Hall (Room 110). There are two main patron entrances directly from the lobby. A staircase that leads to the second floor separates these entrances. The control booth (Room 111) entry is located in the lobby between the north patron entry and the staircase. Located underneath the staircase is a room currently used for College of Fine Arts and Mass Communication storage (Room 112).

Payne Concert Hall seats 495 patrons on the lower level. The stage is on the west side of the hall. The stage is accessible from the backstage area by a single door located down-left and double doors located up-left and up-right. The stage is directly accessible from the audience seating area. An instrument storeroom is located by the up-left (north) stage doors (Room 110A1). This room holds the electronic organ and has space for two pianos.

A hallway divides the northwest and southwest parts of the building. On the north side of the hallway are men and women's lavatories, a third entry point into Payne Concert Hall, a green room (Room 131), two dressing rooms (Rooms 135 and 137), Payne Concert Hall backstage doors (Room 110A), and a door that leads to a stairwell. This stairwell leads to the second floor and has an exterior exit. The two dressing rooms share one restroom. At the end of the western hallway is a public building entrance. On the south side of the hallway are a food preparation and service rooms (Rooms 121, 123, 125), janitorial room (Room 127J1), and the backstage door for the Recital Hall (Room 130B). Between the restrooms and south concert hall entry are two glass doors that can be used to separate the carpeted lobby from the tiled performer area.

In the southwest corner of the building is the Recital Hall (Room 130). The hall seats 185 patrons. The stage is on the west side of the hall. The stage is accessible from the backstage area by double doors located stage-left and stage-right. The Recital Hall has two entrances for patrons on its east

side. The control booth entrance (Room 130A) is located in the east access vestibule. The hallway outside the Recital Hall patron entrances has a southern exterior door.

South of the exterior door is a service elevator. Opposite the elevator is a mechanical room. To the north is an electrical service room. Between the central lobby and the Recital Hall is a suite of rooms. A hallway leads to five acoustically treated teaching studios (Rooms 120A-E). A coffee shop (Room 121) is in the lobby north of this exit and south of Payne Concert Hall. The lobby has a public exterior entrance on the south side of the building.

On the east side of the lobby from the north entrance is a three-window Box Office (Room 140). Two windows are outside of the building, and one window inside the lobby. Around the southeast corner of the box office are two passenger elevators.

On the southeast side of the lobby is the 150-seat Dance Theater (Room 170). The Dance Theater occasionally hosts opera performances. Between the Box Office and Dance Theater is a hallway leading to offices, storage, and rehearsal spaces for the Department of Dance, Department of Theater, and College of Fine Arts and Mass Communication. The School of Music Technical Coordinator is assigned to one of these offices (Room 158).

### Second Floor (West)

The main lobby is open into the second level of the building, creating a distinct divide. A bridge connects the second level of the west side and east side.

#### West Side

The west side of the bridge opens up to the entrance area of Payne Concert Hall. There are two main patron entrances on this level. This level seats 300 patrons. At the south patron entrance, the first-floor staircase emerges. Continuing south is an open area with tables and chairs. An exterior entrance is at the south end of this area. To the west of this area is a suite of ten offices, five acoustically treated (220B, D, F, H, J) and five untreated (220A, C, E, G, H).

The west end of the suite hallway is where the service elevator is located. Opposite the hallway from the elevator is a mechanical room. There is a set of exterior doors on the west wall that leads to a bridge connecting the GPAC to the Music Building. On the west side of the hallway from this entrance is the electrical/mechanical room (Room 218) for the Recital Hall.

A hallway divides the northwest and southwest parts of the building. On the north side of the hallway are men and women's lavatories, a third entry point into Payne Concert Hall that always requires use of a key for entry, a storage/workroom (Room 232), intermediate distribution frame (Room 233), light dimmer rack room for Payne Concert Hall (Room 235), audio rack room for Payne Concert Hall (Room 237), a janitorial closet (Room 239J1), and an entrance to a stairwell. The stairwell connects to the ground floor and has the access door for the catwalk of Payne Concert Hall. The south side of the hallway does not open into any rooms. Between the restrooms and south concert hall entry are two glass doors that can be used to separate the carpeted lobby from the tiled performer area.

### Second Floor (East)

The east side of the bridge has an open area with tables and chairs. The Dance Theater Control Booth (Room 272) is on the south side of this area. The passenger elevators are on the north side of this area. Behind the elevators is a classroom (Room 240) that is shared among the various entities in the College. Beyond the open area is a hallway that leads to offices, storage, and rehearsal spaces for the Department of Dance, Department of Theater, and College of Fine Arts and Mass Communication.

### Evaluation

The School of Music Building is at full capacity. Graduate student offices and some faculty offices are in Wenger practice rooms, other faculty share offices. Rehearsal halls double as classrooms and several classes meet in the Recital Hall. The possibility of expansion in this building is extremely limited.

The Gaernter Performing Arts Center is at full capacity. Performance venues double as classroom and rehearsal spaces. Storage is limited. The performance spaces lack warm-up areas and are difficult to keep separate from patrons. Temperature control in this building is stable, but humidity control fluctuates greatly causing issues with wooden instruments and doors.

### **Number and quality of classrooms**

The majority of the School of Music's classroom teaching takes place in four classrooms: Rooms 216, 217, 218 and 219. Larger classes are also taught in 201, 202, 205, and the Recital Hall. The following summarizes the dimensions, equipment, and other facilities currently available in each classroom:

#### **Room 216**

Dimensions: 20' wide x 23' long

Piano: Kawai upright

Electronic equipment: NAD amplifier, NAD CD player, TEAC cassette player, projection system with screen, two speakers, ELMO document visualizer, networked desktop computer

Other facilities: 32 chairs, teacher's desk, two 14' x 4' blackboards with staves, 14' x 4' plain blackboard

#### **Room 217**

Dimensions: 20' wide x 23' long

Piano: Yamaha upright

Electronic equipment: NAD amplifier, NAD cassette player, Pioneer DVD player, projection system with screen, two speakers, ELMO document visualizer, networked desktop computer

Other facilities: 32 chairs, teacher's desk, two 14' x 4' blackboards with staves, 14' x 4' plain blackboard

#### **Room 218**

Dimensions: 20' wide x 26" long

Piano: Kawai upright

Electronic equipment: Sony 5 disc CD player, NAD amplifier, NAD cassette player (inoperable), Sylvania DVD/VHS player, projection system with screen, 2 speakers, ELMO document visualizer, networked desktop computer

Other facilities: 32 chairs, teacher's desk, two 14' x 4' blackboards with staves, one 14' x 4' plain blackboard

### **Room 219**

Dimensions: 20' wide x 33' long

Piano: Boston upright

Electronic equipment: Toshiba DVD player, NAD amplifier, NAD cassette player, projection system with screen, 2 speakers, ELMO document visualizer, networked desktop computer

Other facilities: 45 chairs, teacher's desk, two 14' x 4' blackboards with staves, three 14' x 4' plain blackboards

### **Room 328 Early Music Lab.**

Dimensions: 14'9" wide x 27' long.

Keyboards:

2 Harpsichords

Organ

Forte Piano

Other facilities: one 14' x 4' blackboard with staves, one 14' x 4' plain blackboard, chairs and stands

### **GPAC 130 (Recital Hall)**

Dimensions: 39' wide x 61' long (stage 24' wide x 18' long)

Piano: Steinway Model D Concert Grand

Electronic equipment: networked desktop computer (with DVD drive) CobraNET integrated sound system, ELMO document visualizer, projection system

Other facilities: 20 chairs, 18 music stands

### **GPAC 240**

Dimensions: 37' wide x 29' long

Piano: Kawai upright

Electronic equipment: networked desktop computer Panasonic DVD player, Crown amplifier, projection system with screen, ceiling mounted speaker system

Other facilities: 15 tables, 30 chairs, teacher table, 22' x 4' whiteboard

### **Evaluation**

The condition of the classroom facilities is generally good. The pianos are adequate. All of the classrooms are equipped with a smart cart for PowerPoint presentations and audio/visual needs. Temperature in these spaces continues to be a problem.

**Main Music Office:**

The Music Office is adequate to our needs. We have a room divider system and furniture installed to make the office more functional and pleasant. All of the offices are equipped with PC computers to make us more compatible with the rest of the campus. Storage is a problem.

**Faculty Studios and Offices:**

Pianos: all faculty desiring a piano have one.

Computers: all faculty have computers; many have their own printers; all computers are on the university network

Electronic equipment: All faculty have telephones. All faculty have ready access to recording and play-back machines and video or DVD players.

**Evaluation**

Contracts for regular piano tuning for faculty offices and laboratories are in place. Computers are updated and/or replaced on a regular basis with new software and electronic equipment has also been replaced with newer equipment. Most offices are adequate in size, but a few offices are too small for applied teaching and are therefore better suited for academic faculty. All offices are equipped with internet and telephone access. All offices are connected to one of two shared printers located in the faculty workroom.

Occasionally, building wiring is unable to keep up with the demand of electronic equipment in faculty offices. Temperature control is also a problem.

**Practice studios/rooms:**

Thirty-seven Wenger sound modules serve as practice rooms for students. Thirty practice rooms contain a piano; many have mirrors, chairs and stands. One practice room is used as a Reed Room, dedicated for the use of oboe and bassoonists. A few practice rooms contain grand pianos dedicated for piano major use.

**Rehearsal Halls:****Room 201**

Very large rehearsal hall with some storage cabinets for tubas/string basses

Piano: Boston

Electronic equipment: good sound system with DVD projection

**Room 202**

Large rehearsal hall for Choral groups and orchestra

Piano: Steinway grand piano, Yamaha upright piano

Electronic equipment; good sound system and DVD projection

**Room 205:**

Smaller rehearsal hall – jazz bands, and other small groups

Piano: Steinway grand piano

Electronic equipment: good audio system with DVD projection

Other facilities: two storage spaces – one for the jazz library and one for equipment

## **Health and Safety:**

### **Faculty:**

Each year we hold a faculty retreat the Friday before the fall semester begins. The issues involving the maintenance of health and safety within the contexts of practice, performance, teaching and listening are addressed. The faculty is provided the links to the NASM-PAMA Advisories on Neuromusculoskeletal, Vocal and Hearing Health as well as it has been added to the Faculty Handbook.

### **Staff:**

Although the majority of our staff positions are only clerical in nature, the issues involving the maintenance of health and safety within the contexts of practice, performance, teaching and listening are addressed in our weekly staff meetings. The staff is provided the links to the NASM-PAMA Advisories Neuromusculoskeletal, Vocal and Hearing Health.

### **Music Majors:**

At the beginning of each semester there is an “All Music Major Student Meeting” that is mandatory attendance. The issues involving the maintenance of health and safety within the contexts of practice, performance, teaching and listening are addressed in this meeting. The students are provided the “Student Information Sheet” regarding the Advisories on Neuromusculoskeletal, Vocal and Hearing Health, as well as directed to the NASM website for more information. In addition, these information sheets are posted in a glass enclosed bulletin board in the public atrium of the School of Music as constant reminders and published on the School of Music website under “Current Students”. (<http://www.shsu.edu/academics/music/current-students/index.html>)

In addition to information provided through the methods listed above music students are provide further instruction in the following areas:

### **Music Majors:**

- All vocal students take MUSI 4362 “Vocal Pedagogy and Technique.” Vocal health is the primary topic within the content of the course.
- All instrumentalists must take MUSI 3111 “Vocal Technique for Instrumentalists.” Vocal health is the primary topic within the content of the course.
- All instrumentalists must take String, Woodwind, Brass, and Percussion Methods. In these courses Neuromusculoskeletal health issues are address in the context of hand position, playing position, etc.

- All vocal majors are required to MUSI 3112 “Instrumental Technique for Vocalists.” In these courses Neuromusculoskeletal health issues are address in the context of hand position, playing position, etc.
- All music majors are required to take two levels of Conducting and class piano. Neuromusculoskeletal health issues are address in the context of the course material.
- Additional, periodically specialist are brought in via our guest artists/lecturer series to discuss various issues related to these topics. (i.e. Alexander’s Technique, Feldenkrais, Vocal Techniques, etc.)

#### Non-Music Majors:

- If the non-majors involvement is in the ensemble experience they are provided the same information as all the majors in the same environment. The information and equipment is made available equally to all regardless of major. For example, in 2015 earplugs were purchased for the members of the jazz ensemble and jazz lab band. Dr. Christy Cahill is the hearing specialist from Huntsville Family Hearing Clinic who came in and did the measurements and found that the decibel levels were consistently 100+ decibels. Exposure at this level can cause hearing damage. The softest levels with our current instrumentation were measured at 80 decibels.
- The only other non-major involvement we have is in the core classes offered. (Music Appreciation, History of Rock and Roll, Fundamentals of Music and World Music) In general, the content of these classes in the past has not been considered at risk to the health issues address above; however, the students are provided the “Student Information Sheet” regarding the Advisories on Neuromusculoskeletal, Vocal and Hearing Health, as well as directed to the NASM website for more information via the course syllabi and class room discussion.

The issues of health and safety have always been at the forefront of the education in the School of Music at Sam Houston State University as is reflected in the responses above. We are constantly evaluating our facilities, equipment, and procedures to maintain a safe and optimal acoustic environment. (Example above with Dr Christy Cahill recent visit)



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

### **Abbreviations:**

<b>NGL</b>	<b>Newton Gresham Library</b>
<b>MLR</b>	<b>Music Listening Room</b>
<b>ILL</b>	<b>Inter-Library Services</b>

#### **1. *Overall requirements:***

The music collection at Sam Houston State University is part of the general library, the Newton Gresham Library (NGL). The music collection is located in a separate unit within the main library, called the Music Listening Room (MLR). Any materials dealing with music are in this room with the exception of reference materials. Music reference resources are integrated into the general reference collection within the general library. The MLR has a service counter, which designates the MLR as a satellite circulation area for its materials as well as other library materials. The music collection at Sam Houston State University and its function fulfills our purposes and appropriate for the size and scope of our program.

#### **2. *Governance and Administration***

The individual in charge of the MLR bears the title Music Librarian and is a full-time faculty member, clinical assistant professor, on a 12-month contract. The Music Librarian serves as bibliographer/collection development librarian for music and dance and oversees the functioning of the MLR. The Music Librarian's responsibilities include hiring, training and supervision of student assistants, development of policies and procedures, equipment maintenance and purchases, coordination of materials needed for music courses (reserve items), and generally being accessible for assisting faculty, staff, students, and community members using the MLR.

#### **3. *Collection and electronic access; focus on the extent to which collections and electronic access support:***

The following description of the music collection is based upon professional observation by the present Music Librarian as part of on-going collection development activities. Since 2007, the MLR has obtained 100% of the available in-print scores, for instrumental music and chamber music, which the library did not already own, listed in the 1997 edition of *A Basic Music Library (MLA)*. Between 2011-2013, the MLR added 221 books from the recommended lists published by the *Resources for College Libraries*. The sound recording collection is substantial and efforts to purchase requested items or additional recordings are made as a result of continual evaluation.

The growth of the collection has been guided primarily by the curricular needs of the School of Music. As these needs have changed, attention has been given to filling gaps in the collection. Lack of use in certain areas appears to be due to either a) no courses or ensembles in that subject area, b) no majors in the subject area, or c) lack of awareness on the part of the music students regarding what resources are in the collection. Use of music materials by non-music students (especially those in dance, theater, and education) has increased significantly. In as far as is observable by the Music

Librarian, in most cases the faculty needs are completely being met. Those needs that cannot be met with library resources are referred to interlibrary loan or the material is purchased for the collection.

Electronic access to the collection is provided by the on-line catalog, SamCat, (SIRSI system), which in addition to being accessible in the library, is networked across campus and mainstreamed on the Internet, permitting access from off-campus. All of the Music Listening Room's holdings are cataloged on-line. *Music Index* and *Grove Music* are available on-line with off-campus Internet access and open URL linking, thus providing access to full text articles which may be available in other databases. As the music program curriculum has evolved, the library has increased holdings across all areas, including music education, music history, performance, and music therapy.

The policies and procedures for library acquisitions are included in the Newton Gresham Library's Collection Development Policy Manual (2008). The most recent comprehensive review was completed in 2008. Selection intensity levels are primarily determined based upon the curricular needs of the programs offered in the School of Music, as well as by instructional research needs of the music faculty. In addition, materials may be selected which support cross disciplinary needs in the areas of art, dance, drama, education, history, linguistics, folklore, ethnic and popular cultures, and mass communications. The collection policy forms the basis for the library's slips approval program with Yankee Book Peddler (YBP), which provides notification of monographic materials for potential purchase by the library.

The library maintains awareness of the curricular needs and aims of the School of Music in several ways. The Newton Gresham Library is represented as a voting member of the University Curriculum Committee. This provides a formal structure within which the library is informed of all proposed changes in degreed programs, as well as course additions, changes, and deletions. Program and course proposals are submitted to the library for review as part of the university curriculum process. The music subject bibliographer evaluates the current adequacy of the collection as well as the adequacy of the budgetary allocation to support proposed music curriculum additions and revisions, and prepares individual formal statements for the library director's signature. A review of library expenditures for music materials reveals that expenditures have increased more than 50% since 2002, but changes in relation to the budget allocation. The expenditures allocated to music materials is always in the top four subject areas in the library.

The library further maintains a liaison program whereby each academic department designates a faculty member who functions in a communications and advisory capacity to the subject bibliographer assigned to the department. The Music Librarian solicits input from the School of Music faculty liaison regarding acquisition of library resources. Input from other faculty, both within the School of Music as well as outside, is also accepted. The Music Librarian works to develop informal communication channels with music faculty through attendance at music programs and recitals. Student requests for materials, while not solicited, are given consideration along with faculty requests.

Cooperative arrangements that are available to faculty and students to utilize sources outside the NGL include Inter-Library Services (ILL) and The TexShare Card Program.

The music unit does not rely on any libraries in the local community. Occasionally, faculty and students will travel 70.2 miles to Houston to use the libraries in the Houston area, including Rice University, University of Houston, and the Houston Public Library.

#### **4. *Personnel;***

The Music Listening Room (MLR) is open 81.5 hours a week out of the 99.5 hours a week that the entire NGL itself is open.

M-TH 8:30 am – 11:00 pm

F 8:30 am – 6:00 pm

Sat 2:00 pm – 7:00 pm

Sun 2:00 pm – 11:00 pm

The hours for the MLR are the same during summer sessions as they are during regular semesters. During breaks and intersessions (interim), the MLR is open reduced hours and student assistants may choose to work during these times, but are not required to do so.

Primary responsibility for staffing the MLR is assigned to student assistants, some of whom are paid minimum wage from the NGL's budget, while others are financial aid work/study recipients. On average, there are usually 7 students employed in any given semester, with each student working between 10 hours per week. Student assistants do not have to be music majors; in fact, the ideal is to staff 50% majors and 50% non-majors. The MLR is staffed with 70 hours per week of minimum wage paid student assistants, with any additional time being staffed with work/study recipients. The Music Librarian covers all hours in the MLR for which there are no available student assistants.

#### **5. *Services;***

Students and faculty have equal access to the Newton Gresham Library (NGL). The NGL is open 11 hours on Sunday, 17.5 hours Monday through Wednesday, 16.5 hours on Thursday, 10.5 hours on Friday, and 9 hours on Saturday, totaling 99.5 hours each week during a regular semester. Catalogs and indexes are available during all of the hours that the library is open. Additionally, *SamCat* (catalog), *Music Index* and *Grove Music*, along with all electronic databases and indexes are available 24 hours a day, seven days a week.

Undergraduate students have a 2-week circulation period and graduate students have a 4-week circulation, both with unlimited renewals. Renewal may be done online or in person with the item in hand. Faculty may borrow items for an entire semester. All materials, regardless of borrower status, are capable of being recalled, after the initial 2-week circulation period.

On-line catalogs of other institutions (Texas, national, and world-wide) are available via the library's on-line catalog as book marked hyperlinks. Additionally, union catalogs from other institutions, as well as the Library of Congress, are available in Reference. Inter-Library Services (ILL) is open to all students and faculty and requests are made totally electronically online. At present, the library pays the first \$5 of any request, making the majority of the materials available to the patron free of charge. The School of Music accounts for an estimated 5% of the NGL ILL requests. NGL is a member of OCLC and AMIGOS, and complies with the National Interlibrary Loan Code. The

TexShare program also allows students and faculty to have direct, personal access to library materials at other institutions.

Instruction on use of the Music Listening Room (MLR) tends to be given to individual patrons on an as-needed basis. Helpful tours are conducted by the Music Librarian for faculty and their classes when requested. Additionally, bibliographic instruction sessions for classes from the School of Music are given by the Music Librarian at the request of music faculty. A large percentage of library instruction is done by the Music Librarian one-on-one with students as needed, frequently at the request of the student. There is no standardized approach to general bibliographic instruction for students in the School of Music. Also, the MLR has a web page containing resources. The web page is undergoing continual evaluation and revision.

The bibliography course for graduate music students (MUSI6398 "Research Techniques") is taught by a faculty member from the School of Music. The faculty member will make arrangements with the Music Librarian to teach one session on aspects of the music collection and library use, if time allows.

## **6. *Facilities;***

The Music Listening Room (MLR) has 8 audio stations (5 with CD players; 2 with turntables; one with dual cassette player; and 2 visual stations which includes a TV combo unit (DVD/VHS television); a laser disc player; DVD player; flat panel TV and VHS/DVD combo machine. The MLR recently upgraded the CD players and pre-amps. There is one public access computer terminal within the MLR, which is available to faculty, students, and staff who want to access the on-line catalog and databases/indexes. The microform readers/printers are located on the first floor of the Newton Gresham Library in the Microforms Room. At present, the facilities meet the needs of the students when usage is relatively steady. During midterms, finals and other exam times when usage is heavy, the facilities manages to keep up with demand.

The MLR is located on the first floor of the NGL, in a separate area containing books, bound and current periodicals, collected editions, scores, and audio-visual materials, with its own entrance/exit and service counter, allowing for the circulation of materials. The Reference Collection is on the 2<sup>nd</sup> floor of the NGL. Thus, if students need to use music reference tools; they need to consult the materials either before coming down to the MLR or bring the reference resource down with them. (Reference materials and current periodicals may be used anywhere in the NGL.)

The microforms room is located on the first floor of the library and is operated by the staff and student assistants of the copy center. Both the microfilm/fiche and readers/printers are located in this room.

## **7. *Financial support:***

Head of Technical Services, Michael Hanson (Assistant Professor), is responsible for determining the allocation of the library materials budget. Departmental budget allocations are based in part upon past allocations and usage patterns. Currently, the Music Listening Room (MLR) is receiving 7% (\$26,000) of the materials budget. In addition, the book budget allocation is contingent upon how

much of the library resource budget is available after the encumbrances are made to pay for digital subscriptions. At present, the library materials budge is split approximately 71% digital (databases, e-books, electronic resources etc.) and 29% monographic (books, scores, audio/visual, serials, physical resources etc.).

***List expenditures for music acquisitions.***

<b><i>Items</i></b>	<b><i>Number in Collection</i></b>	<b><i>Expenditures:</i></b>		
		<b><i>2015-16</i></b>	<b><i>2014-15</i></b>	<b><i>2013-14</i></b>
<b>Books</b>	<b>16,823</b>	\$10,606.37	\$9,056.26	\$7,853.80
<b>Scores</b>	<b>20,228</b>	\$10,581.42	\$10,689.95	\$12,447.05
<b>Collected Editions [M1-M3] including 48 standing order titles</b>	<b>5,245 vols.</b>	\$7,740.73	\$9,507.48	\$10,026.45
<b>Periodicals [36 current subscription titles]</b>	<b>451 vols.</b>	\$4,293.29	\$4,237.26	\$3,904.04
<b>Sound Recordings</b>	<b>15,731 (total)</b> 7,194 LP recordings 8,368 compact discs 169 audio cassettes	\$882.54	\$4,628.67	\$3,644.71
<b>Visual Materials</b>	<b>794 (total)</b> 92 music video cassettes 679 music DVDs 23 laser discs	\$1,566.94 (DVDs)	\$1,364.94 (DVDs)	\$1,268.67 (DVDs)
<b>Microfilm/ Microfiche/Microcard</b>	<b>25 titles</b>	\$0	\$0	\$0
<b>Electronic Resources</b>	<b>9</b>	\$15,753.00	\$14,712.25	\$12,183.80

**2016-2017 Projected Expenditures:**

**Music books, scores, compact discs, music videos, music DVDs \$26,000**

<b>Collected Editions</b>	\$8,127.77
<b>Periodicals</b>	\$4,507.96
<b>Electronic Resources</b>	\$16,540.65

There is no specific budget set aside for equipment acquisition and maintenance for the Music Listening Room (MLR). Equipment is purchased and repaired on a case-by-case basis, as the need arises, and as funds from the Library's general equipment budget are available. The student assistant

allocation is based on one worker per shift for 70 hours of coverage, of the 81.5 hours that the MLR is open, at the rate starting at \$7.50 per hour. The remaining 11.5 hours are filled with work-study financial aid awarded students as scheduling permits. Any hours of the 81.5 hours not allocated by a student assistant are covered by the Music Librarian.

Future hopes for the MLR are to increased holdings to the collected editions (M1-M3), with more recently published and newly created materials being added to the collection. These acquisitions will be pursued as the budget allows.

### ***Conclusion***

The MLR meets and goes beyond our University's aspirations for excellence. The MLR provides excellent materials and services for all fields within music including, education, performance, history, theory, and music therapy. The excellent resources provided by the MLR in the NGL enable us to achieve the highest standards of professional and academic achievement. Currently, we are fortunate to have a Music Librarian, Prof. Bruce Hall, who exceeds all expectations in his attentiveness to the goals and needs in the School of Music.

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

### ***1. Accuracy and integrity of recruitment and admission programs:***

All faculty members are involved in the recruiting of prospective students. Applied faculty perform and clinic throughout the state of Texas, meeting students and directors. SHSU music ensembles tour throughout the region, providing great exposure for the School of Music. Once a prospective student shows interest in the School of Music, a file is established in their name. An information packet containing a letter from the chair, audition information, general SHSU information, School of Music information and faculty contact information is sent, as requested. This is usually followed by personal contact of a faculty member. Prospective students are invited to tour the campus, observe classes and rehearsals and meet with faculty. An audition is arranged. The student is required to send the School of Music application and three letters of recommendation prior to the audition. During the audition, a faculty panel makes an evaluation of the prospective student's possible success and the student is either accepted or denied entrance to the School of Music. Scholarship considerations are also made at this time.

The School of Music is involved in many official promotional activities including: advertising in the Southwestern Musician (official journal for TMEA), mailing of recruiting posters to all Texas high schools, participate in college exhibits at TMEA and other events, maintaining an informative School of Music website. In addition, faculty is highly involved in personal contact of students and their parents and directors.

All goals, policies and procedures are ethical and support the mission, goals and objectives of the university and the School of Music.

Admission to SHSU as a music major is a two-step process, whether the candidate enters as a freshman or transfer student. To gain admission to the School of Music as a music major, a student must successfully audition in a major area of performance and be admitted to the University.

The University requires the following for undergraduate students:

1. Completed Texas Common Application or the SHSU Undergraduate Admissions Application with non-refundable application fee.
2. Official copy of high school transcript showing class rank. Upon graduation from high school, applicant must provide a final official high school transcript showing final class rank, date of graduation, and graduation plan.
3. Official copy of ACT Composite or SAT I Total (Critical Reading + Math) score.

Eligible prospective freshmen should graduate high school with one of the following diploma types: Recommended (UAS), Distinguished (UAS), Foundations with Endorsement(s) (HB5)\*\*, or Distinguished Achievement (HB5) plans. Additionally:

Automatic acceptance for top 10% regardless of high school GPA or ACT or SAT score. Students automatically accepted into SHSU still need to submit test scores to be considered for certain scholarships.

Automatic acceptance for students who meet the minimum Composite SAT/ACT requirements by appropriate high school GPA ranges as indicated on the chart below (the requirements are based on a 4.0 scale):

<b>High School GPA Range</b>	<b>ACT</b>	<b>Old SAT Scores* (Critical Reading + Math only)</b>	<b>New SAT Scores* (Evidence Based Reading/Writing + Math)</b>
3.5 - 4.0	17	850	930
3.0 - 3.49	19	930	1010
2.5 - 2.99	22	1030	1110
2.25 - 2.49	25	1140	1210
2.24 & below	considered by review only	considered by review only	considered by review only

If GPA and/or test scores do not fall within the ranges listed on the above table, applications will receive individual review.

The requirements summarized in the above table are for Texas high school students on the Recommended (UAS), Distinguished (UAS), Foundations with Endorsement(s) (HB5)\*\*, or Distinguished Achievement (HB5) plans. Graduates of a non-accredited high school, home-schooled students and students who earned the GED must meet the requirements listed in the SHSU Undergraduate Catalog ([catalog.shsu.edu](http://catalog.shsu.edu)).

\* Old SAT Scores are SAT exams taken PRIOR to March 2016 and New SAT Scores are for SAT exams taken March 2016 and after.

**\*\*The Endorsement earned must be noted on the transcript provided.**

**Note:**

*Previous SAT* - The Essay (included in the Writing score) will be required and may be used for borderline decisions.

*New SAT* - The Optional Essay (separately scored) will be required and may be used for borderline decisions.

*ACT* – The Writing section will be required and may be used for borderline decisions.

A beginning freshman student who has attempted college/university course work while enrolled in high school or in the semester prior to entering Sam Houston State University must provide official transcript(s) indicating the completion of all transferable academic hours (excluding developmental, remedial, vocational/technical, continuing education, or lifelong learning courses) with an overall cumulative transfer grade point average of 2.5 or higher on all academic hours attempted.

The University requires the following for transfer students:

- Undergraduate students who transfer to Sam Houston State University from another regionally accredited college or university with less than 12 transferable academic hours must meet the standards of beginning freshman students (see Beginning Freshman Students above) and must provide the following documentation.
- Completed Texas Common Application or the SHSU Undergraduate Admissions Application with nonrefundable application fee.
- Official transcript(s) from all accredited colleges and universities attended.

0-11 transfer credits	Meet the <a href="#">Beginning Freshmen Admission Requirements</a> and have a 2.5 GPA on transferable hours.
12-17 transfer credits	Minimum 2.5 GPA.
18+ transfer credits	Minimum 2.0 GPA.

Sam Houston State University accepts a maximum of sixty-six academic hours plus four hours of activity physical education (kinesiology) for a total of seventy semester hours from the accredited community colleges attended.

Courses taken at community colleges do not satisfy the advanced hours required at Sam Houston State University.

Refer to the website for more information [www.shsu.edu/catalog/transferinformation.html](http://www.shsu.edu/catalog/transferinformation.html)

The School of Music requires the following for all music majors:

- Audition on principal instrument



- School of Music application
- Three letters of reference

Auditions are held on publicized National Audition Days, typically on specified Saturdays in January, February and March. Students unable to attend an audition day are encouraged to schedule an on-campus visit and private audition. The applied teacher typically arranges the private audition. Auditions generally include a performance and interview. The audition is the basis for entrance and scholarship decisions.

## ***2. Rigor and fairness of retention policies and their application;***

Students are evaluated through the following checkpoints:

- Ensemble auditions every semester
- Applied juries every semester
- Piano proficiency
- Applied proficiency
- Formal and informal advising of students

## ***3. Effectiveness of record keeping and graduate document maintenance***

- The School of Music office maintains a file for each undergraduate and graduate student from the time they are recruited until they graduate. The file contains transcripts, results of tests such as the piano proficiency and the applied proficiency, certification exams, concert attendance cards, diagnostic and other official School of Music records. Applied faculty maintain records concerning the student's repertory, jury comments and programs of required recitals, compositions, etc.

## ***4. The effectiveness of the advising system for music students including but not limited to: (a) program content; (b) program completion; (c) careers or future studies; and (d) music-specific student services associated with individual students' programs.***

All students are required to be formally advised each semester prior to registration. Karen Miller advises music therapy students; Dr. Kevin Clifton advises all other undergraduate and graduate students in the Sam Center. The Sam Center is the University center for advising of all students. All faculty members are available for informal advising. Sam Houston State University uses the program "Degree Works" as part of the Banner System that allows the student to see their respective degree plan and houses advising notes. This has been a very effective tool for advising and has worked very well.

The University has a clear and effective policy/procedure for student complaints which is available for distribution from the Dean's office of the College of Fine Arts and Mass Communication.

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

***Evaluate the extent to which the music unit's policies and practices regarding published materials and Web sites meet NASM standards, especially with regard to:***

All of our publications – including catalogues, promotional brochures, workshop announcements, recital programs, recruiting posters, artist series flyers, summer band camp posters, and other promotional materials will have a common design using a standard logo. Our promotional materials compare favorably with NASM standards. We have just migrated our catalogues to the CourseLeaf system and is updated on a yearly basis. (<http://catalog.shsu.edu/undergraduate/colleges-academic-departments/fine-arts-mass-commmication/music/>) (<http://catalog.shsu.edu/graduate/college-departments/fine-arts-mass-communications/music/>)

The School of Music has a comprehensive and up-to-date website (<http://www.shsu.edu/music>). This website, along with the University's official school site, provides nearly all of the information requested by NASM's guidelines. It is monitored daily by a faculty member that serves as the webmaster.

## J. Community Involvement

### *Community Involvement*

The School of Music has many on-going programs and activities designed to involve the community.

- Academic Community Engagement (ACE) is a teaching method that combines community engagement with academic instruction. The ACE initiative allows students to use the skills and knowledge learned in the classroom to make a difference and improve life in our community by understanding their roles as community members. The following School of Music courses currently have ACE classification.

John Lane	MUEN 1118 - Chamber Music
	MUEN 3118 - Chamber Music
Karen Miller	MUSI 3117 - Practicum in Music Therapy Early Childhood
	MUSI 3118 - Practicum in Music Therapy Special Needs
	MUSI 4110 - Practicum in Music Therapy - Psychiatric/Geriatric
	MUSI 4111 - Practicum in Music Therapy - Medical
	MUSI 4397 - Internship in Music Therapy
	MUSI 4398 - internship in Music Therapy

- Professor Karen Miller (Music Therapy) won the ACE achievement award in 2015.
- The School of Music collaborates with the Huntsville Youth Symphony in order to provide orchestral experience at the secondary level for the Huntsville community. Huntsville ISD does not have a string program. Our string faculty serves as artistic directors and many students participate and gain valuable pedagogical experience. Rehearsals and concerts are hosted in our facilities.
- A fully functional Music Therapy Lab provides service to the Huntsville community and beyond. SHSU music therapy students gain valuable practicum experience.

- The School of Music hosts a String Invitational for area orchestra students and their teachers. Hundreds of students attend master classes conducted on all-state etudes and excerpts.
- The Bearkat Marching Band hosts a Band Festival each fall for with 30 area high school marching bands participating each year.
- Music Therapy presents an annual workshop open to interested students, professionals and the community at large. Lectures, presentations and performances are included in the weekend event.
- We produce a Jazz Festival that will have numerous bands from around the state participating.

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

Sam Houston State University has articulation agreements with several junior and community colleges:

Alvin Community College	McLennan Community College
Amarillo College	Navarro College
Angelina College	North Harris Montgomery Community College District
Austin Community College	Northeast Texas Community College
Blinn College	Northwest Vista College
Brazosport College	Palo Alto College
Coastal Bend College	Panola College
College of the Mainland	San Antonio College
Collin County Community College District	San Jacinto College District
Dallas County Community College District	South Texas College
Fulton-Montgomery Community College	Southwest Texas Junior College
Galveston College	St. Philips College
Grayson County College	Tarrant County College
Hill College	Temple College
Houston Community College System	Texas State Technical College
Howard College	Trinity Valley Community College
Kilgore College	Tyler Junior College
Laredo Community College	Weatherford College
Lee College	Wharton County Junior College

Transfer students from these institutions and other colleges can access the SHSU website and go to the Transfer Equivalency Guide to see which of their college classes equal the ones at SHSU.

### **L. Non-Degree Granting Programs for the Community**

Not applicable

## **M. Operational Standards for All Free-Standing Institutions of Higher Education**

Not applicable.

## **N. Operational Standards for Proprietary Institutions of Higher Education.**

Not applicable

## **O. Operational Standards for Branch Campuses and External Programs.**

Not applicable

# **II. INSTRUCTIONAL PROGRAMS PORTFOLIO**

## **Section II.A. Certain Curriculum Categories**

### **Credit and Time Requirements:**

(1) Sam Houston State University (SHSU) follows the policies established by The Texas Higher Education Coordinating Board (THECB), Chapter 4, Subchapter A, section 4.6, to determine the number of contact hours necessary for three hours of credit. According to these guidelines, “traditionally delivered three-semester-credit-hour courses should contain 15 weeks of instruction (45 contact hours) plus a week for final examinations so that such a course contains 45 to 48 contact hours depending on whether there is a final exam.” In its policy statement on credit hours, SACSCOC states that a credit hour “reasonably approximates not less than one hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit”. The definition of a “credit hour” at SHSU is consistent with these THECB and SACSCOC policies. As defined by the SHSU undergraduate and graduate catalogs, a credit hour is “a unit of measure attached to academic courses, usually reflecting the number of lecture hours per week a course meets in a fall or spring semester”. Both the undergraduate and graduate catalogs also indicate the number of credit hours for each course listed in the departmental inventory. Furthermore, in the SHSU course numbering system, the second digit of the 4-digit course number indicates the credit hour value of the course.

Courses that award fewer than three credit hours, such as labs or music sessions, typically require more than one or two contact hours a week, but they normally combine instruction and application. For example, most 1-hour classes are lab classes that meet each week for two to three hours. Within these two to three hours, some time is spent on didactic presentation, and the rest of the time is spent in applying the material. With regards to music performance classes, the policies for awarding credit conform to both SHSU policies and those stated in the National Association of Schools of Music Handbook. Section III, Parts 2a and 2c of this handbook state, respectively, “A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks,” and “it is recommended that one credit hour be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per term allowed for the major subject in music performance.”

This information is available at

[http://texreg.sos.state.tx.us/public/readtac\\$ext.TacPage?sl=R&app=9&p\\_dir=&p\\_rloc=&p\\_tloc=&p\\_ploc=&pg=1&p\\_tac=&ti=19&pt=1&ch=4&rl=6](http://texreg.sos.state.tx.us/public/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=1&ch=4&rl=6)

<http://www.shsu.edu/~sacs/814sac5yr/compliancereport/narratives/4.9.html>

## **Transfer of Credit**

Undergraduate:

### **Criteria for Lower-Division Course Credit**

Lower-Division (Baccalaureate/Associate Degree) Courses

Courses offered in the first two years of college study are generally those which:

- a. Are identified by a majority of public 4-year undergraduate institutions in the state as courses intended to comprise the first two years of collegiate study.
- b. Stress development of disciplinary knowledge and skill at an introductory level.
- c. Include basic principles and verbal, mathematical, and scientific concepts associated with an academic discipline.

### **Criteria for Upper-Division Course Credit**

Upper-Division (Baccalaureate) Courses

Courses offered only in the third or fourth years of a baccalaureate program are those which:

- a. Are identified by a majority of public 4-year undergraduate institutions in the state as courses intended to comprise the third and fourth years of postsecondary study.
- b. Involve theoretical or analytical specialization beyond the introductory level.
- c. Require knowledge and skills provided by previous courses for successful performance by students.

## **Free Transferability**

Lower-division courses included in the [Academic Course Guide Manual](#) and specified in the definition of “Lower-Division Course Credit” shall be freely transferable to and accepted as comparable degree credit by any Texas public institution of higher education where the equivalent course is available for fulfilling baccalaureate degree requirements. It is understood that each Texas institution of higher education may have limitations that invalidate courses after a specific length of time.

For Texas community colleges, these freely transferable courses are identified in the latest revised edition of Coordinating Board publication [Lower Division Academic Course Guide Manual](#), (revised

2014). Specifically excluded are courses designated as vocational, English as a Second Language, ESL/ESOL, technical, developmental or remedial, and courses listed as “basic skills.”

For senior four-year institutions, lower-division courses that have the same course content and CIP codes as approved by the Coordinating Board shall bear equivalent credit. Specifically excluded are courses designated as ESL/ESOL, technical and developmental/remedial courses.

Within the spirit of the law it is realized that differences in interpretation of “same course content” may generate disputes.

**WECM Courses** are designated by the Texas Higher Education Coordinating Board as workforce education (technical) courses offered for credit and CEUs (Continuing Education Units). While these courses are designed to transfer among state community colleges, they are not designed to automatically transfer to public four year colleges and universities. For more information, visit <http://www.thecb.state.tx.us/aar/undergraduateed/workforceed/>.

#### **D. Field of Study Curriculum**

The Field of Study Curriculum is a set of courses that generally apply toward the lower-division requirements for a baccalaureate degree in a specific academic area at a general academic teaching institution.

#### **E. Core Curriculum**

The curriculum in liberal arts, humanities, sciences, and political, social, and cultural history that all undergraduate students of an institution of higher education are required to complete before receiving an academic undergraduate degree.

#### **F. Disputes**

Transfer disputes may arise when a lower-division course is not accepted for credit by a Texas institution of higher education. To qualify as a dispute the course(s) in question must be offered by the institution denying the credit (receiving institution), or in the case of upper-level institutions, must be published as a lower-division course accepted for fulfilling lower-level requirements. For community colleges, the course(s) must be listed in the *Lower Division Academic Course Guide Manual*, and be offered at the receiving institution. Additionally, the sending institution may challenge the receiving institution’s denial of credit.

Students at Sam Houston State University who require additional information/clarification regarding Transfer Dispute Resolution Guidelines should contact Undergraduate Admissions, telephone (936) 294-1828.

The University reserves the right to refuse to accept transfer credit when the instructor of record does not meet the requisite academic credentials. Courses taken at community colleges do not satisfy the advanced hours required at Sam Houston State University.

# TEXAS COMMON COURSE NUMBERS

## Common Course Numbers

The Texas Common Course Numbering System was developed in part to assist students in identifying which courses at one college will meet specific course requirements at another college. In other words, the common course numbering system promotes the successful transfer of course work among colleges and universities in Texas, making the transfer process easy for students.

The common course number has a standardized four-letter prefix followed by a four-digit number — example, ENGL 1301. The four-letter prefix identifies the subject area. Each digit in the four-digit sequence gives additional information about the course. The first digit identifies the course as either freshman level (1) or sophomore level (2). The second digit identifies the number of credit hours a student will earn upon completion of the course. Most often this digit will be a 1, 2, 3, or 4. The final two digits serve to establish the sequence in which courses are generally taken.

The following is a website listing the Sam Houston State University equivalents for common course numbers. <http://www.tccns.org/matrix.aspx>.

Graduate:

### *Transfer of Credit*

In accordance with Academic Policy Statement 801007, graduate courses completed at other accredited colleges and universities may be applied as transfer credit toward a graduate degree at Sam Houston State University at the discretion of each graduate program and the college in which it is housed. Transfer credit is not automatically conferred. Only courses with an earned grade of “B” or better may be used as transfer credit.

The maximum number of hours that may be transferred into a graduate program are as follows:

- 6 hours of transfer credit toward a degree of 30 hours;
- 9 hours of transfer credit toward a degree of 31 to 36 hours;
- 12 hours of transfer credit toward a degree of 37 to 48 hours;
- 15 hours of transfer credit toward a degree of 49 or more hours.

Students are encouraged to contact the appropriate graduate advisor for information concerning transfer credit allowed for a specific degree.

This information is published at:

Catalogue URL:

(<http://catalog.shsu.edu/undergraduate/colleges-academic-departments/fine-arts-mass-communication/music/>)

(<http://catalog.shsu.edu/graduate/college-departments/fine-arts-mass-communications/music/>)

In the School of Music we have proficiency exams and/or placement exams in the applied, theory and class piano areas. Since these are skilled-based areas, it can affect the placement of the transfer student; however, the credit hours are accepted. Due to their skill level, they may have to repeat a course in order to progress. See the Student Handbook in MDP for additional information.

These policies are published in our student handbook. These can also be found on the School of Music web-site: <http://www.shsu.edu/academics/music/current-students/index.html>

(2) Procedures: When courses are submitted for approval the University requires a “Form B” for every proposal. (please see a sample Form B attached in the MDP) In the proposal credit hours must be included. (line f) In addition, course objectives and student learning outcomes must be included.

(3) The Means: The curricular process begins at the departmental level. The content of these forms and the conceptual idea and its impact on the department are discussed and voted on. Once it passes the department curriculum committee it goes through the same process at the college level with a separate college representative committee. Assuming it passes that evaluation, it is then sent to the university curriculum committee. This committee constitutes different representation. There is significant scrutiny throughout the process.

## **Associate Degree Program**

Not applicable

## **All Professional Baccalaureate and Degrees in Music**

*Provide a succinct text that documents the extent to which the music unit’s overall objectives, practices, and level of expectation meet NASM standards for developing the common body of knowledge and skills for all professional undergraduate degree/music education/music therapy students in the following areas:*

### ***1. Performance***

All music students are required to enroll in applied lessons for 6-8 semesters depending upon which degree track they follow. Lessons include technique exercises, etudes, repertoire and sight-reading. Applied faculty assign repertoire from various time periods and countries to provide an overview of the repertoire available for that instrument. As a part of the applied course, students are required to perform a jury at the end of each semester. Students are also required to pass an applied proficiency, usually given at the end of the sophomore year. This proficiency must demonstrate appropriate musicianship and technical execution of representative repertoire, command of all scales (major and minor), sight-reading fluency, and an oral exam on the historical and pedagogical perspective. Once a successful level of proficiency is reached, students are allowed to enroll in upper level lessons. All degrees require at least two semesters of upper level applied lessons. Music Education, both vocal and instrumental, require a junior recital; performance majors are required to perform both a junior



and senior recital; theory/composition majors are required to give a composition recital. Although the music therapy degree does not require a recital, therapy students are welcome to give recitals.

Music students are required to pass a piano proficiency or take 3-4 semesters of Class Piano. Four sections of class piano are offered which are geared toward passing the proficiency.

All music degrees require students to participate in large ensembles. Students are also encouraged to perform in small to medium ensembles such as Opera Workshop and Jazz Ensemble. Although the literature for all ensembles is varied, the need for a true chamber music experience is a necessity. While students often participate in studio choirs (ex: flute choir, trombone choir, etc.), most degree programs do have a minimal chamber music requirement.

Music students have ample opportunities to be leaders within their area. The Bearkat Marching utilizes section leaders, student assistant and drum majors. The major ensembles employ principal or section leaders, giving them the opportunity to conduct sections and part assignments. Students also have many opportunities to teach within the local community giving private lessons, workshops and clinics. Students are encouraged to be engaged in community service activities. Additionally, students have a recital attendance requirement to observe performance of both student and professional/faculty levels.

The performance requirements satisfactorily meet NASM standards.

## ***2. Musicianship***

It is the philosophy of the School of Music that all music majors must be able to function at a high level of proficiency. Therefore, majors in all areas of concentration are both required and encouraged to develop their musicianship skills through an integration of performance, aural skills and theory, composition and improvisation, music history, and pedagogical methods.

Beginning with the freshman and sophomore Theory/Musicianship sequence and the Survey of Music, students are led to the understanding of the common musical elements, notation and structure. This process continues and is expanded and refined in upper level theory and music history courses. Because the primary objective is to establish a refined intellectual and aural awareness, a development of listening and aural analysis is a vital component of each of these courses. In all upper level music courses, emphasis is placed on aural recognition of musical styles, elements and formal structures.

In addition to applied study and ensemble performance, music majors receive intensive and thorough training in theory and aural skills. During the first two years, students are required to take four semesters of theory (MUSI 1222 Theory I, MUSI 1223 Theory II, MUSI 2222 Theory III, MUSI 2223 Theory IV) and three semesters of aural skills (MUSI 1224 Musicianship I, MUSI 1225 Musicianship II, MUSI 2224 Musicianship III). Each course is 2 credit hours. The content of the Theory and Musicianship sequence begins with a broad and inclusive presentation of musical materials and structure and concludes with twentieth-century practices. The expectations for aural skills are broad and demanding; sight singing and ear training are the main foci of these courses. The

content of the musicianship courses is closely integrated with the theory courses. Requirements for the use of the Computer Assisted Instruction Lab are integrated into each course.

As further application of concepts from Theory and Musicianship courses, Piano classes include an emphasis on theoretical understanding through keyboard applications. These skills are complemented and reinforced through the keyboard harmony requirements in Musicianship classes. Non-keyboard principles must complete sufficient piano study to pass a skills-based proficiency examination.

Ensemble conductors and applied faculty are encouraged to place to emphasis on theoretic understanding and application of musicianship skills within the context of their interaction with students.

### **3. Composition/Improvisation**

For composition, we are addressing this in the theory sequence in two ways:

#1: part writing from a figured bass: students in all levels of theory (Theory 1, 2, 3, 4) compose original four-part exercises in SATB style (chorale style). The figured bass composition exercises are numerous in each level of theory -- whenever the students learn a new diatonic or chromatic harmony, they put the new harmony into practice in their four-part compositions. Many of these are performed in class (so that students can hear a performance of their composition), and often the students are required to sing their compositions in SATB style. This pedagogical approach is part of the foundation of our theory sequence at SHSU, based on the compositional style of Bach's chorales.

#2: in Theory IV, the capstone project is a composition project. The students compose a 20th-century style chamber piece for at least two instruments -- one of which must be their primary instrument. The pieces must be in ABA form and use 20th-century materials and techniques studied in class. The project is performed in-class and the students must play on their own composition. Before each performance, the students give an analytical and stylistic overview of their original composition. This is an excellent capstone experience: the students compose original chamber music, they must perform their composition on their primary instrument and work together with another student in a chamber setting, and they also have to be able to talk about their music to an audience.

For improvisation, we are addressing this in the Class Piano sequence as follows:

Class Piano I:

-Chapter 1, Page 32: Melodic improvisations using question/answer phrase form using 2 or 3 black key group notes

-Chapter 2, Page 52: Improvising a 4-bar pentascale melody 2 octaves apart, hands together

-Chapter 3, Page 73: Improvisations – studying pitch and rhythm for strong vs weak melodies

#### Class Piano 2:

-Chapter 6, Page 151-152: Improvising using upper/lower neighboring tones, passing tones

-Chapter 6, Page 168: Solo Piece - studying improvisations using Theme and Variations Form

-Chapter 7, Page 180-181: Improvisations using blues pentascale, swinging 8th's, with LH chords, scatting syllables

#### Class Piano 3:

-Chapter 9, Page 241-243: Accompaniment improvisations using two-handed strumming, extended broken chord, modified keyboard style, reading slashed chords, um-pah rhythms

-Chapter 9, Page 246: Melodic improvisations using flat 7 blues scale with walking bass line

-Chapter 10, Page 262-263: Accompaniment improvisations using extended broken chords, arpeggios, solo Etude

-Chapter 10, Page 278: Solo Piece - studying improvisations from Minuet by Krieger using fill-ins, rhythmic variations with dotted rhythms, upper/lower neighboring notes, passing tones

-Chapter 11, Page 340: Accompaniment improvisations using secondary dominant 7th chords

In addition, we offer class jazz improvisation for students interested in furthering their skills as well as offer opportunities in the Center for Early Music Research and Performance (CEMRAP) in early music improvisatory skills and basso continuo.

## **4. History and Repertory**

The music literature/music history sequence begins with an introductory course, MUSI 2348 Survey of Music, which provides the fundamentals of musical terminology, standard instrumental and vocal forms, and representative composers and compositions from secular and sacred music of most eras. The following two courses, MUSI 3376, and MUSI 3377, proceed in chronological order beginning with music of the ancient world. Emphasis is placed upon the evolution of musical styles and

formal structures as they relate to political, social and other artistic developments of their eras. Each has a significant listening component, which encourages awareness of style beyond the simple memorization of individual compositions. Two of the courses (MUSI 2348 & MUSI 3377) are designated as Writing Enhanced by the University and significant time to devote to the development of research and writing skills. In addition, all music majors take MUSI 1379 Survey of World Music Cultures, to be exposed to the musical practices of other cultures.

Currently, all music students are required to take at least one semester of conducting. Basic techniques of conducting and score reading are addressed in MUSI 2226, Conducting I. All music students, except music therapy, are required to take advanced theory courses such as orchestration, structure and analysis and counterpoint. Repertory is taught in history classes, studio instruction and ensembles.

### **5. Synthesis**

*Evaluate the extent to which objectives and practices in these six areas meet additional institution-wide or music unit aspirations for excellence.*

The success of our programs is a direct result of the synthesis between developing musicianship skills, performance, history, theory and, to a lesser degree, technology. The faculty communicates and coordinates well regarding ensemble repertory and studio requirements. The theory faculty attempt help students with the theoretical aspects of the music they are performing/studying. History is taught from a perspective of both historical content and performance practice of the various periods. And students are required to have basic computer skills for use in theory, composition, doing research and other applications.

In addition to all the above listed requirements and expectations, students are required to attend recitals and concerts exemplifying a broad range of repertoire at the student and faculty/professional level.

It is only by the active and creative interaction of the disciplines that we attain such a high standard of performing excellence and student achievement.

### **Teacher Preparation (Music Education) Programs**

Teacher Certification is administered by the College of Education in conjunction with requirements established by the Texas State Board for Educator Certification. Broadly outlined, the process encompasses

- Admittance to the SHSU Educator Preparation Program
- Successful completion of 24 semesters hours of certification coursework
- Completion of the Bachelor's Degree
- Passing scores on relevant portions of the Texas Examinations of Educator Standards (TExES).

The Texas Teaching Certificate for music awarded upon completion of all program requirements and successful performance on the related certification examinations is EC-12, all area.

**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.**

- Credit allotment
  - Student teaching component is 9 hours for the semester
    - 3 hours CIEE 4392 – 7 weeks in elementary education placement
    - 3 hours CISE 4396 – 7 weeks in secondary education placement
    - 3 hours CISE 4394 – Creating Environment for Learning companion course during student teaching assignment
- Quality and variety of cooperating schools
  - SHSU has agreements creating partnerships with area school districts for student teacher placement
  - SHSU Music faculty work closely with the College of Education to place individual students in appropriate student teaching environments
- Process for selecting supervising teacher
  - The Education department is responsible for processing the supervising teachers; however, the School of Music submits names for approval to the Education department. These individuals are usually retired public school music teachers with successful records of excellence.
  - SHSU Music faculty members interview student teacher candidates in order to make appropriate placement assignments
  - Students complete a variety of pre-service observations of potential supervising teachers and their classroom settings.
  - SHSU Music faculty members consult with supervising teachers for potential student teaching placement assignments
- Concurrent enrollment during student teaching.
  - Students have no concurrent course enrollment during student teaching other than the companion course CISE 4394 Creating Environment for Learning listed above

**2. Describe and special requirements for certification mandated by your state that affect the teacher training program in music education.**

- The only type of certification for music teachers in Texas encompasses K-12 and does not indicate specialization areas.
- To meet Texas standards for K-12 certification in music
  - SHSU credit allotment requires each student to have student teaching placement assignments in both elementary and secondary areas, as mentioned above.
  - Prior to student teaching, vocal education majors must complete methods coursework in techniques for instrumental pedagogy and instrumental education majors must complete coursework in techniques for vocal pedagogy.
- The State of Texas requires 30 hours of observation prior to student teaching, with a significant percentage of those hours in a Title I school.

- SHSU requires an additional 55 hours of observation beyond the state requirement of 30 hours, for a total of 85 hours of observation prior to student teaching
- SHSU requires 30 of those 85 hours of observation to be completed in a Title I school.

### **Admission to the Educator Preparation Program**

Students seeking initial Teacher Certification will apply for admission to the Educator Preparation Program in their first Education class. Subsequent program specific requirements are explained below.

Candidates for certification at all levels including, EC-6, 4-8, EC-12, and 7-12 must participate in a one-semester methods block which occurs prior to the student teaching semester. Students must apply to be accepted into the methods block specific to their major. The Department of Curriculum and Instruction determines the eligibility based on criteria, which includes unconditional admission to the Educator Preparation Program, 1000, 2000, 3000 level coursework completed, and dispositions. Students should consult their advisor to determine the process for application and admission. This includes a 2.75 minimum GPA to begin the Methods Block.

#### **Professional Education Course Sequence**

(normally completed prior to the Methods Block)

CISE 3384	The Teaching Profession
CISE 4380	Roles & Responsibilities of the Professional Educator
CISE 4378	Content Literacy

#### **Methods Block**

(normally the last semester prior to student teaching)

CISE 4364	Methods of Teaching in Secondary Schools
CISE 4377	Assessment of Student Learning in Secondary

#### **Student Teaching Block**

CISE 4394	Creating an Environment for Learning- Secondary
CISE 4396	Student Teaching Secondary Classroom
CIEE 4392	Student Teaching Elementary Classroom

### **Secondary Education Course Descriptions**

**CISE 3384. The Teaching Profession. 3 Hours.** This course is for those seeking 7-12 certification and is an introduction to the concept of teaching as a professional career that makes a difference in the lives of children, youth, and their families. The course will introduce students to lesson planning, writing clear learning objectives, instructional strategies, formative and summative assessment methods, classroom management, professional ethics, and the use of technology as an instructional

tool.

**Prerequisite:** 54 Hours.

**CISE 4364. Mth Tch Secondary Schools. 3 Hours.** This course focuses on developing strategies that are effective in secondary schools. Candidates use the TEKS to develop objectives and plan effective instruction. Extensive field experience required. Admission to the Educator Preparation Program and Departmental Approval. This course is taken as part of the Secondary Methods Block for 7-12 certification.

**Prerequisite:** [CISE 3384](#).

**CISE 4377. Assmt Stdnt Lrng In Secondary. 3 Hours.** This course is designed to provide the prospective secondary teacher the opportunity to construct and use teacher made tests and performance assessments that support the alignment process. Students will study various facets and strategies relating to assessment. Admission to the Educator Preparation Program and Departmental Approval. This course is taken as part of the Secondary Methods Block for 7-12 certification.

**Prerequisite:** [CISE 3384](#).

**CISE 4378. Content Literacy. 3 Hours.** In this course, candidates learn to integrate content-specific literacy skills into their teaching. Admission to the Educator Preparation Program and Departmental Approval. This course is taken as part of the Secondary Methods Block for 7-12 certification.

**Prerequisite:** [CISE 3384](#).

**CISE 4380. Respon Of Pro Educator. 3 Hours.** This course is designed to assist future teachers in understanding the structure, organization, and management of public schools at the national, state, and local levels. Course content will include a study of the needs of the special learner and students from various cultures. This course is taken during the student teaching semester.

**Prerequisite:** Admission to Student Teaching.

**CIEE 4392. Std Tch Elementary School. 3 Hours.** The student is assigned to student teach in elementary school classrooms for two placements totally approximately twelve to fourteen weeks. This time is divided among observation, participation, teaching and conference activities in two classrooms that span the certification grades. This course corresponds to one of those placements. Substitutions in specialized program areas include [BESL 4320](#), SPED 4384, or [CISE 4397](#).

**Prerequisite:** Senior status and admission to Student Teaching.

**CISE 4394. Creatng Env For Lrng-Secondary. 3 Hours.** (The Companion Course for Secondary and All-Level Student Teaching) This course provides a survey of classroom management and discipline approaches appropriate in a public school setting. Candidates will explore multiple components that produce a well managed classroom. Candidates will create a classroom management plan that will be a functional model for their classrooms.

**Prerequisite:** [CISE 4364](#), [CISE 4377](#), [CISE 4374](#) and [CISE 4378](#) or CISE 4375; Senior status; Admission to Educator Preparation Program.

**CISE 4396. Std Tch Secondary Classroom. 3 Hours.** The student is assigned to teach in secondary classrooms (grades 8-12) for a placement totally approximately twelve to fourteen weeks. This time is divided among observation, participation, teaching and conference activities in two classrooms that span the certification grades. This course corresponds to one of those placements. As an example, a student will have one placement in a lower grade such as 7th grade and the second placement in a higher level such as high school.

**Prerequisite:** Senior status and admission to student teaching.

## 5. Graduate Programs

### 1. Titles of Graduate Theses

- *The Efficacy of Rhythmic Auditory Stimulation (RAS) On Facilitation Gross Motor Movements in Individuals with Developmental Disabilities.* 2014 (MM: Music Therapy)
- *What's Trust Got to Do with It? The Effects of Music Type, Tempo, and Music Preference on Initial Impressions of Trustworthiness and Implications for the Therapeutic Relationship.* 2014 (MM: Music Therapy)
- *Effect of Familiar Songs within Developmental Speech and Language Training Through Music on Verbal Production in Children with ASD.* 2014 (MM: Music Therapy)
- *Rhythmic Perception and Production Assessment: A Computerized Tool Created and Tested with Typically Functioning Adults.* 2015 (MM: Music Therapy)
- *The Effect of Drone Sounds on Perceived Quality of Sleep.* 2016 (MM: Music Therapy)
- *Gender Differences in Emotion Identification and Engagement within a Psychiatric Music Therapy Session.* 2016 (MM: Music Therapy)
- *The Relationship Between Degree of Homesickness and Musical Behaviors Among Asian International Students.* 2016 (MM: Music Therapy)
- *The Effect of Short Term Adapted Music Lessons on Verbal and Visuospatial Working Memory.* 2016 (MM: Music Therapy)
- *Avet Terterian: Handcrafted ID.* 2016 (MM: Musicology)



## **2. Breadth of Competence**

Successful completion of a comprehensive oral examination is required for graduation. This exam, which is administered by a committee of three music faculty, is given during the final semester. This exam emphasizes a breadth of competence in the areas of Musicology, Music Theory, and the primary content area. The Graduate Advisor in consultation with the student appoints oral examination committees. Students must be enrolled the semester in which they take comprehensive examinations.

In addition, evaluating the success of our graduate program will be based on the graduates including their job placement. Furthermore, The Office of Academic Planning and Assessment at Sam Houston State University provides a centralized, online, assessment management repository. Departments and programs to drive continuous improvement within their units use information collected within this system. Additionally, it serves as a source of evidence of continuous improvement assessment for internal and external constituents, agencies, and accreditors. The SHSU graduate program will utilize standard assessment procedures to ensure quality and effectiveness of the degree program with continuous improvement as well as to assure the development of breadth of competence among our graduates.

## **3. Development of Teaching**

The vast majority of our graduate students are on GA/TA assistantships. These students are provided the opportunity to be the instructor of note on a course once they have successfully completed 18 graduate credits. In addition, all of our full-time graduates are provided opportunities to teach/coach in the applied areas either in the applied lesson format or in a chamber coaching setting in their respective disciplines. Our part-time population is usually employed already in the area they are studying. For example, most our part-time graduate students are in the instrumental conducting program and are concurrently employed as a band director during their studies. These students are mentored in their professional jobs by SHSU music faculty as well as provided experience conducting/teaching the students at SHSU.

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

Students with previous musical experience who would like to major in music may do so with either a Bachelor of Arts (BA) or a Bachelor of Music (BM) degree.

The BA degree provides students with a general foundation in music and requires the study of a foreign language.

The BM degree requires that students specify a track of study of performance, music education/teacher certification, or composition. The performance track is further specialized in instrumental, vocal, or piano. The teacher certification track, which qualifies students for All-Level State Certification to teach music in early childhood through twelfth grade, is further specialized in instrumental, string, or choral.

The School of Music offers instruction in the following applied areas: bassoon, clarinet, euphonium, flute, guitar, harp, horn, oboe, organ, percussion, piano, trumpet, trombone, tuba, saxophone, string bass, viola, violin, violoncello, and voice.

We also offer a Bachelor of Music in [Music Therapy](#).

Bachelor of Arts: Music Major

II.B.1. The BA degree provides students with a general foundation in music and requires the study of a foreign language.

II.B.2.

**Program Title:** Bachelor of Arts: Music Major

**Number of Years to Complete the Program:**

4 yrs

**Program Submitted for:**

Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):**

Dr. Kevin Clifton

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Credits
31 credits 26 %	23 credits 19.1%	47 credits 39 %	19 credits 15.8%	120

**Major Area:**

**Ensembles: 5 credits (two credits must be upper-level)**

MUEN XXXX

Lower-Level Ensemble

MUEN XXXX

Upper-Level Ensemble

**Studio Instruction: 12 credits**

XXXX 1201

Lower Level Applied Lessons

8 credits

XXXX 3201

Upper Level Applied Lessons

4 credits

**Upper-Level Music Performance Electives:14 credits**

Select 14 credits from the following or other approved course: (Not more than 4 additional ensemble hours can be counted toward the degree)

MUEN 3110

Collaborative Piano Chamber Mus

MUEN 3111

Mixed Chorus

MUEN 3115

Jazz Band

MUEN 3116

Band

MUEN 3117

Orchestra

MUEN 3118

Chamber Music

MUEN 3119

Opera Workshop

MUEN 4116

Wind Ensemble

MUSI 3362

Orchestration and Analysis

MUSI 3363

Structure and Analysis

MUSI 3377 or MUSI 3376

Music History

MUSI 4224	Conducting II
MUSI 4374	20 <sup>th</sup> Century Musical Styles

**MUSIC CORE: 23 credits**

MUSI 1181	Class Piano I	1 credit
MUSI 1182	Class Piano II	1 credit
MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
<i>MUSI 1379</i>	<i>Survey of World Music Cultures</i>	<i>(*3 credits)</i>
<i>MUSI 2348</i>	<i>Music Literature</i>	<i>(*3 credits)</i>
MUSI 2222	Theory III	2 credits
MUSI 2224	Musicianship III	2 credits
MUSI 3376 or MUSI 3377	History of Music	3 credits

**Foreign Language: 14 credits**

**Advanced Electives: 19 credits** (Upper Level only)

**General Studies**

ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit

**Total General Studies** **42 credits**

*\* These courses/credits double-dip in the general studies core*

### II.B 3.

The Bachelor of Arts: Music Major at Sam Houston State University is a degree based upon general studies in the arts and humanities, the natural and physical sciences, and social sciences. The music study is also general and does not contain a specialization.

### C. Curricular Structure

The Bachelor of Arts: Music Major has the requisite curricular structure, content and time requirements necessary to develop the range of knowledge, skills and competencies expected in a liberal arts degree and meet NASM standards. (54.8% general studies and general electives; 45.1% studies in musicianship, performance, and music electives)

### D. Essential Content and Competencies

#### 1. General Education

The General Studies portion of the curriculum for all Baccalaureate Degrees aligns with the prescribed NASM requirements. There are 42 units required in the General Studies area. General Studies are divided into nine component areas: I. Communication, II. Mathematics, III. Life and Physical Sciences, IV. Language, Philosophy, and Culture, V. Creative Arts, VI. US History, VII. Political Science/Government, VIII. Social and Behavioral Sciences, IX. Component Area Option. Students are allowed to choose from several possible courses to fulfill the specific component area requirement. Through the General Studies courses, SHSU music students attain the necessary skills to speak and write clearly and effectively. Students have opportunities for study in natural and physical sciences, social sciences and communications as recommended by NASM.

#### 2. Musicianship

These competencies are obtained through the curriculum of the major core and music electives as well as the applied lesson and ensemble participation.

#### 3. Performance and Music Electives

The performance expectation of the Bachelor of Arts degree is similar to all other Bachelor of Music degrees at Sam Houston State University. In addition to juries each semester, BA students are required to pass a sophomore performance proficiency prior to two additional semesters of advanced applied study. In addition, participation in ensembles and elective studies help further develop necessary competencies.

#### 4. Levels

The academic expectation of the curriculum as well as the performance proficiency help establish the levels of competency necessary to graduate and are consistent with the expectations of a liberal arts major in music.

#### 5. Means

The Bachelor of Arts: Music Major degree at Sam Houston State University is delivered in a traditional format, therefore, no additional standards apply.

## Bachelor of Music – Music Therapy Track

II.B.1. The School of Music at SHSU offers both undergraduate and graduate degrees in music therapy. The Bachelors Degree and Masters Equivalency prepare students to sit for the music therapy board certification exam and to practice as professional music therapists.

The music therapy degree plan includes intensive course work in music as well as courses in the behavioral sciences. Students gain pre-internship clinical experience through providing services at our SHSU Music Therapy Clinic and by working alongside one or more of our many community partners.

Music therapists are both accomplished musicians and competent therapists. A career in music therapy requires a high degree of musical flexibility, as therapists effectively utilize music that is familiar to and preferred by their clients. Skills in piano, guitar, voice, music improvisation, song writing, conducting, and music theory are but a few of those possessed by the music therapist.

The music therapist must be a compassionate person dedicated to improving the lives of others in specific and individualized ways. Music therapists are caring, nurturing professionals interested in using music as a tool to meet non-musical, health-related needs. Therapists must be emotionally stable and must demonstrate mature, professional behavior both within and outside the classroom environment.

Many students who pursue music therapy have interests both in music-related fields and in psychology, neurology and medicine, or special education.

### II.B.2.

**Program Title:** Bachelor of Music – Music Therapy Track

**Number of Years to Complete the Program:** 4 yrs

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Karen Miller

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Credits
75 credits 62.5 %	25 credits 20.8%	29 credits 24 %	4 credits 3.3%	133

### Major Area: 62 credits

XXXX 1201

Lower Level Applied Lessons

8 credits

XXXX 3201

Upper Level Applied Lessons

4 credits

MUSI 1181	Class Piano I	1 credit
MUSI 1182	Class Piano II	1 credit
MUSI 2181	Class Piano III	1 credit
MUEN XXXX	Lower-Level Ensemble	4 credits
MUEN XXXX	Upper-Level Ensemble	2 credits
MUSI 1303	Fund of Guitar	3 credits
MUSI 1304	Fund of Singing	3 credits
MUSI 2338	Intro Music Therapy	3 credits
MUSI 2339	Psychology of Music	3 credits
MUSI 3110	Study of Percussion	1 credits
MUSI 3117	Practicum in Music Therapy I	1 credit
MUSI 3118	Practicum in Music Therapy II	1 credit
MUSI 3336	Instr Skills Mus Therapy Set	3 credits
MUSI 3337	Instr Skills Mus Therapy Set II	3 credits
MUSI 4110	Practicum in Music Therapy III	1 credit
MUSI 4111	Practicum in Music Therapy IV	1 credit
MUSI 3365	Obser & Measure Mus Therapy	3 credit
MUSI 3366	Mus Therapy Tchnq I	3 credits
MUSI 4395	Mus Therapy Tchnq II	3 credits
MUSI 4396	Mus Therapy Tchnq III	3 credits
MUSI 4397	Internship in Music Therapy	3 credits
MUSI 4398	Internship in Music Therapy	3 credits

### **Advanced Elective: 4 credits**

Select 4 upper level credits from MUSI, MUEN, PSYC, or other course with Music Therapy advisor approval

### **Clinical Foundation Courses: 13 credits**

(required by the American Music Therapy Association)

<i>BIOL 2401</i>	<i>Human Anatomy</i>	<i>4 credits</i>
<i>PSYC 1301</i>	<i>Introduction to Psychology</i>	<i>3 credits</i>
PSYC 3331	Abnormal Psychology	3 credits
PSYC 3374	Development Psychology	3 credits

### **MUSIC CORE: 25 credits**

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
<i>MUSI 1379</i>	<i>Survey of World Music Cultures</i>	<i>(*3 credits)</i>
<i>MUSI 2348</i>	<i>Music Literature</i>	<i>(*3 credits)</i>
MUSI 2222	Theory III	2 credits
MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits

MUSI 2226	Conducting I	2 credits
MUSI 3376 or MUSI 3377	History of Music	3 credits

### **General Studies**

ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit

**Total General Studies** **42 credits**

*\* These courses/credits double-dip in the general studies core*



## **N. Baccalaureate Degree in Music Therapy**

### **1. Curricular Structure**

The Music Therapy degree all has the requisite curricular structure, content and time requirements necessary to develop the range of knowledge, skills and competencies necessary to be a successful music therapist and meet NASM standards. (65% major area) The Music Therapy program at Sam Houston State University is approved by the American Music Therapy Association. (AMTA)

### **2. Specific Recommendations for General Studies**

The music therapy degree plan includes intensive course work in music as well as courses in the behavioral sciences. Students gain pre-internship clinical experience through providing services at our SHSU Music Therapy Clinic and by working alongside one or more of our many community partners.

### **3. Essential Competencies, Experiences, and Opportunities**

Music therapists are both accomplished musicians and competent therapists. A career in music therapy requires a high degree of musical flexibility, as therapists effectively utilize music that is familiar to and preferred by their clients. Skills in piano, guitar, voice, music improvisation, song writing, conducting, and music theory are but a few of those possessed by the music therapist.

- a. Keyboard proficiency is part of the degree plan and includes sight-reading, accompanying, transposing and improvising. In addition, MUSI 3336/3337: Instrumental Skills for the Music Therapy Setting further emphasizes these skills.
- b. Sight-singing and aural dictation are part of the Theory sequence expectations.
- c. Skills in voice...all music therapy majors must take MUSI 1304 Fundamentals of Singing as part of their degree plan. In addition, MUSI 3336/3337: Instrumental Skills for the Music Therapy Setting further emphasizes these skills.
- d. Guitar Skills...all music therapy majors must take MUSI 1303 Fundamentals of Guitar as part of their degree plan. A specific section of this course is dedicated specifically to the purpose of the music therapist. In addition, MUSI 3336/3337: Instrumental Skills for the Music Therapy Setting further emphasizes these skills.
- e. Percussion Skills...all music therapy majors must take MUSI 3110 Study of Percussion. A specific section of this course is dedicated specifically to the purpose of the music therapist. In addition, MUSI 3336/3337: Instrumental Skills for the Music Therapy Setting further emphasizes these skills.
- f. Conducting skills...all music therapy majors must take MUSI 2226 Conducting as part of the degree plan.

- g. Composition/arranging... This knowledge is acquired within the required course work for the music therapy degree. In the MUSI 3366/4395/4396 Music Therapy Techniques sequence and MUSI 3117/3118/4110/4111 Practicum sequence students are expected to create and perform original compositions.
- h. Movement skills... This knowledge is acquired within the required course work for the music therapy degree. In the MUSI 3366/4395/4396 Music Therapy Techniques sequence; MUSI 3117/3118/4110/4111 Practicum sequence and MUSI 3336/3337: Instrumental Skills for the Music Therapy Setting students are exposed to movement skills.
- i. Knowledge of human development. This knowledge is acquired within the required course work for the music therapy degree. This knowledge is obtained within PSYC 3374 Developmental Psychology and BIOL 2401 Human Anatomy.
- j. Knowledge of foundations and principles of music therapy... This knowledge is acquired within the required course work for the music therapy degree.
- k. Knowledge of various client populations... This knowledge is acquired within the required course work for the music therapy degree. This information is addressed in the MUSI 3366/4395/4396 Music Therapy Techniques sequence and MUSI 2339; PSYC 3374 Psychology courses.
- l. Knowledge of professional standards of clinical practice... This knowledge is acquired within the required course work for the music therapy degree. It is primarily addressed in the MUSI 3117/3118/4110/4111 Practicum sequence.
- m. Knowledge of research methods... This knowledge is acquired within MUSI 2339 Psychology of Music.

#### **4. Operational Requirements**

- a. All of our music therapy faculty instructors are board certified music therapists with significant clinical experience.
- b. Music Therapy Practicum is a required part of the curriculum. Students gain valuable experience with a broad range of client population in a variety of settings. In addition, The SHSU Music Therapy Clinic is a space for our music therapy students to develop their clinic skills with community members with a variety of needs relating to diagnoses such as strokes, brain injuries, Alzheimer's and Parkinson's disease, neurodevelopmental disorders, and mental health challenges. This space consists of a waiting room, office space, an observation room with a two-way mirror and an audio stream of the clinic space, and the treatment space itself. The treatment room can hold groups of up to approximately 10-12 clients, and contains stackable chairs, a table, an upright piano, audio equipment, an electric keyboard, a variety of small handheld percussion instruments, acoustic and electric guitars, guitar amps, a drum set, and storage for instruments. Also, music therapy students have an internship requirement for graduation.

c. All published material in reference to music therapy, including the School of Music Website, clearly states the specific certification eligibility to which the curricula leads.

### Bachelor of Music-Teacher Certification

II.B.1. The Bachelor of Music with Teacher Certification degree is structured for students desiring to become public school music teachers. The curriculum presents students with a broad knowledge of the elements of music, instructional knowledge in teaching individual instruments, voice, and ensembles, as well as the science and art of teaching.

#### **The degree program prepares students to become:**

- elementary music teachers,
- orchestra directors for junior & senior high school,
- choir directors for junior & senior high school,
- band directors for junior & senior high school.

At the conclusion of course-work, students become eligible to take the state certification tests for music (grades EC-12).

II.B.2.

**Program Title:** Bachelor of Music – Teacher Certification Track; wind, percussion emphasis

**Number of Years to Complete the Program:**

5 yrs

**Program Submitted for:**

Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):**

Dr. Matthew McInturf

<b>Musicianship and Performance</b>	<b>Professional Education</b>	<b>General Studies</b>	<b>Total Number of Credits</b>
<b>73 credits</b> <b>61 %</b>	<b>24 credits</b> <b>20 %</b>	<b>36 credits</b> <b>30 %</b>	<b>133</b>

#### **Wind and Percussion Emphasis: 42 credits**

XXXX 1201	Lower Level Applied Lessons	8 credits
XXXX 3201	Upper Level Applied Lessons	4 credits
XXXX 3202	Applied Lessons/Junior Recital	2 credits
MUSI 1181	Class Piano I	1 credit
MUSI 1182	Class Piano II	1 credit

MUSI 2181	Class Piano III	1 credit
MUSI 1166/1167	Study of Woodwinds	2 credits*
MUSI 2166/2167	Study of Brasses	2 credits*
MUSI 3110	Study of Percussion	1 credit*
MUSI 3111	Vocal Techniques	1 credit
MUSI 3166/3167	Study of String	2 credits
MUSI 3362	Orchestration and Analysis	3 credits
MUSI 3367	Studies in Music for Children	3 credits
MUSI 4224	Conducting II	2 credits
MUSI 4361	Tchq for Wind & String Instru	3 credits
MUEN XXXX	Lower-Level Ensemble	4 credits
MUEN XXXX	Upper-Level Ensemble	3 credits

### **MUSIC CORE: 31 credits**

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
<i>MUSI 1379</i>	<i>Survey of World Music Cultures</i>	<i>(*3 credits)</i>
<i>MUSI 2348</i>	<i>Music Literature</i>	<i>(*3 credits)</i>
MUSI 2222	Theory III	2 credits
MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits
MUSI 2226	Conducting I	2 credits
MUSI 3363	Structure & Analysis	3 credits
MUSI 3376	History of Music	3 credits
MUSI 3377	History of Music	3 credits

**Total Basic Musicianship and Performance** **73 credits**

### **Professional Education**

CISE 3384	The Teaching Profession	3 credits
CISE 4364	Mth Tch Secondary Schools	3 credits
CISE 4377	Assmt Stdnt Lrng in Secondary Schools	3 credits
CISE 4378	Content Literacy	3 credits
CISE 4380	Respon of Pro Educator	3 credits
CISE 4392	Std Tch Elementary School	3 credits
CISE 4394	Creatng Env for Lrng-Secondary	3 credits
CISE 4396	Std Tch Secondary Classroom	3 credits

**Total of Professional Education** **24 credits**

### **General Studies**

ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits

MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit

**Total General Studies**

**42 credits**

*\* These courses/credits double-dip in the general studies core*

II.B.2.

**Program Title:** Bachelor of Music – Teacher Certification Track; string emphasis

**Number of Years to Complete the Program:** 5 yrs

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Javier Pinell

Musicianship and Performance	Professional Education	General Studies	Total Number of Credits
73 credits 61 %	24 credits 20 %	36 credits 30 %	133

**String Instrumental Track: 42 credits**

XXXX 1201	Lower Level Applied Lessons	8 credits
XXXX 3201	Upper Level Applied Lessons	4 credits
XXXX 3202	Applied Lessons/Junior Recital	2 credits
MUSI 1181	Class Piano I	1 credit
MUSI 1182	Class Piano II	1 credit
MUSI 2181	Class Piano III	1 credit
MUSI 1166/1167	Study of Woodwinds	1 credits*
MUSI 2166/2167	Study of Brasses	1 credits*
MUSI 3110	Study of Percussion	1 credit*
MUSI 3111	Vocal Techniques	1 credit
MUSI 3166/3167	Study of String	1 credits
MUSI 3362	Orchestration and Analysis	3 credits
MUSI 3367	Studies in Music for Children	3 credits
MUSI 4224	Conducting II	2 credits
MUSI 4361	Tchq for Wind & String Instru	3 credits
MUEN 1117	Lower-Level Ensemble	4 credits
MUEN 3117	Upper-Level Ensemble	3 credits
MUEN 1118	Lower-Level Chamber Music	1 credit
MUEN 3118	Upper-Level Chamber Music	1 credit

**Music Core: 31 hours**

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
MUSI 1379	<i>Survey of World Music Cultures</i>	(*3 credits)
MUSI 2348	<i>MUS Lit</i>	(*3 credits)
MUSI 2222	Theory III	2 credits

MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits
MUSI 2226	Conducting I	2 credits
MUSI 3363	Structure & Analysis	3 credits
MUSI 3376	History of Music	3 credits
MUSI 3377	History of Music	3 credits
<b>Total Basic Musicianship and Performance</b>		<b>73 hours</b>
<b><u>Professional Education</u></b>		
CISE 3384	The Teaching Profession	3 credits
CISE 4364	Mth Tch Secondary Schools	3 credits
CISE 4377	Assmt Stdnt Lrng in Secondary Schools	3 credits
CISE 4378	Content Literacy	3 credits
CISE 4380	Respon of Pro Educator	3 credits
CISE 4392	Std Tch Elementary School	3 credits
CISE 4394	Creatng Env for Lrng-Secondary	3 credits
CISE 4396	Std Tch Secondary Classroom	3 credits
<b>Total of Professional Education</b>		<b>24 credits</b>
<b><u>General Studies</u></b>		
ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit
<b>Total General Studies</b>		<b>42 credits</b>

*\* These courses/credits double-dip in the general studies core*

## II.B.2.

**Program Title:** Bachelor of Music – Music Education Track (Teacher Certification); choral emphasis

**Number of Years to Complete the Program:** 5 yrs

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Joshua Bronfman

<b>Musicianship and Performance</b>	<b>Professional Education</b>	<b>General Studies</b>	<b>Total Number of Credits</b>
<b>71 credits 59 %</b>	<b>24 credits 20 %</b>	<b>36 credits 30 %</b>	<b>131</b>

### **Choral Emphasis: 40 credits**

VOIC 1201	Lower Level Applied Lessons	8 credits
VOIC 3201	Upper Level Applied Lessons	4 credits
VOIC 3202	Applied Lessons/Junior Recital	2 credits
MUSI 1160	Singer's Diction: Eng & Italian	1 credit
MUSI 1181	Class Piano I	1 credit
MUSI 1182	Class Piano II	1 credit
MUSI 2160	Singer's Diction: German	1 credit
MUSI 2161	Singer's Diction: French	1 credit
MUSI 2181	Class Piano III	1 credit
MUSI 2182	Class Piano IV	1 credit
MUSI 3112	Instrumental Technq-Vocalist	1 credit
MUSI 3362	Orchestration and Analysis	3 credits
MUSI 3367	Studies in Music for Children	3 credits
MUSI 4224	Conducting II	2 credits
MUSI 4362	Vocal Pedagogy & Techniques	3 credits
MUEN 1111	Mixed Chorus	4 credits
MUEN 3111	Mixed Chorus	3 credits

### **MUSIC CORE: 31 credits**

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
<i>MUSI 1379</i>	<i>Survey of World Music Cultures</i>	<i>(*3 credits)</i>
<i>MUSI 2348</i>	<i>Music Literature</i>	<i>(*3 credits)</i>
MUSI 2222	Theory III	2 credits
MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits



MUSI 2226	Conducting I	2 credits
MUSI 3363	Structure & Analysis	3 credits
MUSI 3376	History of Music	3 credits
MUSI 3377	History of Music	3 credits
<b>Total Basic Musicianship and Performance</b>		<b>71 credits</b>
<b><u>Professional Education</u></b>		
CISE 3384	The Teaching Profession	3 credits
CISE 4364	Mth Tch Secondary Schools	3 credits
CISE 4377	Assmt Stdnt Lrng in Secondary Schools	3 credits
CISE 4378	Content Literacy	3 credits
CISE 4380	Respon of Pro Educator	3 credits
CISE 4392	Std Tch Elementary School	3 credits
CISE 4394	Creatng Env for Lrng-Secondary	3 credits
CISE 4396	Std Tch Secondary Classroom	3 credits
<b>Total of Professional Education</b>		<b>24 credits</b>
<b><u>General Studies</u></b>		
ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit
<b>Total General Studies</b>		<b>42 credits</b>

*\* These courses/credits double-dip in the general studies core*

## **O. Baccalaureate Degree in Music Education**

### **1. Curricular Structure**

All of teacher certification tracks have the requisite curricular structure, content and time requirements necessary to develop the range of knowledge, skills and competencies necessary to be a successful music educator and meet NASM standards. (59-61% basic musicianship; 30% general studies; 20% professional education)

### **2. Program Content**

The program content is well suited to prepare the music student for school based teaching. The music curriculum is specifically designed to the music education student. In addition, the school of music faculty teach 6 hours of the professional education block (CISE 4364 & CISE 4378) The State of Texas requires 30 hours of observation prior to student teaching, with a significant percentage of those hours in a Title I school. SHSU requires an additional 55 hours of observation beyond the state requirement of 30 hours, for a total of 85 hours of observation prior to student teaching. SHSU requires 30 of those 85 hours of observation to be completed in a Title I school.

### **3. Desirable Attributes, Essential Competencies, and Professional Procedures**

#### **a. Desirable Attributes**

Prospective music teachers are evaluated throughout their coursework for their commitment to art of music and its intrinsic values. They develop leadership skills and communication skills necessary to be effective teachers. Students are expected to be motivators and good role models for the students they will teach.

#### **b. Music Competencies**

1. **Conducting and Musical Leadership.**  
SHSU music students pursuing teacher certification are required to take MUSI 2226 *Conducting I* and MUSI 4224 *Conducting II* as part to their course work. In addition, as part of CISE 4378 *Content Literacy*, students are required to participate in conducting labs. Score study, Analysis, style, performance practices, etc., as well as leadership skills are covered within the curriculum.
2. **Arranging**  
SHSU music students pursuing teacher certification gain arranging skills within the theory sequence of their degree program. In addition, all are required to take MUSI 3362 *Orchestration and Analysis*.
3. **Functional Performance.**  
All SHSU music students pursuing teacher certifications are required to pass the keyboard proficiency exam. Non-vocal emphasis students must take MUSI 3111 *Vocal Techniques for the Instrumentalist* as part of their program of study. Vocal emphasis students must take MUSI 3112 *Instrumental Techniques for Vocalist*. In addition, instrumental

students are required to take methods courses in all of the instruments, woodwind, brass, string and percussion.

4. Analysis/History/Literature

Students learn to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development throughout their respective music curriculums.

c. Specialization Competencies

1. General Music

All music students in the teacher certification track must take MUSI 3367 *Studies in Music for Children* as part of their respective degree requirements. In addition, some of their observation hours must be in an elementary/general music setting as well as their student teaching assignment is partially required in elementary/general music setting.

2. Vocal/Choral Music

Those students pursuing teacher certification choral track must take MUSI 4362 *Vocal Pedagogy & Techniques* as a degree requirement. The students are exposed to the pedagogical skill sufficient to teach effective use of the voice. These students also must take CISE 4364 *Methods of Teaching in Secondary Schools* as part of the professional education program. A specific section of this course is dedicated to choral emphasis students and is taught by music faculty. They are exposed to methodologies, philosophies, materials, etc. for vocal/choral music. Students have a variety of ensemble experiences available in the choral/vocal area. Students are required to be proficient in keyboard skills via the piano proficiency exam and class piano sequence. Laboratory experience in teaching beginning vocal techniques is an expectation in MUSI 4362 *Vocal Pedagogy & Techniques*.

3. Instrumental Music

Instrumental students pursuing teacher certification must take beginning method courses in woodwind, brass, string and percussion. This pedagogy is sufficient to teach beginning students effectively in groups. These students also must take CISE 4364 *Methods of Teaching in Secondary Schools* as part of the professional education program. A specific section of this course is dedicated to instrumental emphasis students and is taught by music faculty. They are exposed to methodologies, philosophies, materials, etc. for instrumental music. Instrumental students are exposed to a variety of ensemble experiences within their respective curriculums. In addition, within their applied study, they regularly perform solo literature in formal and informal settings. Students are exposed to laboratory experience in teaching beginning instrumental students in their respective method courses (brass, woodwind, string, percussion) as well as in their student-teaching experience.

4. Music: All Levels, All Specializations.
  - a. Students these experiences in the required method sequence for their respective expertise as state above in c. 2 & 3.
  - b. See c. 2 & 3 above.
  - c. See c. 2 & 3 above
  - d. See c. 2 & 3 above
  - e. See c. 2 & 3 above
  - f. See c. 2 & 3 above
5. Specific Music Fields or Combinations  
 Sam Houston State University only offers music teaching certification in the instrumental (woodwind, brass, string and percussion) or in choral emphasizes as listed above.

**d. Teaching Competencies**

1. Ability to teach music at various levels...  
 Students pursuing teacher certification gain experience teaching music at various levels within the required course work for their respective degrees. Courses such as MUSI 3367 *Studies in Music for Children* and CISE 4392 *Student Teaching Elementary Classroom* prepare the student for the elementary level music teaching while the remainder of their course work prepare them for the middle school and above.
2. Understanding of child growth and development...principles of learning as they relate to music are competencies that are acquired within the professional education course sequence.
3. The ability to assess aptitudes...and to plan educational programs to meet assessed needs are competencies that are acquired within the professional education course sequence.
4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization are covered with CISE 4364 *Methods of Teaching in Secondary Schools* and in CISE 4378 *Content Literacy*. Both courses have sections dedicated to students pursuing music certification and are taught by music faculty.
5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations is gain within the professional education course sequence.
6. An understanding of evaluative techniques and ability to apply them in assessing both the music progress of student... is gained within the professional education course sequence.

**e. Professional Procedures**

1. Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.  
 The Bachelor of Music: Teacher Certification programs offered by the School of Music are in conjunction with Education department. Program purposes and requirements are clearly stated in all publications as well as the respective web-sites.

2. Music education methods courses should be taught by the institution's music education faculty...Our music education faculty involved with teaching the respective courses have tremendous public school teaching experience and maintain constant contact with such schools.
3. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program...The State of Texas requires 30 hours of observation prior to student teaching, with a significant percentage of those hours in a Title I school. SHSU requires an additional 55 hours of observation beyond the state requirement of 30 hours, for a total of 85 hours of observation prior to student teaching. SHSU requires 30 of those 85 hours of observation to be completed in a Title I school.
4. Institution should establish specific evaluative procedures to assess students' progress and achievement. Students seeking initial Teacher Certification will apply for admission to the Educator Preparation Program in their first Education class. Candidates for certification at all levels including, EC-6, 4-8, EC-12, and 7-12 must participate in a one-semester methods block which occurs prior to the student teaching semester. Students must apply to be accepted into the methods block specific to their major. The Department of Curriculum and Instruction determines the eligibility based on criteria, which includes unconditional admission to the Educator Preparation Program, 1000, 2000, 3000 level coursework completed, and dispositions. This includes a 2.75 minimum GPA to begin the Methods Block. Students are evaluated throughout their student teaching experience.
5. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis. The SHSU, School of Music offers advanced study in all of the areas list above for further study at the undergraduate level as well as at the graduate level.

**P. Five-Year Program in Music Education**

Sam Houston State University School of Music offers the Bachelor of Music: Teacher Certification degree as one singular degree which upon successful completion of the curriculum students are certified to teach in the state of Texas with no additional requirements necessary.

Bachelor of Music – Performance Track

II.B.1. For students wishing to pursue careers as professional performers, the School of Music offers outstanding programs in instrumental and vocal performance. Experiences in large ensembles, chamber music, opera workshop, and accompanying (for keyboard majors) are designed to provide students with a broad-base structure for performance activities. The studio faculty and ensemble conductors have extensive performance backgrounds and are knowledgeable in the diverse opportunities for students in careers as musical performers.

- Significant emphasis is placed on applied (private) lessons
- Each studio conducts its own studio class. The class provides opportunities for solo and chamber performances as well as discussions concerning pedagogy, repertoire and other important topics
- Each year the School of Music hosts a number of guest professional musicians who perform concerts and/or present master classes on campus.
- Students also have opportunities to gain experience working as professional performers and private teachers in surrounding areas.

**The School of Music has a full complement of traditional music performance areas:**

- Winds and Percussion
- Strings
- Voice
- Keyboards

**II.B.2**

**Program Title:** Bachelor of Music – Performance Track: instrumental emphasis

**Number of Years to Complete the Program:** 4 yrs

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Scott D. Plugge

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Credits
<b>39 credits 32.5 %</b>	<b>31 credits 25.8%</b>	<b>36 credits 30 %</b>	<b>14 credits 11.6%</b>	<b>120</b>

**Major Area: 39 credits**

XXXX 1201	Lower Level Applied Lessons	8 credits
XXXX 3201	Upper Level Applied Lessons	6 credits
XXXX 3202	Applied Lessons/Junior Recital	2 credits
MUEN XXXX	Lower-Level Ensemble	4 credits
MUEN XXXX	Upper-Level Ensemble	4 credits
MUEN 1118	Lower-Level Chamber Music	1 credit
MUEN 3118	Upper-Level Chamber Music	3 credit
MUSI 1181	Class Piano I	1 credit
MUSI 1182	Class Piano II	1 credit
MUSI 2181	Class Piano III	1 credit
MUSI 2182	Class Piano IV	1 credit

MUSI 3362	Orchestration and Analysis	3 credits
MUSI 4117	Recital	1 credit
MUSI 4361	Tchq for Wind & String Instru	3 credits

**Advanced Music Elective: 3 credits**

Select 3 credits from the following:

MUSI 3364	Improvisation
MUSI 4365	Counterpoint and Analysis

**Electives (Upper Level only) 11 credits**

MUSI 4224	Conducting II	2 credits
MUSI 4365	Counterpoint and Analysis	3 credits
MUSI 3367	Studies in Music for Children	3 credits
MUSI 4068	Independent Study	3 credits
MUSI 4374	20 <sup>th</sup> Century Musical Styles	3 credits

**MUSIC CORE: 31 credits**

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
<i>MUSI 1379</i>	<i>Survey of World Music Cultures</i>	<i>(*3 credits)</i>
<i>MUSI 2348</i>	<i>Music Literature</i>	<i>(*3 credits)</i>
MUSI 2222	Theory III	2 credits
MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits
MUSI 2226	Conducting I	2 credits
MUSI 3363	Structure & Analysis	3 credits
MUSI 3376	History of Music	3 credits
MUSI 3377	History of Music	3 credits

**General Studies**

ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit

**Total General Studies**

**42 credits**

*\* These courses/credits double-dip in the general studies core*



## II.B.2

**Program Title:** Bachelor of Music – Performance Track: voice emphasis

**Number of Years to Complete the Program:** 4 yrs

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Christopher Michel

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Credits
<b>40 credits</b> <b>33.3 %</b>	<b>31 credits</b> <b>25.8%</b>	<b>36 credits</b> <b>30 %</b>	<b>13 credits</b> <b>10.8%</b>	<b>120</b>

### **Major Area: 40 credits**

VOIC 1201	Lower Level Applied Lessons	8 credits
VOIC 3201	Upper Level Applied Lessons	6 credits
VOIC 3202	Applied Lessons/Junior Recital	2 credits
MUSI 4117	Recital	1 credit
MUEN 1111	Mixed Chorus	4 credits
MUEN 3111	Mixed Chorus	4 credits
MUSI 1181	Class Piano I	1 credit
MUSI 1182	Class Piano II	1 credit
MUSI 2181	Class Piano III	1 credit
MUSI 1160	Singer's Diction: Eng & Italian	1 credit
MUSI 2160	Singer's Diction: German	1 credit
MUSI 2161	Singer's Diction: French	1 credit
MUSI 4362	Vocal Pedagogy & Techniques	3 credits
MUSI 3381	Song History & Literature	3 credits
MUEN 1119/3119	Opera Workshop	1 credits
MUEN 3119	Opera Workshop	2 credits

### **ELECTIVES: 13 credits:**

Select 13 credits from the following advanced electives (approved by vocal advisor)

MUSI 3362	Orchestration and Analysis	3 credits
MUSI 3380	Opera Literature	3 credits
MUEN 3118	Chamber Music	1 credit
MUEN 3119	Opera Workshop	1 credit
MUSI 4224	Conducting II	2 credits

### **MUSIC CORE: 31 credits**

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits

MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
<i>MUSI 1379</i>	<i>Survey of World Music Cultures</i>	<i>(*3 credits)</i>
<i>MUSI 2348</i>	<i>Music Literature</i>	<i>(*3 credits)</i>
MUSI 2222	Theory III	2 credits
MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits
MUSI 2226	Conducting I	2 credits
MUSI 3363	Structure & Analysis	3 credits
MUSI 3376	History of Music	3 credits
MUSI 3377	History of Music	3 credits

### **General Studies**

ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit

### **Total General Studies**

**42 credits**

*\* These courses/credits double-dip in the general studies core*

## II.B.2

**Program Title:** Bachelor of Music – Performance Track: piano emphasis

**Number of Years to Complete the Program:** 4 yrs

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Ilonka Rus

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Credits
<b>35 credits</b> <b>29.2 %</b>	<b>31 credits</b> <b>25.8%</b>	<b>36 credits</b> <b>30 %</b>	<b>18 credits</b> <b>15%</b>	<b>120</b>

### Major Area: 35 hours

PIAN 1201	Lower Level Applied Lessons	8 credits
PIAN 3201	Upper Level Applied Lessons	6 credits
PIAN 3202	Applied Lessons/Junior Recital	2 credits
MUSI 4117	Recital	1 credit
MUEN 1110	Keyboard Skills & Collab Tech	4 credits
MUEN 3110	Collab Piano Chamber Mus	3 credits
MUEN 1118	Lower-Level Chamber Music	2 credit
MUSI 4322	Keyboard Pedagogy	3 credits
MUSI 4365	Counterpoint and Analysis	3 credits
MUSI 3382	Survey of Keyboard Lit.	3 credits

### **Electives: 18 credits**

**Select from the following with Piano faculty approval:**

MUSI 3362	Orchestration and Analysis	3 credits
MUSI 3364	Improvisation	3 credits
MUSI 3381	Song History & Lit.	3 credits
MUSI 3383	Advanced Keyboard Lit.	3 credits
MUSI 4224	Conducting II	2 credits
MUSI 4384	Adv Keyboard Sight-reading	3 credits
MUSI 4385	Adv. Keyboard Harmony	3 credits
MUEN 1118/3118	Chamber Music	1 credit

### MUSIC CORE: 31 credits

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits

MUSI 1379	<i>Survey of World Music Cultures</i>	(*3 credits)
MUSI 2348	<i>Music Literature</i>	(*3 credits)
MUSI 2222	Theory III	2 credits
MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits
MUSI 2226	Conducting I	2 credits
MUSI 3363	Structure & Analysis	3 credits
MUSI 3376	History of Music	3 credits
MUSI 3377	History of Music	3 credits

### **General Studies**

ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits
HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit

### **Total General Studies**

**42 credits**

*\* These courses/credits double-dip in the general studies core*

## **VIII. A. Bachelor of Music in Performance**

### **1. Curricular Structure**

- a. Performance  
All of performance tracks all have the requisite curricular structure, content and time requirements necessary to develop the range of knowledge, skills and competencies necessary to be a successful performer and meet NASM standards. (29%-33% major area)
- b. Pedagogy, Accompanying, Collaborative Keyboard  
SHSU School of Music offers this only at the graduate level. (Master of Music: Collaborative Piano/Chamber Music Track) At the undergraduate level, keyboard students take classes in keyboard pedagogy and collaborative techniques as part of their curriculum. They are expected to accompany to develop their own skills in this area as well as provide a service to the school of music.
- c. Early Music  
We currently do not offer a degree in early music; however, have recently developed a Center for Early Music Research and Performance (CEMRAP) in order to provide more opportunities in this area for both faculty and student experiences.

### **2. Specific Guidelines for General Studies**

Students in the performance discipline receive ample experience in historical and analytical studies through the music history and theory sequence as well as opportunities for more general studies within the university core. While foreign language is no longer a degree requirement, due to the 120-hour rule, there is opportunity within the university core.

### **3. Essential Competencies, Experiences, and Opportunities**

- a. Students gain immense performance experience through the ensemble requirements and performance opportunities as well as within the applied study. They are expected to prepare and perform at a very high level for each endeavor. The applied lesson curriculum delivers applicable repertoire and the attainment of applied pedagogy at the appropriate level and all within a historical context.
- b. Voices majors are required to take diction classes as part of their degree plan. Further foreign language study is strongly encouraged.
- c. Performance majors in all emphasizes are required to perform both a junior and senior recital. In addition, they have large ensemble requirements and chamber music requirements as part of their degree plans. There are many performance opportunities for students, both on campus and in the community. All applied studios conduct studio classes that provide opportunities for students to perform in an informal setting. In addition, the voice area holds regular forums for this purpose.

### Bachelor of Music – Composition Track

II.B.1. Students wishing to pursue careers as composers or to specialize in music theory may complete a degree in music composition. The School of Music has a distinguished faculty for this academic concentration who can help students realize career opportunities beyond performance and the professional programs of music education and music therapy.

The composition program at Sam Houston State University encourages students to grow in their understanding and craft of musical composition. Through private lessons, advanced theory study, composer-oriented discussion groups, and performances of new works, students will explore composition in small and larger forms involving a variety of instrumentations, genres, and styles.

Student composers at SHSU will be shown the tools for success in the world of composition today and be given guided opportunities to practice using them. Courses and studio projects will revolve around topics such as counterpoint, musicianship, electronic music, orchestration, arranging, improvisation, score preparation, commissioning processes, conference and competition applications, publishing, self-promotion, portfolio development, and preparation for graduate or further studies in composition.

Though a degree in composition may not be for all music majors, many music education, music performance, and music therapy majors at SHSU enroll in applied composition lessons each semester and are integral participants in our dynamic community of composers.

#### II.B.2

**Program Title:** Bachelor of Music – Composition Track

**Number of Years to Complete the Program:**

4 yrs

**Program Submitted for:**

Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):**

Dr. Kyle Kindred

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Credits
43 credits 35.8 %	31 credits 25.8%	36 credits 30 %	10 credits 8.3%	120

**Composition: 43 credits**

MUSI 1181

Class Piano I

1 credit

MUSI 1182	Class Piano II	1 credit
MUSI 2181	Class Piano III	1 credit
MUSI 2182	Class Piano IV	1 credit
COMP 1101	Applied Composition I	4 credits
COMP 3301	Applied Composition II	12 credits
MUSI 3362	Orchestration and Analysis	3 credits
MUSI 4365	Counterpoint and Analysis	3 credits
MUSI 4117	Recital	1 credit
XXXX 1201	Lower Level Applied Lessons	8 credits
XXXX 3201	Upper Level Applied Lessons	4 credits
MUEN XXXX	Lower-Level Ensemble	2 credits
MUEN XXXX	Upper-Level Ensemble	2 credits

**Electives: 10 credits**

Selected from the following and with Composition Faculty advisor approval:

MUSI 3364	Jazz Improvisation	3 credits
MUSI 3372	Advanced Orchestration	3 credits
MUSI 4373	Electronic Music	3 credits
MUSI 4374	20 <sup>th</sup> Century Musical Styles	3 credits
MUSI 4375	Film Scoring	3 credits

**MUSIC CORE: 31 credits**

MUSI 1222	Theory I	2 credits
MUSI 1223	Theory II	2 credits
MUSI 1224	Musicianship I	2 credits
MUSI 1225	Musicianship II	2 credits
<i>MUSI 1379</i>	<i>Survey of World Music Cultures</i>	<i>(*3 credits)</i>
<i>MUSI 2348</i>	<i>Music Literature</i>	<i>(*3 credits)</i>
MUSI 2222	Theory III	2 credits
MUSI 2223	Theory IV	2 credits
MUSI 2224	Musicianship III	2 credits
MUSI 2226	Conducting I	2 credits
MUSI 3363	Structure & Analysis	3 credits
MUSI 3376	History of Music	3 credits
MUSI 3377	History of Music	3 credits

**Total Basic Musicianship and Performance**

**84 credits**

**General Studies**

ENGL 1301	Composition I	3 credits
ENGL 1302	Composition II	3 credits
MATH 1314/1332	Pre-Cal Algebra/ College Math	3 credits
Component Area III	Life and Physical Science	8 credits
MUSI 1379	Survey of World Cultures	3 credits
MUSI 2348	Survey of Music	3 credits
HIST 1301	US History to 1876	3 credits

HIST 1302	US History from 1876	3 credits
Component Area VII	Political Science/Government	6 credits
Component Area VIII	Social and Behavioral Sciences	3 credits
Component Area IX	Component Area Option	4 credit
<b>Total General Studies</b>		<b>42 credits</b>

*\* These courses/credits double-dip in the general studies core*



## II.B.3

### **C. Bachelor of Music in Composition**

#### **1. Curricular Structure**

The Composition track all has the requisite curricular structure, content and time requirements necessary to develop the range of knowledge, skills and competencies necessary to be a successful composer and meet NASM standards. (35% major area)

#### **2. Specific Recommendation for General Studies**

Composition students may take a class in Electronic Music composition and/or Film Scoring as part of their elective options. Further study in computer science, acoustics, and media are possible within the university core requirements.

#### **3. Essential Competencies, Experiences, and Opportunities**

- a. Composition students receive sixteen credit hours dedicated to applied composition. Through private lessons, advanced theory study, composer-oriented discussion groups, and performances of new works, students explore composition in small and larger forms involving a variety of instrumentations, genres, and styles. Courses and studio projects revolve around topics such as counterpoint, musicianship, electronic music, orchestration, arranging, improvisation, score preparation, commissioning processes, conference and competition applications, publishing, self-promotion, portfolio development, and preparation for graduate or further studies in composition.
- b. They are shown the tools for success in the world of composition today and are given guided opportunities to practice using them. (Finale; Sibelius; Pro Tools, Sequencing Software, etc.) Composition students have keyboard proficiency requirements and study conducting as part of their degree plan.
- c. Each student must present a composition recital as part of the curricular requirements. Each year the School of Music hosts a Contemporary Music Festival with guest artist dedicated to the art form. Student composers are major participants in this event.

## Master of Music

### II.B.1

The Master of Music is specifically designed to develop the musician, scholar, therapist, and educator for a professional career in music. This degree is offered with tracks in the following areas: Performance, Choral and Instrumental Conducting, Collaborative Piano/Chamber Music, Composition, Music Therapy, and Musicology. All degrees require a final graduate recital, project or thesis.

Music Therapy is one of the fastest growing and most sought after special disciplines in music. Highly trained and skilled music therapists are in great demand nationally with career options ranging from infant care to hospice. The Music Therapy program is approved by the American Music Therapy Association.

The School of Music also offers a Master of Arts in Band Conducting through distance learning through the American Band College. The MA in Band Conducting is an advanced practitioner-based degree designed for Band Directors teaching at the secondary level.

### II.B.2

**Program Title:** Master of Music: Music Therapy Track

**Number of Years to Complete:** 2 years

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Carolyn Dachinger

Major Area	Other Studies in Music	Electives	Total Number of Credits
15 credits	9 credits	6 credits	30 credits
50%	30%	20%	100%

**Masters of Music Core:**

**9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

**Major Area:**

**15 credits**

MUSI 5222	Philosophy & Theory of Music Therapy	2 credits
MUSI 6332	Advanced Music Therapy Practice	3 credits
Choose one of the following:		2 credits
MUSI 5223 (2)		
MUSI 5224 (2)		
MUSI 6221	Research in Music Therapy	2 credits
MUSI 6099	Thesis	6 credits
Electives:		6 credits
<i>One course in research design and statistics (3)</i>		
<i>One course that reflects an area of clinical or research interest (3)</i>		

## II.B.2

**Program Title:** Master of Music: Musicology Track

**Number of Years to Complete:** 2 years

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Sheryl Murphy-Manley

Major Area	Other Studies in Music	Electives	Total Number of Credits
18 credits	9 credits	3 credits	30 credits
60%	30%	10%	100%

### Masters of Music Core:

**9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

### Major Area:

**18 credits**

MUSI 5363	Pedagogy of Theory	3 credits
MUSI 5398	Adv Study in the Appl Discipline	3 credits
MUSI 6099	Thesis	6 credit

Select two of the following with approval of advisor:

**6 credits**

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

**Electives: (with advisor approval) 3 credits**

## II.B.2

**Program Title:** Master of Music: Composition Track

**Number of Years to Complete:** 2 years

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Scott D. Plugge

Major Area	Other Studies in Music	Electives	Total Number of Credits
17 credits	9 credits	4 credits	30 credits
56.6%	30%	13.3%	100%

### **Masters of Music Core:**

**9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

### **Major Area:**

**17 credits**

COMP 5201	Applied Composition	4 credits
COMP 5202	Applied Composition Large Ens	4 credits
MUEN 5112	Graduate Ensemble	2 credits
MUSI 5363	Pedagogy of Theory	3 credits
MUSI 5367	Score Reading	3 credits
MUSI 6181	Recital I	1 credit

### **Electives:**

**4 credits**

XXXX 5201	Applied Lessons
MUSI 5XXX	Music History
Other approved course	

## II.B.2

**Program Title:** Master of Music: Conducting Track

**Number of Years to Complete:** 2 years

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Matthew McInturf

Major Area	Other Studies in Music	Electives	Total Number of Credits
17 credits	9 credits	4 credits	30 credits
56.6%	30%	13.3%	100%

### **Masters of Music Core:**

**9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

### **Major Area:**

**17 credits**

COND5001	Applied Conducting	8 credits
MUEN 5112	Graduate Ensemble	2 credits
MUSI 6181	Recital I	1 credit
MUSI 5388	Seminar in Literature	3 credits
MUSI 5398	Adv Study in the Appl Discipline	3 credit

### **Academic Elective:**

**3 credits**

MUSI 5363	Pedagogy of Theory
MUSI 5367	Score Reading
MUSI 5XXX	Music History
Other approved course	

### **Performance Electives:**

**1 credit**

MUSI 6182	Recital II
XXXX 5201	Applied Lessons

## II.B.2

**Program Title:** Master of Music: Collaborative Piano/Chamber Music Track  
**Number of Years to Complete:** 2 years  
**Program Submitted for:** Renewal of Final Approval  
**Current Semester's Enrollment in Majors:**  
**Name of Program Supervisor(s):** Dr. Ilonka Rus

Major Area	Other Studies in Music	Electives	Total Number of Credits
20 credits	9 credits	1 credit	30 credits
66.6%	30%	3.3%	100%

**Masters of Music Core: 9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

**Major Area: 20 credits**

PIAN 5201	Applied Lessons	8 credits
MUEN 5110	Accompanying Seminar	4 credits
MUEN 5118	Chamber Music	2 credits
MUSI 6181	Recital I	1 credit
MUSI 6182	Recital II	1 credit
MUSI 6183	Recital III	1 credit
MUSI 5388	Seminar in Literature	3 credits

**Elective: (advisor approval) 1 credit**

## II.B.2

**Program Title:** Master of Music: Piano Performance Track

**Number of Years to Complete:** 2 years

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Ilonka Rus

Major Area	Other Studies in Music	Electives	Total Number of Credits
18 credits	9 credits	3 credits	30 credits
60%	30%	10%	100%

### Masters of Music Core:

**9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

### Major Area:

**18 credits**

PIAN 5201	Applied Lessons	8 credits
MUEN 5110	Accompanying Seminar	2 credits
MUSI 6181	Recital I	1 credit
MUSI 6182	Recital II	1 credit
MUSI 5388	Seminar in Literature	3 credits
MUSI 5398	Adv Study in the Appl Discipline	3 credit

### Academic Elective:

**3 credits**

MUSI 5363	Pedagogy of Theory
MUSI 5367	Score Reading
MUSI 5XXX	Music History
Other approved course	



## II.B.2

**Program Title:** Master of Music: Vocal Performance Track

**Number of Years to Complete:** 2 years

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Christopher Michel

Major Area	Other Studies in Music	Electives	Total Number of Credits
17 credits	9 credits	4 credits	30 credits
56.6%	30%	13.3%	100%

### **Masters of Music Core:**

**9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

### **Major Area:**

**17 credits**

VOIC 5201	Applied Lessons	8 credits
MUEN 5112	Graduate Ensemble	2 credits
MUSI 6181	Recital I	1 credit
MUSI 5388	Seminar in Literature	3 credits
MUSI 5398	Adv Study in the Appl Discipline	3 credit

### **Academic Elective:**

**3 credits**

MUSI 5363	Pedagogy of Theory
MUSI 5367	Score Reading
MUSI 5XXX	Music History
Other approved course	

### **Performance Electives:**

**1 credit**

MUSI 6182	Recital II
MUEN 5118	Chamber Music

## II.B.2

**Program Title:** Master of Music: Instrumental Performance Track

**Number of Years to Complete:** 2 years

**Program Submitted for:** Renewal of Final Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):** Dr. Scott D. Plugge

Major Area	Other Studies in Music	Electives	Total Number of Credits
17 credits	9 credits	4 credits	30 credits
56.6%	30%	13.3%	100%

### Masters of Music Core:

**9 credits**

MUSI 5330	Analytical Techniques	3 credits
MUSI 6398	Research Techniques	3 credits
MUSI 53XX	Music History	3 credits

*Choose one of the following:*

MUSI 5331	Seminar in Baroque Music (3)
MUSI 5332	Seminar in Classic Music (3)
MUSI 5337	Seminar in Nineteenth-Century Music (3)
MUSI 5338	Seminar in Twentieth-Century Music (3)

### Major Area:

**17 credits**

XXXX5201	Applied Lessons	8 credits
MUEN 5112	Graduate Ensemble	2 credits
MUSI 6181	Recital I	1 credit
MUSI 5388	Seminar in Literature	3 credits
MUSI 5398	Adv Study in the Appl Discipline	3 credit

### Academic Elective:

**3 credits**

MUSI 5363	Pedagogy of Theory
MUSI 5367	Score Reading
MUSI 5XXX	Music History
Other approved course	

### Performance Electives:

**1 credit**

MUSI 6182	Recital II
XXXX 5201	Applied Lessons

Graduate programs come under the supervision of the College of Fine Arts and Mass Communication and the Graduate School. The graduate advisor for the School of Music is Dr. Kevin Clifton (Associate Chair). The Master of Music program is administered by the School of Music and the College of Fine Arts and Mass Communication.

Admission to graduate studies through the COFAMC is accomplished by audition in the School of Music. Teaching Assistants are selected by interview/audition and are under the administrative control of the School and College. The system is sound in design and works well.

To gain admission to the School of Music as a graduate music major, a student must successfully audition in a major area of performance and be admitted to the University.

The School of Music requires the following for graduate students:

- A Graduate Studies application (or Texas Common Application) along with the one-time graduate application fee.
- Transcripts from all previous college level academic work are required and should be submitted to the Office of Graduate Studies. An undergraduate/Baccalaureate degree from a NASM accredited institution or equivalent international degree in music is required.
- A submission of scores from the Graduate Record Exam (GRE) is required. For a final admissions decision, GRE scores do not constitute the sole criterion for consideration of the applicant, nor do GRE scores constitute the primary criterion to end consideration of an applicant. The applicant's test scores will be compared with those of other applicants from similar socioeconomic backgrounds to the extent that those backgrounds can be properly determined and identified by the School of Music's admissions process.
- Three letters of recommendations.
- International students must also submit the following information/documents.
  - a. Original evaluation of foreign educational credentials.
  - b. Proof of financial support.
  - c. International student applications should be completed and received no later than 90 days before the beginning of the initial semester of enrollment.
  - d. Students applying from outside the U.S. must submit a TOEFL score of at least 550, or at least 213 if they took the computerized version of the test, and demonstrate a speaking knowledge of English. If a student's first language is English they will not have to furnish a TOEFL score.

1. General requirements

Sam Houston State University's Master of Music with all the tracks there within meet NASM standards for general requirements.

2. Major Field or Specialization

Each emphasis within the Master of Music has the requisite course work in the major area and supportive courses to engage the student at a graduate level.

3. Specific Requirements

All published materials state any special requirements needed to pursue study and clearly state the level of expectation for completion.

4. Curricular Structure

The major area constitutes up to two thirds of the degree requirements. Supportive studies are about one third of the credit hours. Electives are minimal but up to 10% of the degree requirements.

5. Credits.

All the Master of Music tracks are 30 credit hours

6. Comprehensive Review

Successful completion of a comprehensive oral examination is required for graduation. This exam, which is administered by a committee of three music faculty, is given during the final semester and covers Music Theory, Music History, and the candidates major area. Oral examination committees are appointed by the Graduate Advisor in consultation with the Graduate Committee and student. Students must be enrolled the semester in which they take comprehensive examinations.

7. Experimental or Unique Programs

NA

## **B. Degree Formats and Titles**

The Master of Music degree at SHSU is a specific master's degree with individual tracks.

### **XIV A. Specific Master's Degrees**

The Master of Music degree develops the individual artistically and intellectually in their respective specialized area. All the tracks have a culminating project (recital or thesis) that is presented before peers and faculty. These culminating projects are monitored by faculty and/or faculty committees.

#### **B. Practice-Oriented Degrees**

##### **1. The Master's Degree in Accompanying, Chamber Music, of Collaborative Keyboard**

a. SHSU offers a Master of Music with a track in Collaborative Piano/Chamber music. This track offers two-thirds of the degree requirements in this area. Students are required to develop competencies in vocal and instrumental collaboration. This is demonstrated in recitals designated to each area.

b. Supportive areas are part of the curriculum (30%) and help establish a breadth of competence.

c. All students gain knowledge of repertory and historical performance practice. This covered in the applied lessons as well as the ensemble classes and literature classes in the curriculum.

d. Students that emphasize vocal coaching must develop language diction competencies. All students in this program have a language competency exam that must be passed in order to graduate.

e. Students that emphasize instrumental collaboration must develop special competencies in chamber music. This skill is covered in MUEN 5110 & 5118.

f. As a Culminating demonstration of professional capability... All students in this program perform three recitals throughout their program of study.

##### **2. The Master's Degree in Composition**

a. Students demonstrate advanced competencies in composition...

SHSU Master of Music students in the composition track take course work in the major area of composition that encompasses almost two thirds of the degree requirement.

b. Students gain knowledge and skills in one or more field of music outside the major...

SHSU composition students take over one third of their required course work in supportive studies and electives outside the major area of composition.

c. Students must be afforded regular opportunities to hear their works performed.

Students in the composition program regularly hold composer forums and composition recitals hours where their works are performed.

d. As a culminating demonstration of professional capability...

Students in this program are required to present a full recital of original compositions.

### **3. Master's Degree in Conducting**

a. Students demonstrate advanced competencies...

Course work in the major area of conducting encompasses two thirds of the degree requirements.

b. Students gain Knowledge and skills in one or more fields of music outside...

The conducting degree requires course work outside the major area that represents one third of the total credits. Ear training is part of the diagnostic exam and is also expected as part of the applied conducting pedagogy.

c. Choral conducting majors must be proficient in vocal pedagogy and English, German, French, Italian, and Latin diction...

Conducting students in the choral track have a language proficiency that must be satisfied prior to graduation.

d. Students must be afforded the opportunity for regular conducting experience under faculty supervision...

Conducting students regularly conduct the major ensemble rehearsals under faculty supervision.

e. As a culminating demonstration of professional capability...

Students in the conducting program are required to present a recital as part of their curriculum.

### **6. Master's Degree in Performance**

a. SHSU students enrolled in SHSU Master of Music Degree:

Performance track receive almost two thirds of the study in the major area of performance.

b. Performance majors receive approximately one third of course study in supportive areas other than performance.

c. Vocal performance majors are required to pass a language proficiency as part of the diagnostic exam.

d. Early music or historical performance majors...

SHSU does not currently offer an emphasis in this area.

e. As a culminating demonstration of professional capability in the major field...

Candidates in the performance track are required to perform at least one full solo recital.

**7. Master's Degrees in Music History and Literature, Musicology, or Ethnomusicology**

- a. Students in the musicology track receive two-thirds of their study in the major area
- b. Studies in fields outside of the major area encompass one-third of the degree program. Students can use elective hours for ensemble participation.
- c. ...Prospective students must have a reading ability in at least one foreign language.  
A reading proficiency test is required of all incoming musicology majors. Most often it is a German proficiency; however, it is substitutable with a foreign language appropriate to the field of study of each particular student. They are tailored to each student, depending on their area of study, i.e. 19th century music, vs. Baroque, etc.
- d. As a culminating demonstration of professional capability...  
Students in the musicology track are required to write a thesis as their culminating project.

**F. Master's Degree in Music Therapy**

**1. Music Therapy Studies**

- a. The following advance competencies shall be developed...
  1. Music therapy theory...  
Students in the music therapy track must take MUSI 5222 *Philosophy & Theory of Music Therapy* as part of the curriculum.
  2. Advanced clinical specializations and skills...  
Students gain these experiences in MUSI 5224 *Clinical Supervision*, MUSI 5223 *Graduate Practicum*, and MUSI 6332 *Advanced Music Therapy Practice*
- b. In addition to competencies for all music therapy graduate programs...is expected to develop advanced competencies in at least one of the following areas... (Research, Musical development and/or Clinical administration).  
The Master of Music: Music Therapy track at SHSU addresses all of these competencies within the curricular expectations; however, it is more research based at the graduate level.

**2. Other Studies**

Discipline-Centered Degrees. For music therapy degrees focused primarily on practice and research in the field of music therapy:

1. The Master of Music: Music Therapy track at SHSU requires about one-third course work (30%) in music studies of music history, music theory and research methods.
2. The remainder of course work is in the major area and in preparation for the final project. (thesis)

**3. A final thesis project...is required.**

Each music therapy graduate student is required to complete a thesis. The thesis will be consisted of original research in music therapy that demonstrates the student's ability to produce original research findings, and to utilize, combine, or integrate these findings within the practice of music therapy.

**4. Students entering the master's degree without the baccalaureate degree in music therapy and/or the MT-BC credential...**

The prospective students of Sam Houston's music therapy master degree program will be the music therapy graduates (with board eligibility) who would like to pursue an advanced degree or the current board certified music therapists who would like to enhance their understanding of advanced music therapy theories and improve their practice with solid research experience and accomplished musicianship. Combination Masters/Equivalency program is offered for the individuals who have already completed a bachelor's degree in a related discipline (not in music therapy), yet who are wishing to pursue graduate studies in music therapy. Students are required to complete the following courses before entering the master equivalency degree program: Music Theory; Musicianship; Music Literature; Music History; Conducting; Applied Lessons (6 semesters), Performing Ensembles (6 semesters), Piano Competency and Introduction to Psychology. If any of the prerequisite courses have not yet been completed, they can be taken at the Sam Houston State University. Following completion of music therapy courses and six months of music therapy internship, students are eligible to take the music therapy board certification exam.

**5. A master's degree in music therapy must include a minimum of 12 semester hours of graduate credit in music therapy...**

The Master of Music: Music Therapy track at Sam Houston State University has the requisite credit hours in music therapy at the graduate level.

**6. Master's degree programs in music therapy may carry the title...**

At SHSU, our degree is a Master of Music with a track in Music Therapy.

**7. Institutions are expected to state in their published materials any specific certification or licensure to which their curricula may lead.**

SHSU clearly states, in all published materials, the necessary certification required for entrance and/or that may be acquired after degree completion.

### Performers Certificate

II.B.1 The Performer's Certificate: Post-Baccalaureate is a one-year non-degree course of study designed for students who are interested in intensive training and further development of performance skills in a concentrated area. Candidates for the Performer's Certificate: Post-Baccalaureate must demonstrate the requisite talent and potential to develop a high level of competency, artistic sensibility, and a strong sense of commitment for a career as a professional musician. This program will provide an in-depth study of concert repertoire with the objective of providing the practical experience necessary to be competitive for graduate scholarships, assistantships, and professional positions in the music field.

## II.B.2

**Program Title:** Performers Certificate

**Number of Years to Complete the Program:**

1 yr

**Program Submitted for:**

Plan Approval

**Current Semester's Enrollment in Majors:**

**Name of Program Supervisor(s):**

Dr. Scott D. Plugge

Major Area	Supportive Courses In Music	Electives	Total Number of Credits
7 credits		6 credits	13

**Major Area: 7 credits**

XXXX 5201

Graduate Level Applied Lessons

4 credits

MUEN 5112

Graduate Ensemble

2 credits

MUSI 6181

Graduate Recital

1 credit

**Free Elective: 6 credits**

## II.B 3, 4, 9-15

This certificate program will follow all the admission requirements and competency expectations stated within this document for graduate programs in performance. (Minus the academic component). Although the program is open to anyone with the requisite skills we expect the majority to be students that are music education majors or other programs interested in entering a graduate program in music performance but do not feel ready in the performance area due to the academic rigors of the their undergraduate program. This program will use the same resources, faculty and facilities as our other programs without any need for further assistance.



## Artist Diploma

II.B.1 The Artist Diploma Certificate: Post-Master's, is a one-year non-degree program designed to meet the needs of highly accomplished performers who wish to further their career goals in the performing arts. Candidates for the Artist Diploma Certificate: Post-Master's must demonstrate the requisite talent and potential to develop a high level of competency, artistic sensibility, and a strong sense of commitment for a career as a professional musician. The program is designed to provide intensive repertoire study and performance opportunities under the guidance of master teachers in preparation for a concert career or doctoral program in music performance.

### II.B.2

**Program Title:** Artist Diploma

**Number of Years to Complete the Program:**

1 yr

**Program Submitted for:**

Plan Approval

**Current Semester's Enrollment in Majors:**

**0**

**Name of Program Supervisor(s):**

Dr. Scott D. Plugge

Major Area	Supportive Courses In Music	Electives	Total Number of Credits
8 credits		6 credits	14

### **Major Area: 8 credits**

XXXX 5201	Graduate Level Applied Lessons	4 credits
MUEN 5112	Graduate Ensemble	2 credits
MUSI 6181	Graduate Recital I	1 credit
MUSI 6182	Graduate Recital II	1 credit

### **Free Elective: 6 credits**

### II.B 3, 4, 9-15

This certificate program will follow all the admission requirements and competency expectations stated within this document for graduate programs in performance. (Minus the academic component). Although the program is open to anyone with the requisite skills we expect the majority to be master students that have completed another master's track (not performance) interested in entering a doctoral program in music performance but do not feel ready in the solo performance area due to the academic rigors of the their master's program. This program will use the same resources, faculty and facilities as our other programs without any need for further assistance.

## II.B. 4 Graduate Degrees

a. All students pursuing graduate degree programs in music must take and satisfy the Graduate Music Diagnostic Exam, administered by the SHSU music faculty, prior to the first semester of attendance. The Exam includes questions concerning music history, music theory, aural skills, and if required, foreign language and diction (Vocal Performance, Choral Conducting, and Collaborative Piano/Chamber Music only). The purpose of the Graduate Music Diagnostic Exam is to evaluate each student's general musical knowledge and identify deficiencies. Students deficient in any area may be required to take the appropriate undergraduate courses (for no graduate credit towards the degree) to correct the deficiencies and then retake the Diagnostic Exam. All deficiencies must be satisfied prior to administering the comprehensive exam.

b. Each graduate student is required to take MUSI 6398 Research Technique as part of their graduate study. Foreign language and diction competency is required for Vocal Performance, Choral Conducting, and Collaborative Piano/Chamber Music tracks only. This is administered as part of the Diagnostic Exam cited above. Students seeking a Master of Music in the Musicology track must demonstrate reading knowledge of German (or an applicable language to the student's research, typically including French, Italian, Latin, Russian, or Spanish) through musicology department examination before beginning their third semester of study.

c. Successful completion of a comprehensive oral examination is required for graduation. This exam, which is administered by a committee of three music faculty, is given during the final semester. Oral examination committees are appointed by the Graduate Advisor in consultation with the Graduate Committee and student. Students must be enrolled the semester in which they take comprehensive examinations.

d. In our performance tracks the final project is a recital that demonstrates the technical skills requisite for artistic self-expression. It must consist of diverse repertoire of the graduate level and display an understanding of the literature and its historical perspective.

In the music therapy and musicology tracks, all candidates are required to write a thesis as their final project. Each candidate must choose a topic in consultation with their graduate advisor. This topic is in an area of interest specific to the candidate and relative to the field. It must then go through an approval process involving the Director of the School of Music and the Dean of the College of Fine Arts and Mass Communications. The thesis will be consisted of the original research in music therapy or musicology which demonstrates the student's ability to produce original research findings, and to utilize, combine, or integrate these findings within their field of study.

II.B.5 In general, the School of Music considers all of its current curricular offerings to be successful based upon the success of our graduates on certification tests, job placements, professional attainment, and graduate school acceptances. We feel the degrees meet NASM expectations as well as student needs, the expectation of the workforce and the goals of the School of Music as a unit.

II.B. 6 Evaluating the success of our program will be based on graduates including their job placement. In addition, The Office of Academic Planning and Assessment at Sam Houston State University provides a centralized, online, assessment management repository - CampusLabs. Information collected within the CampusLabs is used by departments and programs to drive continuous improvement within their units. Additionally, it serves as a source of evidence of continuous improvement assessment for internal and external constituents, agencies, and accreditors. All the degrees offered by the School of Music utilize standard assessment procedures to ensure quality and effectiveness of the degree program with continuous improvement.

II.B.7 We have had sufficient graduates during the past five years in each of our degrees and tracks to support the continuance of each and every program.

II.B.8 Plans for addressing weaknesses and improving results are outcome measures based upon the assessment procedures mentioned above. We are constantly evaluating our curriculum and looking for effective ways to improve our methods. Often this involves the addition of new faculty and/or staff in an effort to better serve our needs.

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

### **Music Studies in General Education**

*Briefly describe objectives, policies and programs concerning music studies in general education:*

#### ***1. The general college student***

SHSU students are required to enroll in a Fine Arts course. The School of Music offers several classes designed to meet this requirement and are populated with non-music students. The classes are taught by qualified music faculty. Many classes require students to attend on-campus concerts, giving them great exposure to live performances and the opportunity to learn as they listen. Non-music majors also have the opportunity to participate in large ensembles, such as the Bearkat Marching Band and the Symphonic Choir. Students may audition for entrance into: Wind Ensemble, Symphony Orchestra, Mixed Chorus, and Jazz Band.

The general college student is invited to attend all recitals and concerts. Printed programs include notes addressing the history and performance practices of the repertoire. Students are also encouraged to attend guest artist lectures, master classes and performances as well.

The School of Music offers a minor in music.

The following courses are open to the general college student population:

- MUSI 1379 Survey of World Cultures (General Studies/University Core) This course is a survey of world music focusing on non-Western cultures of the 20th and 21st centuries. It examines elements of representative music cultures, features of those societies that influence music, and the unique musical and artistic aesthetics of those cultural groups. This course explores the creation and function of music within a community's system of values and beliefs, fostering an appreciation for the human experience across diverse societies.
- FAMC 2301 Creative Arts Seminar (General Studies/University Core) This course is an investigation into the theories, meanings, purposes and practical experiences of the fine arts: Dance, music, the visual arts, and either theatre or film. It includes opportunities to participate in creative activities in each of the four subject fields and experience dance and music concerts, theatre or film productions, and art exhibits. Students will devote one-fourth of the semester to each of the four disciplines, moving from one instructor/discipline to another. This course satisfies Core Curriculum Area 5 (Creative Arts).
- MUSI 2348 Survey of Music Literature (General Studies/University Core)  
The fundamentals of Music terminology, standard instrumental and vocal forms, and representative composers and compositions from secular and sacred music of most eras.
- MUSI 1301 The Introduction to the Study of Music (General Studies/University Core)  
The class emphasizes the basics of reading music such as note and rhythm recognition and simple theory concepts.
- MUSI 1303 Fundamentals of Guitar  
Students learn the basics of guitar technique combined with the study of the fundamentals of music notation.
- MUSI 1304 Fundamentals of Singing A study of the physiology of vocal music production and the development of the singing voice. Emphasis on correct breathing, tone placement, vowel formations, stage presence and musical interpretation. Credit 3. ***Prerequisites: Not open to students majoring in Music. Required for Music Therapy majors.***
- MUSI 2338 Introduction to Music Therapy  
A survey of the role of music as therapy in education, psychiatric, hospital, nursing home and prison settings.
- MUSI 2339 Psychology of Music  
The course is a study of the effect of music on the mind. Topics include musical acoustics, music perception, and experimental research in music.
- MUSI 2364 History of Jazz, Rock and Popular Music (General Education/University Core Course)  
The course is a survey of the history of jazz, rock, and popular music beginning

with their common origins in African, European, and late 19<sup>th</sup>-century southern folk music.

**MUSI 1306 Music Appreciation (General Education/University Core course)**  
The class is a general survey of music literature. Major composers and their works are studied through recordings, lectures, reports and live performances.

Non-music major students are not encouraged to take music major courses

- Music courses are completely filled with music major students
- There is little physical room in the classes available for non-music students.
- Non-music students generally do not have the necessary background to successfully complete the course work
- We offer a variety of non-music major courses for the general student
- There is not a strong demand for the general student body to take music major classes.

## **2. Preparation of the professional musician**

Applied lessons and studio classes are largely responsible for training musicians for the larger context of music. Many important aspects of a student's training – such as pedagogy, history and literature, performance practice – are taught in this intense teaching environment. Students are taught to prepare a resume; how to apply for positions in education and the music industry; auditioning techniques; and other important facets of professional life.

Students have the opportunity to teach privately in the area as well as perform with regional symphonies, choruses and bands. They perform on campus at many important events as a service to the university.

## **3. Faculty and administrative involvement**

Faculty are given appropriate credit for their service in General Music Education. Students enrolled in these courses evaluate the faculty through the university-wide evaluation tools. Service such as participation in commencement, homecoming and other University events is included in the determination of tenure and promotion. Faculty are assigned to teach classes for non-majors as appropriate without regard to rank. Music faculty teach in the Honors program where music, theater and dance are integrated.

## **4. The local community**

The School of Music is well connected to the greater musical community. All of our musical activities are open to the public. We apply for and are awarded city-wide arts grants; faculty are guest soloists, conductors and clinicians at many regional and state music events. We host the Huntsville Youth Orchestra by providing rehearsal space, conductors and advisors for the children who would not otherwise have access to a performing group. We open the auditions for the symphonic choir to the community at large.

Faculty members participate in local and regional musical ensembles, direct church choirs and youth groups and as members arts councils and non-profit boards.

## **5. The media**

The School of Music has good relationships within the university public relations office, local radio and television stations, and print media. Our faculty and students participate in interviews for a variety of media locally as well as in their home towns. We have good relationships with the local newspaper, The Huntsville Item. They help promote and advertise our concerts and activities. In addition, the Dean's Office has an individual in charge of Media and Marketing to assist with the specific needs of each department.

We use the internet to advertise through both our website and the University website.

## **6. Arts and arts education policy development**

Music faculty serve as officers of organizations that affect education policy. These organizations include the Texas Music Educators Association (TMEA), Music Teachers National Association (MTNA), Music Therapy National Association (MTNA), the Texas Bandmaster Association (TBA), and Music Educators National Conference (MENC).

### **Performance**

This has been addressed in detail in various sections of the Self-Study. Performance is central to all of our degrees. Our concert hall and recital hall performance facilities are outstanding and provide a wonderful acoustical resource for our students. It is our goal to train all of our students, regardless of emphasis, to perform at the highest level of their ability. Faculty are hired and evaluated on their expertise in this area. There are benchmarks for students upon acceptance (auditions) and throughout the curricular cycle (Juries, proficiency exams, and recitals) for assessing their attainment.

Music Education, both vocal and instrumental, require a junior recital; performance majors are required to perform both a junior and senior recital; theory/composition majors are required to give a composition recital. Although the music therapy degree does not require a recital, therapy students are welcome to give recitals. Students also have a variety of ensemble to participate in. Performance Faculty are expected to perform a recital once a year. The School regularly sponsors performance tours for ensembles for recruiting purposes and supports award winning musical groups. We host many guest artists throughout the year that the students are exposed to. The students have recital attendance requirements that are of both student and faculty/professional level.

## Other Programmatic Activities

### The Center for Music Education:

The Center for Music Education supports practicing music educators and graduate study for music educators. We seek to encourage the interaction of educators, performers, and scholars to address the subjects of education, art, performance, and culture in order to facilitate the best practices in music education.

The Center for Music Education:

- Provides Professional Development Sessions for Music Educators
- Offers extended Summer Workshops for Music Educators
- Facilitates in-service presentations for Public Schools
- Offers mentoring opportunities for young teachers
- Provides educational consulting for organizations and programs
- Produces a Lecture Series for Graduate Students
- Publishes [\*Praxis\*](#), a biannual online journal

### The Center for Early Music Research and Performance

#### About CEMRAP

The successful 21st-century musician is fluent in the widest possible range of musical styles, thus positioning historical performance practice as one of the essential components in the formation of performers for tomorrow. The Center for Early Music Research and Performance (CEMRAP) has set as its mission the embracement of the past, present, and future through its research, performance, and teaching activities. At the interface of theory and practice, students and faculty explore applications of historical performance aesthetics in 21st-century musical cultures. With core issues of historical performance including instrumental technique, ornamentation, and style as its focus, CEMRAP promotes a unique approach to early music by using improvisation as the cornerstone of its “transhistorical” quest, and it provides innovative platforms to present results of its scholarly and artistic activities.

The Center maintains an Italian organ in the style of a 17th-century *organo di legno*, specially built in 2015. Students can pursue undergraduate and graduate degrees in performance with an emphasis in early music while being provided opportunities to apply early music performance practices in ensemble and solo settings. For more information about CEMRAP and the undergraduate and graduate degrees offered by the SHSU School of Music, visit <http://www.shsu.edu/academics/music/>.

-Dr. Mario Aschauer, director

### III. EVALUATION, PLANNING AND PROJECTIONS

#### A. Music Unit

***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.***

The School of Music evaluation, planning and projection procedures are dictated both by our mission statement and the university-wide drive for growth in student quality and population. The School of Music is constantly evaluating the curriculum and the student outcomes in order to provide the finest education possible. We have a strategic plan that we refer to for guidance. In addition, we have conducted SWOT analysis to help inform the process. The University annually request budget and planning documents from the units to help guide this process. Budgetary decisions do impact the results.

***2. Evaluate on a fundamental level the extent to which:***

***a. All elements of the unit's work-purpose, size, scope, programs, resources, policies, etc.-have a logical, functioning, and productive relationship.***

The future relationship between our mission, and resultant goals and objectives, when compared to our projected resources, particularly with regard to the size and scope of curricular offerings, are on target. Any additional degree programs and/or future course offerings will be difficult if funding is not increased to match our needs for faculty, staff and facilities.

We will be able to maintain the integrity of our mission and programs if current funding levels are maintained and grow at a reasonable rate.

Relationships with the campus community and greater regional area are excellent. Our performance facilities are excellent.

Professional growth is certainly encouraged and supported among all members of the faculty. Resources to support faculty and students have been good and continue to get better.

The School of Music is committed to student interaction that emphasizes personal attention and interest in the students' total musical/intellectual development. Our low teacher/student ratio provides an environment in which the faculty is able to maintain the relationship. Projections and plans will maintain this wonderful attribute within our school.

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

**1. support stated purposes (Music unit, curricular, and institutional);**

Evaluating the success of our program will be based on graduates including their job placement. In addition, The Office of Academic Planning and Assessment at Sam Houston State University provides a centralized, online, assessment management repository - CampusLabs. Information collected within the CampusLabs is used by



departments and programs to drive continuous improvement within their units. Additionally, it serves as a source of evidence of continuous improvement assessment for internal and external constituents, agencies, and accreditors. All the degrees offered by the School of Music utilize standard assessment procedures to ensure quality and effectiveness of the degree program with continuous improvement.

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.**

The mission of the School of Music is used as a guideline in the consideration of long-range planning, new curricular considerations, the consideration of new innovative programs or procedures, as well as the expansion/reduction of existing programs or enrollment.

We have made significant strides in the following areas as a result of our short and long range planning:

- Growth of our student body in both quality and quantity.
- Increases in full-time faculty lines and staff positions.
- Increase in scholarship offerings.
- Growth and development of special events sponsored/hosted by the School

## ***B. Students***

In addition to the standard course grading – including studio, juries, and ensembles – we present students in solo recitals, chamber music and ensemble performances both on and off campus. These performances include state, national and international venues. Our students successfully participate in many competitions and otherwise adjudicated events including competitions sponsored by the Music Teachers National Association, the National Association for Teachers of Singing, Entergy Young Artists Competition, Texas Music Educators Association, and others.

We are very successful in the very competitive environment of the music world. The success we experience helps guide our efforts and strengthen areas where we are not as successful.

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

**Indicate areas for improvement and/or plans for change in one or more of the following categories.**

1. Size and Scope are topics of discussion among the School of Music. We have reached capacity regarding our facility space in reference to our student numbers. we need more faculty office space and student practice rooms. We are discussing where to go from here. Considering increasing our admission requirements/expectations; however, the School of Music wants to continue to part of the growth of the University as a whole.

4. Faculty and staff needs are always on the forefront of the discussion of the music faculty. We desperately need more staff positions, particularly in the piano area. More staff accompanists and well as a piano technician. The School of Music could use a staff position dedicated to marketing. Also, our music therapy area and music therapy clinic could use some full-time clinical faculty positions. Faculty positions are needed as our enrollment continues to grow. In addition, we would like to covert many adjunct positions into fulltime lines and have the load to justify it.

5. Facilities, equipment, technology, healthy, and safety; as mentioned above one of our most pressing needs to more faculty office space. With our performance facility opening in 2010, we will not have any new facilities to speak of; however, we hope to gain some office space in the AB1 building adjacent to the School of Music and where our Music Therapy Clinic is housed. Several years ago we had office space in the Smith Kirkley building. When it was demolished, alternate space was not provided. In addition, the students need more practice facilities.

8. Published material and Web sites; this is an area that the School of Music can improve upon. We need to do a better job of marketing. I would help to have a staff position dedicated to marketing; however, until that time we need to make it a greater priority.

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

The School of Music is currently working with NASM for Plan Approval of a MA in Band Conducting, which has been deferred. We are in communication with the national office about how to proceed. If approval cannot be acquired, we will withdraw the application and discontinue the program. (See Appendix)

#### D. Future Issues

##### **OPPORTUNITIES:**

Sam Houston State University School of Music enjoys being located in proximity of some of the best high school music programs in the country. With better marketing; better website; more technology for dealing with prospective students and continuous assessment to remain current with our curricular ideas the potential is immense. Our larger enrollment offers the opportunity to be more selective with admission requirements. The School of Music has a great facility for hosting events and workshops that can bring new people to see the campus and see/hear what our students are doing.

The College of Fine Arts and Mass Communication is a dynamic college that offers exciting opportunities for interdisciplinary research and performance projects with other departments. The growth of the graduate program is one of our strategic goals. Scholarship endowments must continue to grow. The SoM will continue to expand our national profile through participation in competitions/conventions/events for faculty and students. The ACE program (Academic Community Engagement) offers opportunities for more outreach to community. We continue to seek community performance opportunities and innovative ways to incorporate the special skill sets of students of today into our existing expectations for a music degree.

**CHALLENGES:**

Some of the greatest challenges the School of Music currently faces deal with facility and space for our current needs as well as to support growth for the future. (Lack of office space, storage, practice space.) In addition, with legislative efforts to manage higher education using a business model, it is important to maintain the relevance of the arts in higher education and public schools. We respond to external mandates from the University System or Legislature with creative ways to integrate music into the university community. As the School of Music grows, it is paramount that our growing numbers not affect the quality of our product. Our budget and scholarship resources will need to continue to grow in order to maintain competitiveness for the finest students and continue to deliver the quality product that SHSU is known for. The School of Music regularly discusses these issues and is an intrinsic part of the planning and assessment of our program.