

Music : NASM MDP 1 A 1

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1. Institutional catalogs (undergraduate, graduate, community education, etc., as applicable). If catalog information does not contain a catalog publication schedule, please provide it. Only one catalog or set of catalogs for each copy of the Self-Study should be provided.

Undergraduate catalog information:

http://catalog.acalog.cwu.edu/preview_entity.php?catoid=37&ent_oid=2271&returnto=1548.

Graduate catalog Information:

http://catalog.acalog.cwu.edu/preview_program.php?catoid=36&poiid=7641

2012-2013 Undergraduate Catalog Listing (Music Department):

College of Arts and Humanities
Ellensburg
Jerilyn S. McIntyre Music Building

509-963-1216

Fax: 509-963-1239

www.cwu.edu/music

See website for how these programs may be used for educational and career purposes.

Faculty and Staff

Chair

Todd Shiver, DMA

Associate Chair

Chris Bruya, MM, jazz studies

Professors

Joseph Brooks, MM, clarinet, saxophone, woodwind methods

Larry D. Gookin, MM, bands, low brass, music education, conducting

Carrie Rehkopf-Michel, MM, violin, chamber music, Kairos String Quartet

John Michel, MM, cello, chamber music, pedagogy, Kairos String Quartet

[Sect. III B](#)

Hal Ott, DM, flute, literature

[Sect. III C](#)

John F. Pickett, DM, piano, literature, pedagogy

[Sect. III D](#)

Vijay Singh, MAT, jazz studies, choir, voice

Section IV

Jeffrey Snedeker, DMA, horn, brass methods, music history, theory

[Sec. IV -](#)

[MDP I](#)

Associate Professors

[Sec. IV -](#)

Nikolas Caoile, DMA, orchestra, conducting

[MDP II](#)

Mark Goodenberger, MM, percussion

[Sec. IV -](#)

John Harbaugh, MME, trumpet, jazz studies

[MDP III](#)

Mark Lane, MM, music education, band

Daniel Lipori, DMA, music history, bassoon, double reed methods

Bret Smith, PhD, music education, string pedagogy

Gary Weidenaar, DMA, choir, conducting, music education

Assistant Professors

Gayla Blaisdell, PhD, voice, opera

John Neurohr, DMA, trombone, brass pedagogy, brass literature

Lecturers

Tim Betts, MM, viola, Kairos String Quartet

Tor Blaisdell, MM, voice

Denise Dillenbeck, MM, violin, music appreciation, Kairos String Quartet

James Durkee, MM, guitar, music literature

Neil Flory, DMA, theory, composition

Brent Hages, BM, oboe

Jon Hamar, MM, string bass

Sidney Nesselroad, DMA, voice

Kirsten Neurohr, DMA, theory, music appreciation

Alexey Nikolaev, BM, jazz saxophone

Curtis Peacock, MM, tuba, euphonium, history of jazz

Scott Peterson, DMA, men's choir

Barbara Pickett, MM, piano, class piano

Maria Roditeleva-Wibe, PhD, music history, theory, world music

Florie Rothenberg, DMA, clarinet

Melissa Schiel, DMA, voice

Leslie Schneider, MM, music education

Emelie Spencer, MM, voice, theory

Norm Wallen, MM, theory

Garey Williams, BM, jazz percussion

Staff

Marcie Brown, program assistant

Star Heger, fiscal specialist

Allen Larsen, hall manager, audio technician, web manager

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Information

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Harry Whitaker, piano technician
Tinja Wyman, office supervisor

Department Information

Mission

The Department of Music is a community of artists, scholars, and educators dedicated to achieving the highest standards of musical knowledge, performance, and teaching. The department is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, knowledgeable, and confident music educators, performers, and practitioners, able to influence and enrich the musical lives of the communities in which they serve. The department provides opportunities for the general student to study music as an essential part of a liberal arts education and engage in artistic experiences, serve as a leader for K-12 music education, and provides opportunities for the general public to experience music performances of the highest quality in a broad range of styles and genres.

Department Vision

The Department of Music will be recognized and respected for its challenging curriculum and supportive environment, for the excellence of its student, ensemble and faculty performances in a broad range of styles and genres, and for the fulfillment of its motto: "Where teaching is a performing art."

Core Values

As a community of practicing musicians and scholars, we believe that the department's mission is best realized when we:

- Hold each student's greatest good as our primary concern
- Provide models of the highest ethical and moral standards
- Deem outstanding teaching to be the most important attribute of the faculty
- Implement a rigorous curriculum in each degree program
- Regard each degree program as equally valid, with no program intrinsically superior to any other
- Create an intellectually and emotionally safe environment in which students can learn, develop and mature
- Respect and embrace diversity in all its forms
- Respond creatively and thoughtfully to the inevitable changes of the fluid society in which we live

Accreditation

The department is an institutional member of the National Association of Schools of Music (NASM).

Admission Requirement

All entering students who plan to pursue either a major or minor in the music department must audition for acceptance into the program before a faculty committee. See the department's website for audition information.

Common Exit Requirements

All music majors must pass a keyboard proficiency exam as a graduation requirement. Music education majors will not be scheduled for student teaching until this proficiency is completed.

Standards

Music education majors must meet the standards for acceptance into the Professional Education Program.

Required Participation:

1. All entering music majors with no previous college music theory credits must pass an online exam in music fundamentals as a prerequisite for MUS 144, the first quarter of the theory sequence (fee required).
2. All entering music majors with college credits in music theory must take an in-house diagnostic theory exam, which will be given during the transfer student orientation sessions and before the fall quarter begins. Credit for previous college theory courses may be given based on the results of this exam. Details about both exams can be found on the department website.
3. All music majors must enroll in a large ensemble appropriate to their major performance area during each quarter of enrollment as a full-time student. Enrollment in either Women's Choir or Men's Choir can be substituted for enrollment in a choral large ensemble for a maximum of three quarters.

Graduation Requirements

1. All music majors must pass the required piano proficiency exam. MUS 154A (Piano Class III) must be retaken until this requirement is fulfilled.
2. All music majors must attend four (4) convocations and an average of eight (8) recitals/concerts for each quarter, (Fall, Winter, and Spring) that they are in residence.

Departmental Honors

Consult the department website for information about the departmental honors program.

Certification Programs

Students enrolled in music education degree programs will be concurrently enrolled in the teacher certification program and will graduate with Teacher

Certification. The department also offers post-baccalaureate students the opportunity to earn Teaching Certification in three endorsement areas. To enter the certification program, a baccalaureate degree in music is required. Endorsement for certification requires completion of all courses listed in the CWU curricular requirements of each specialization. Consultation with the faculty music education specialist is mandatory for students entering this program.

Department Fees

All fees are billed to students' accounts.

- \$75 fee for 1 credit and \$125 fee for 2 credits each quarter of enrollment in MUS 164, 264, or 364 (Individual applied instruction).
- \$125 fee each quarter of enrollment in MUS 464 (Individual applied instruction).
- \$75 fee for 2 credits and \$125 fee for 4 credits each quarter of enrollment in MUS 564 and 664 (Individual applied instruction).
- \$75 fee each quarter of enrollment in X71 (Secondary applied instruction).
- \$40 fee each quarter for students enrolled in Vocal Jazz I
- \$40 fee for each scheduled student recital
- \$15 fee for each MUS 252, 253, and 254 (Class Instrumental Methods) course
- \$5 annual locker fee (Optional if you choose to get a locker)
- \$5 fee for students enrolled in Percussion Ensemble
- \$25 university tech fee covers use of electronic equipment used in all music courses. Part-time students enrolled in theory, class piano, composition, or electronic music courses will be assessed this fee.

Applied Music (Individual Lessons)

Student advancement through performance levels (164-464) is determined by jury examination. This is done at the end of the quarter when a level change is attempted. Students studying at the 364 level must present a one-half recital as a graduation requirement. Students studying at the 464 level must present at least a full recital as a graduation requirement. See the Undergraduate Handbook for policies regarding applied music study. The handbook is available on the department website at www.cwu.edu/music. Applied music requirements differ according to the degree.

Ensemble Participation

Participation in performance ensembles is an essential part of the music major experience. Rehearsing and performing as part of a band, orchestra, or choir provides many benefits. It develops musical listening and performing skills, expands knowledge of repertoire, including contemporary and traditional works, provides the opportunity to learn the style characteristics of historical periods and elements of musical structures, and promotes cohesiveness in the musical

community.

For future music directors and educators, the ensemble directors serve as models of how to develop such ensembles and how to utilize efficient and productive rehearsal techniques. To ensure that all music majors derive full benefit of this experience, participation in a large ensemble (defined below) appropriate to the major performing area is required of all music majors every quarter in residence as a full-time student, regardless of the number of credits required in each degree.

When circumstances justify not being in a large ensemble, a large ensemble participation waiver form, available in the music department office and signed by the applied instructor/advisor and ensemble director, must be submitted for approval by the department chair.

Only the following are designated as large ensembles: Wind Ensemble, MUS 266/466; Choir, MUS 267/467; Chamber Choir, MUS 268/468; Orchestra, MUS 277/477; Marching and Concert Band, MUS 287/487 (fall quarter only); Concert Band, MUS 288/488. Enrollment in either Women's Choir or Men's Choir can be substituted for enrollment in a choral large ensemble for a maximum of three quarters.

Bachelor of Music - Composition Major

Bachelor of music in composition is intended for students whose primary interest is in composition and for those who intend to pursue graduate work in music theory or composition. Audition requirement: Submit 2 or 3 short contrasting compositions and demonstrate proficiency on a primary instrument. (Formal declaration of a major in composition cannot occur until the end of the first-year theory sequence 146 and 146A with the grade of at least a B- in all theory courses, completion of MUS 120, and permission of instructor.) Transfer students may bypass MUS 120 with permission based upon composition knowledge, submissions, and sufficient audition on primary instrument. It will normally take transfer students three years to complete the degree requirements.

Bachelor of Music - Music Education with Specializations

All students majoring in music education will be reviewed and counseled by the Music Education Committee during each year of full-time enrollment. The purpose of these reviews is to assist the student in developing all the skills necessary to be an effective music educator. One year before student teaching, the student's accomplishments are reviewed by the entire music faculty. In order to receive an endorsement to student teach, the student must receive a satisfactory evaluation in all areas of music study. All music education majors must pass the required piano proficiency examination prior to endorsement for student teaching. Students taking this major must apply for admission into the Teacher Certification Program with the education foundations and curriculum department

and are required to complete the Professional Education Program requirements offered through the education foundations and curriculum department.

Music Courses

Performance activities are designated by the following code:

- A. Piano
- B. Voice
- C. Strings
- D. Woodwinds
- E. Brass
- G. Percussion

Music Composition Major, BM

Bachelor of music in composition is intended for students whose primary interest is in composition and for those who intend to pursue graduate work in music theory or composition. Audition requirement: Submit 2 or 3 short contrasting compositions and demonstrate proficiency on a primary instrument. (Formal declaration of a major in composition cannot occur until the end of the first-year theory sequence 146 and 146A with the grade of at least a B- in all theory courses, completion of MUS 120, and permission of instructor.) Transfer students may bypass MUS 120 with permission based upon composition knowledge, submissions, and sufficient audition on primary instrument. It will normally take transfer students three years to complete the degree requirements.

BM Composition Core Requirements

Music Theory - Credits: 21

Students must pass an online fundamental exam with 75% (\$10 fee) or take and pass (75%) an online fundamental course (\$99 fee) to enroll in MUS 144. Students must take a placement exam to waive any of the following courses. Concurrent enrollment of the following is required: (MUS 144, 144A, 152A), (MUS 145, 145A, 153A) and (MUS 146, 146A, 154A). A grade of C or better is required in both the written and aural components to continue in the theory sequence.

- [MUS 144 - Theory 1](#) **Credits:** (3)
- [MUS 144A - Aural Skills 1](#) **Credits:** (1)
- [MUS 145 - Theory 2](#) **Credits:** (3)

- [MUS 145A - Aural Skills 2](#) **Credits:** (1)
- [MUS 146 - Theory 3](#) **Credits:** (3)
- [MUS 146A - Aural Skills 3](#) **Credits:** (1)
- [MUS 244 - Theory 4](#) **Credits:** (3)
- [MUS 245 - Theory 5](#) **Credits:** (3)
- [MUS 246 - Theory 6](#) **Credits:** (3)

Class Piano - Credits: 3

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members.

- [MUS 152A - Class Piano I](#) **Credits:** (1)
- [MUS 153A - Class Piano II](#) **Credits:** (1)
- [MUS 154A - Class Piano III](#) **Credits:** (1)

Ensemble - Credits: 20

Large Ensembles Credits (14-16)

Only the following are designated as large ensembles: MUS 267-467 (Choir), MUS 268-468 (Chamber Choir), MUS 266-466 (Wind Ensemble), MUS 277-477 (Orchestra), MUS 287-487 (Marching and Concert Band-fall quarter only) and MUS 288-488 (Symphonic Band).

Chamber Ensembles (4-6)

Applied Music - Credits: 13

Individual Instruction Credits: (12)

MUS 164, 264, and 364 (at least 2 credits of 364 are required)

- [MUS 300 - Recital Performance](#) **Credits:** (1)
- (Must be concurrently enrolled in 364)

Upper-division Music Theory - Credits: 9

- [MUS 340 - Form and Analysis](#) **Credits:** (3)

- [MUS 343 - Counterpoint I](#) Credits: (3)
- [MUS 422 - Orchestration](#) Credits: (3)

Conducting - Credits: 6

- [MUS 341 - Conducting I](#) Credits: (3)
- [MUS 342 - Conducting II](#) Credits: (3)

Music History - Credits: 11

- [MUS 359 - Survey of Music in Cross-cultural Perspectives](#) Credits: (2)
- [MUS 372 - Music History 1](#) Credits: (3)
- [MUS 373 - Music History 2](#) Credits: (3)
- [MUS 374 - Music History 3](#) Credits: (3)

Total Core Credits: 83

Additional Required Courses

Music Composition - Credits: 24

- [MUS 120 - Composition 1](#) Credits: (3)
- [MUS 220 - Composition 2](#) Credits: (2)
- [MUS 320 - Composition 3](#) Credits: (2)
- [MUS 420 - Composition 4](#) Credits: (3)
- (Full Composition Recital is required to complete MUS 420)

Secondary Applied Area (Keyboard) - Credits: 4

- [MUS 171A - Secondary Applied Area Piano](#) Credits: (1) Credits: (3)
- (If piano is major applied area then select another area for study)
- [MUS 255 - Keyboard Harmony and Improvisation](#) Credits: (1)

Additional Courses - Credits: 8

- Music Electives Credits: (3)
- [MUS 347 - Electronic Music](#) Credits: (2)
- [MUS 423 - Advanced Orchestration](#) Credits: (3)
- [MUS 440 - Analytical Techniques II](#) Credits: (3)
- [MUS 485 - Choral Arranging](#) Credits: (3)
- [MUS 486 - Jazz Band Arranging](#) Credits: (3)

Total Required Course Credits: 36

Total Credits: 128

Music Education Major, Broad Area Specialization, BM

All students majoring in music education will be reviewed and counseled by the Music Education Committee during each year of full-time enrollment. The purpose of these reviews is to assist the student in developing all the skills necessary to be an effective music educator. One year before student teaching, the student's accomplishments are reviewed by the entire music faculty. In order to receive an endorsement to student teach, the student must receive a satisfactory evaluation in all areas of music study. All music education majors must pass the required piano proficiency examination prior to endorsement for student teaching. Students taking this major must apply for admission into the Teacher Certification Program with the education foundations and curriculum department and are required to complete the Professional Education Program requirements offered through the education foundations and curriculum department.

This major satisfies the endorsements for music-general, music-instrumental, and music-choral, K-12. To qualify for student teaching, the following courses must be completed: MUS 325, MUS 329, MUS 341, and MUS 342.

BM Music Education Core Requirements

Music Theory - Credits: 21

Students must pass an online fundamental exam with 75% (\$10 fee) or take and pass (75%) an online fundamental course (\$99 fee) to enroll in MUS144. Students must take a placement exam to waive any of the following courses. Concurrent enrollment of the following is required: (MUS 144, 144A, 152A), (MUS 145, 145A, 153A), and (MUS 146, 146A, 154A). A grade of C or better is required in both the written and aural components to continue in the theory sequence.

- [MUS 144 - Theory 1](#) Credits: (3)
- [MUS 144A - Aural Skills 1](#) Credits: (1)
- [MUS 145 - Theory 2](#) Credits: (3)
- [MUS 145A - Aural Skills 2](#) Credits: (1)
- [MUS 146 - Theory 3](#) Credits: (3)
- [MUS 146A - Aural Skills 3](#) Credits: (1)
- [MUS 244 - Theory 4](#) Credits: (3)
- [MUS 245 - Theory 5](#) Credits: (3)
- [MUS 246 - Theory 6](#) Credits: (3)

Class Piano - Credits: 3

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members.

- [MUS 152A - Class Piano I](#) Credits: (1)
- [MUS 153A - Class Piano II](#) Credits: (1)
- [MUS 154A - Class Piano III](#) Credits: (1)

Ensembles - Credits: 22

Only the following are designated as large ensembles: MUS 267-467 (Choir), MUS 268-468 (Chamber Choir), MUS 266-466 (Wind Ensemble), MUS 277-477 (Orchestra), MUS 287-487 (marching and concert band-fall quarter only), and MUS 288-488 (Symphonic Band).

Applied Music - Credits:11

Individual Instruction - Credits (11)

MUS 164, 264, and 364 (at least 2 credits of 364 are required)

- [MUS 300 - Recital Performance](#) Credits: (1)
- (Must be concurrently enrolled in 364)

Upper-division Music Theory - Credits: 3

- [MUS 422 - Orchestration](#) Credits: (3)
- OR Choral Music Specialization may take MUS 340 - Form and Analysis (3)

Conducting - Credits: 6

- [MUS 341 - Conducting I](#) Credits: (3)
- [MUS 342 - Conducting II](#) Credits: (3)

Music History - Credits: 11

- [MUS 359 - Survey of Music in Cross-cultural Perspectives](#) Credits: (2)
- [MUS 372 - Music History 1](#) Credits: (3)
- [MUS 373 - Music History 2](#) Credits: (3)
- [MUS 374 - Music History 3](#) Credits: (3)

Total Core Credits: 78

Required Courses: Credits 19

- Music Electives - Credits (1)
- [MUS 171 - Secondary Applied Area \(Individual Instruction\)](#) Credits: (1)
- (Must be voice for non-voice primary applied area or instrumental for voice primary applied area)
- [MUS 253C - Class Instrumental Methods Strings I](#) Credits: (1)
- [MUS 253D - Class Instrumental Methods Woodwinds I](#) Credits: (1)
- [MUS 253E - Class Instrumental Methods Brass I](#) Credits: (1)
- [MUS 253G - Class Instrumental Methods Percussion I](#) Credits: (1)

- [MUS 254B - Class Vocal Methods](#) Credits: (1)
- [MUS 254C - Class Instrumental Methods Strings II](#) Credits: (1)
- [MUS 254D - Class Instrumental Methods Woodwinds II](#) Credits: (1)
- [MUS 254E - Class Instrumental Methods Brass II](#) Credits: (1)
- [MUS 323 - Choral Music Education](#) Credits: (3)
- [MUS 325 - Instrumental Music Education](#) Credits: (3)
- [MUS 329 - General Music Methods](#) Credits: (3)

Total Music Credits: 97

Music Education Major, Choral Music Specialization, BM

Add to Portfolio

All students majoring in music education will be reviewed and counseled by the Music Education Committee during each year of full-time enrollment. The purpose of these reviews is to assist the student in developing all the skills necessary to be an effective music educator. One year before student teaching, the student's accomplishments are reviewed by the entire music faculty. In order to receive an endorsement to student teach, the student must receive a satisfactory evaluation in all areas of music study. All music education majors must pass the required piano proficiency examination prior to endorsement for student teaching. Students taking this major must apply for admission into the Teacher Certification Program with the education foundations and curriculum department and are required to complete the Professional Education Program requirements offered through the education foundations and curriculum department.

This major satisfies the endorsements for Music-General and Music-Instrumental, K-12. To qualify for student teaching, the following courses must be completed: MUS 325, MUS 329, MU 341, and MUS 342.

BM Music Education Core Requirements

Music Theory - Credits: 21

Students must pass an online fundamental exam with 75% (\$10 fee) or take and pass (75%) an online fundamental course (\$99 fee) to enroll in MUS144. Students must take a placement exam to waive any of the following courses. Concurrent enrollment of the following is required: (MUS 144, 144A, 152A), (MUS 145, 145A, 153A), and (MUS 146, 146A, 154A). A grade of C or better

is required in both the written and aural components to continue in the theory sequence.

- [MUS 144 - Theory 1](#) Credits: (3)
- [MUS 144A - Aural Skills 1](#) Credits: (1)
- [MUS 145 - Theory 2](#) Credits: (3)
- [MUS 145A - Aural Skills 2](#) Credits: (1)
- [MUS 146 - Theory 3](#) Credits: (3)
- [MUS 146A - Aural Skills 3](#) Credits: (1)
- [MUS 244 - Theory 4](#) Credits: (3)
- [MUS 245 - Theory 5](#) Credits: (3)
- [MUS 246 - Theory 6](#) Credits: (3)

Class Piano - Credits: 3

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members.

- [MUS 152A - Class Piano I](#) Credits: (1)
- [MUS 153A - Class Piano II](#) Credits: (1)
- [MUS 154A - Class Piano III](#) Credits: (1)

Ensembles - Credits: 22

Only the following are designated as large ensembles: MUS 267-467 (Choir), MUS 268-468 (Chamber Choir), MUS 266-466 (Wind Ensemble), MUS 277-477 (Orchestra), MUS 287-487 (marching and concert band-fall quarter only), and MUS 288-488 (Symphonic Band).

Applied Music - Credits:11

Individual Instruction - Credits (11)

MUS 164, 264, and 364 (at least 2 credits of 364 are required)

- [MUS 300 - Recital Performance](#) Credits: (1)
- (Must be concurrently enrolled in 364)

Upper-division Music Theory - Credits: 3

- [MUS 422 - Orchestration](#) Credits: (3)
- OR Choral Music Specialization may take MUS 340 - Form and Analysis (3)

Conducting - Credits: 6

- [MUS 341 - Conducting I](#) Credits: (3)
- [MUS 342 - Conducting II](#) Credits: (3)

Music History - Credits: 11

- [MUS 359 - Survey of Music in Cross-cultural Perspectives](#) Credits: (2)
- [MUS 372 - Music History 1](#) Credits: (3)
- [MUS 373 - Music History 2](#) Credits: (3)
- [MUS 374 - Music History 3](#) Credits: (3)

Total Core Credits: 78

Required Courses Credits: 13

- [MUS 240 - Diction in Singers I \(Intro to IPA, Italian, Latin, English\)](#) Credits: (2)
- [MUS 241 - Diction for Singers 2 \(Advanced IPA and German\)](#) Credits: (2)
- OR MUS 242 - Diction for Singers 3 (Advanced IPA and German) Credits: (2)
- [MUS 323 - Choral Music Education](#) Credits: (3)
- [MUS 329 - General Music Methods](#) Credits: (3)
- [MUS 425B - Pedagogy, Vocal](#) Credits: (3)

Total Credits: 91

Music Education Major, Instrumental Music Specialization, BM

Add to Portfolio

All students majoring in music education will be reviewed and counseled by the Music Education Committee during each year of full-time enrollment. The purpose of these reviews is to assist the student in developing all the skills necessary to be an effective music educator. One year before student teaching, the student's accomplishments are reviewed by the entire music faculty. In order to receive an endorsement to student teach, the student must receive a satisfactory evaluation in all areas of music study. All music education majors must pass the required piano proficiency examination prior to endorsement for student teaching. Students taking this major must apply for admission into the Teacher Certification Program with the education foundations and curriculum department and are required to complete the Professional Education Program requirements offered through the education foundations and curriculum department.

This major satisfies the endorsements for Music-General and Music-Instrumental, K-12. To qualify for student teaching, the following courses must be completed: MUS 325, MUS 329, MU 341, and MUS 342.
BM Music Education Core Requirements

Music Theory - Credits: 21

Students must pass an online fundamental exam with 75% (\$10 fee) or take and pass (75%) an online fundamental course (\$99 fee) to enroll in MUS144. Students must take a placement exam to waive any of the following courses. Concurrent enrollment of the following is required: (MUS 144, 144A, 152A), (MUS 145, 145A, 153A), and (MUS 146, 146A, 154A). A grade of C or better is required in both the written and aural components to continue in the theory sequence.

- [MUS 144 - Theory 1](#) Credits: (3)
- [MUS 144A - Aural Skills 1](#) Credits: (1)
- [MUS 145 - Theory 2](#) Credits: (3)
- [MUS 145A - Aural Skills 2](#) Credits: (1)
- [MUS 146 - Theory 3](#) Credits: (3)
- [MUS 146A - Aural Skills 3](#) Credits: (1)
- [MUS 244 - Theory 4](#) Credits: (3)
- [MUS 245 - Theory 5](#) Credits: (3)
- [MUS 246 - Theory 6](#) Credits: (3)

Class Piano - Credits: 3

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members.

- [MUS 152A - Class Piano I](#) Credits: (1)
- [MUS 153A - Class Piano II](#) Credits: (1)
- [MUS 154A - Class Piano III](#) Credits: (1)

Ensembles - Credits: 22

Only the following are designated as large ensembles: MUS 267-467 (Choir), MUS 268-468 (Chamber Choir), MUS 266-466 (Wind Ensemble), MUS 277-477 (Orchestra), MUS 287-487 (marching and concert band-fall quarter only), and MUS 288-488 (Symphonic Band).

Applied Music - Credits:11

Individual Instruction - Credits (11)

MUS 164, 264, and 364 (at least 2 credits of 364 are required)

- [MUS 300 - Recital Performance](#) Credits: (1)
- (Must be concurrently enrolled in 364)

Upper-division Music Theory - Credits: 3

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- [MUS 422 - Orchestration](#) Credits: (3)
 - OR Choral Music Specialization may take MUS 340 - Form and Analysis (3)

Conducting - Credits: 6

-
- [MUS 341 - Conducting I](#) Credits: (3)
 - [MUS 342 - Conducting II](#) Credits: (3)

Music History - Credits: 11

- [MUS 359 - Survey of Music in Cross-cultural Perspectives](#) Credits: (2)
- [MUS 372 - Music History 1](#) Credits: (3)
- [MUS 373 - Music History 2](#) Credits: (3)
- [MUS 374 - Music History 3](#) Credits: (3)

Total Core Credits: 78

Required Courses Credits: 14

- [MUS 253C - Class Instrumental Methods Strings I](#) Credits: (1)
- [MUS 253D - Class Instrumental Methods Woodwinds I](#) Credits: (1)
- [MUS 253E - Class Instrumental Methods Brass I](#) Credits: (1)
- [MUS 254B - Class Vocal Methods](#) Credits: (1)
- [MUS 254C - Class Instrumental Methods Strings II](#) Credits: (1)
- [MUS 254D - Class Instrumental Methods Woodwinds II](#) Credits: (1)
- [MUS 254E - Class Instrumental Methods Brass II](#) Credits: (1)
- [MUS 325 - Instrumental Music Education](#) Credits: (3)
- [MUS 329 - General Music Methods](#) Credits: (3)

Total Credits: 92

Music Keyboard Performance Major, BM

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Return to: [Degrees Offered \(Majors, Minors, etc.\)](#)

Student advancement through performance levels (164-464) is determined by jury examination.

BM Performance Core Requirements

Music Theory - Credits: 21

Students must pass an online fundamental exam with 75% (\$10 fee) or take and pass (75%) an online fundamental course (\$99 fee) to enroll in MUS144.

Students must take a placement exam to waive any of the following courses.

Concurrent enrollment of the following is required: (MUS 144, 144A, 152A), (MUS 145, 145A, 153A), and (MUS 146, 146A, 154A). A grade of C or better is required in both the written and aural components to continue in the theory sequence.

- [MUS 144 - Theory 1](#) **Credits:** (3)
- [MUS 144A - Aural Skills 1](#) **Credits:** (1)
- [MUS 145 - Theory 2](#) **Credits:** (3)
- [MUS 145A - Aural Skills 2](#) **Credits:** (1)
- [MUS 146 - Theory 3](#) **Credits:** (3)
- [MUS 146A - Aural Skills 3](#) **Credits:** (1)
- [MUS 244 - Theory 4](#) **Credits:** (3)
- [MUS 245 - Theory 5](#) **Credits:** (3)
- [MUS 246 - Theory 6](#) **Credits:** (3)

Class Piano - Credits: 3

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members.

- [MUS 152A - Class Piano I](#) **Credits:** (1)
- [MUS 153A - Class Piano II](#) **Credits:** (1)
- [MUS 154A - Class Piano III](#) **Credits:** (1)

Applied Music - Credits: 29

Individual Instruction

- [MUS 164 - Major Applied Area \(Individual Instruction\)](#) **Credits:** (1-2)
(Must be taken for 6 credits)
- [MUS 264 - Major Applied Area \(Individual Instruction\)](#) **Credits:** (1-2)
(Must be taken for 6 credits)
- [MUS 300 - Recital Performance](#) **Credits:** (1) (Must be concurrently enrolled in 364)
- [MUS 364 - Major-applied Area \(Individual Instruction\)](#) **Credits:** (1-2)
(Must be taken for 6 credits)
- [MUS 400 - Recital Performance](#) **Credits:** (1) (Must be concurrently enrolled in 464)
- [MUS 464 - Major Applied Area \(Individual Instruction\)](#) **Credits:** (3)
(Must be taken for 9 credits)

Upper-division Music Theory - Credits: 3

- [MUS 340 - Form and Analysis](#) Credits: (3)

Conducting - Credits: 6

- [MUS 341 - Conducting I](#) Credits: (3)
- [MUS 342 - Conducting II](#) Credits: (3)

Music History - Credits: 11

- [MUS 359 - Survey of Music in Cross-cultural Perspectives](#) Credits: (2)
- [MUS 372 - Music History 1](#) Credits: (3)
- [MUS 373 - Music History 2](#) Credits: (3)
- [MUS 374 - Music History 3](#) Credits: (3)

Total Core Credits: 73

Required Courses

Ensembles - Credits: 21

Large Ensembles (6-12)

Only the following are designated as large ensembles: MUS 266-466 (wind ensemble), MUS 268-468 (chamber choir), MUS 277-477 (orchestra), MUS 287-487 (marching and concert band-fall quarter only), and MUS 288-488 (symphonic band).

Note: All ensemble courses have 200-level and 400-level numbers. The 200-level numbers are freshmen and sophomores, the 400-level numbers are used by juniors and seniors.

Chamber Ensembles (9-15)

Upper-division Music Theory - Credits: 6

- [MUS 343 - Counterpoint I](#) Credits: (3)
- [MUS 422 - Orchestration](#) Credits: (3)

Additional Courses - Credits: 21

- Music Electives - Credits: (7)
- [MUS 292 - Accompanying Practicum](#) Credits: (1- 3)
- Must be taken for 4 credits
- [MUS 425A - Pedagogy \(Studio Piano\)](#) Credits: (3)
- [MUS 426A - Literature \(Studio Piano\)](#) Credits: (3)
- [MUS 492 - Accompanying Practicum](#) Credits: (1-3)
- Must be taken for 4 credits

Total Credits: 118

Music Percussion/Wind/String Performance Major, BM

Add to Portfolio

Student advancement through performance levels (164-464) is determined by jury examination.

BM Performance Core Requirements

Music Theory - Credits: 21

Students must pass an online fundamental exam with 75% (\$10 fee) or take and pass (75%) an online fundamental course (\$99 fee) to enroll in MUS144. Students must take a placement exam to waive any of the following courses. Concurrent enrollment of the following is required: (MUS 144, 144A, 152A), (MUS 145, 145A, 153A), and (MUS 146, 146A, 154A). A grade of C or better is required in both the written and aural components to continue in the theory sequence.

- [MUS 144 - Theory 1](#) Credits: (3)
- [MUS 144A - Aural Skills 1](#) Credits: (1)
- [MUS 145 - Theory 2](#) Credits: (3)

- [MUS 145A - Aural Skills 2](#) Credits: (1)
- [MUS 146 - Theory 3](#) Credits: (3)
- [MUS 146A - Aural Skills 3](#) Credits: (1)
- [MUS 244 - Theory 4](#) Credits: (3)
- [MUS 245 - Theory 5](#) Credits: (3)
- [MUS 246 - Theory 6](#) Credits: (3)

Class Piano - Credits: 3

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members.

- [MUS 152A - Class Piano I](#) Credits: (1)
- [MUS 153A - Class Piano II](#) Credits: (1)
- [MUS 154A - Class Piano III](#) Credits: (1)

Applied Music - Credits: 29

Individual Instruction

- [MUS 164 - Major Applied Area \(Individual Instruction\)](#) Credits: (1-2) (Must be taken for 6 credits)
- [MUS 264 - Major Applied Area \(Individual Instruction\)](#) Credits: (1-2) (Must be taken for 6 credits)
- [MUS 300 - Recital Performance](#) Credits: (1) (Must be concurrently enrolled in 364)
- [MUS 364 - Major-applied Area \(Individual Instruction\)](#) Credits: (1-2) (Must be taken for 6 credits)
- [MUS 400 - Recital Performance](#) Credits: (1) (Must be concurrently enrolled in 464)
- [MUS 464 - Major Applied Area \(Individual Instruction\)](#) Credits: (3) (Must be taken for 9 credits)

Upper-division Music Theory - Credits: 3

- [MUS 340 - Form and Analysis](#) Credits: (3)

Conducting - Credits: 6

- [MUS 341 - Conducting I](#) Credits: (3)
- [MUS 342 - Conducting II](#) Credits: (3)

Music History - Credits: 11

- [MUS 359 - Survey of Music in Cross-cultural Perspectives](#) Credits: (2)
- [MUS 372 - Music History 1](#) Credits: (3)
- [MUS 373 - Music History 2](#) Credits: (3)
- [MUS 374 - Music History 3](#) Credits: (3)

Total Core Credits: 73

Required Courses

Upper-division Music Theory - Credits: 3

- [MUS 422 - Orchestration](#) Credits: (3)

Additional Courses Credits: 12

- Music Electives - Credits: (6)
- [MUS 425 - Pedagogy \(Studio\)](#) Credits: (3)
- C, D, E, or G, Pedagogy (Studio)
- (G) In appropriate performance area: C=string, D=woodwinds, E=brass, G=percussion.
- [MUS 426 - Literature \(Studio\)](#) Credits: (3)
- C, D, E, or G, Literature (Studio)
- In appropriate performance area: C=string, D=woodwinds, E=brass, G=percussion.

Ensembles - Credits: 30

Large Ensemble (20-24)

Only the following are designated as large ensembles: MUS 267-467 (choir), MUS 268-468 (chamber choir), MUS 266-466 (wind ensemble), MUS 277-477 (orchestra), MUS 287-487 (marching and concert band-fall quarter only), and MUS 288-488 (symphonic band).

Chamber Ensemble (6-10)

Total Credits: 118

Music Vocal Performance Major, BM

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Student advancement through performance levels (164-464) is determined by jury examination. Prior to completion of the bachelor's degree, vocal performance majors must:

- 1. Demonstrate the ability to translate musical texts in French and German**
- 2. Demonstrate competency in French or German equal to the successful completion of French 153 or German 153.**

BM Performance Core Requirements

Music Theory - Credits: 21

Students must pass an online fundamental exam with 75% (\$10 fee) or take and pass (75%) an online fundamental course (\$99 fee) to enroll in MUS144. Students must take a placement exam to waive any of the following courses. Concurrent enrollment of the following is required: (MUS 144, 144A, 152A), (MUS 145, 145A, 153A), and (MUS 146, 146A, 154A). A grade of C or better is required in both the written and aural components to continue in the theory sequence.

- [MUS 144 - Theory 1](#) Credits: (3)
- [MUS 144A - Aural Skills 1](#) Credits: (1)
- [MUS 145 - Theory 2](#) Credits: (3)
- [MUS 145A - Aural Skills 2](#) Credits: (1)
- [MUS 146 - Theory 3](#) Credits: (3)

- [MUS 146A - Aural Skills 3](#) Credits: (1)
- [MUS 244 - Theory 4](#) Credits: (3)
- [MUS 245 - Theory 5](#) Credits: (3)
- [MUS 246 - Theory 6](#) Credits: (3)

Class Piano - Credits: 3

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members.

- [MUS 152A - Class Piano I](#) Credits: (1)
- [MUS 153A - Class Piano II](#) Credits: (1)
- [MUS 154A - Class Piano III](#) Credits: (1)

Applied Music - Credits: 29

Individual Instruction

- [MUS 164 - Major Applied Area \(Individual Instruction\)](#) Credits: (1-2) (Must be taken for 6 credits)
- [MUS 264 - Major Applied Area \(Individual Instruction\)](#) Credits: (1-2) (Must be taken for 6 credits)
- [MUS 300 - Recital Performance](#) Credits: (1) (Must be concurrently enrolled in 364)
- [MUS 364 - Major-applied Area \(Individual Instruction\)](#) Credits: (1-2) (Must be taken for 6 credits)
- [MUS 400 - Recital Performance](#) Credits: (1) (Must be concurrently enrolled in 464)
- [MUS 464 - Major Applied Area \(Individual Instruction\)](#) Credits: (3) (Must be taken for 9 credits)

Upper-division Music Theory - Credits: 3

- [MUS 340 - Form and Analysis](#) Credits: (3)

Conducting - Credits: 6

- [MUS 341 - Conducting I](#) Credits: (3)

- [MUS 342 - Conducting II](#) Credits: (3)

Music History - Credits: 11

- [MUS 359 - Survey of Music in Cross-cultural Perspectives](#) Credits: (2)
- [MUS 372 - Music History 1](#) Credits: (3)
- [MUS 373 - Music History 2](#) Credits: (3)
- [MUS 374 - Music History 3](#) Credits: (3)

Total Core Credits: 73

Additional Required Courses

Ensemble - Credits: 30

Large Ensemble (20-24)

Only the following are designated as large ensembles: MUS 267-467 (choir), MUS 268-468 (chamber choir), MUS 266-466 (wind ensemble), MUS 277-477 (orchestra), MUS 287-487 (marching and concert band-fall quarter only), and MUS 288-488 (symphonic band).

Chamber Ensemble (6-10)

Additional Courses - Credits: 13-17

- Music electives - Credits (0-2)
- [MUS 240 - Diction in Singers I \(Intro to IPA, Italian, Latin, English\)](#) Credits: (2)
- [MUS 241 - Diction for Singers 2 \(Advanced IPA and German\)](#) Credits: (2)
- [MUS 242 - Diction for Singers 3 \(Advanced IPA and French\)](#) Credits: (2)
- [MUS 425B - Pedagogy, Vocal](#) Credits: (3)

- [MUS 462 - Opera Production](#) Credits: (1-3)

Total Credits: 118

MUSIC COURSE DESCRIPTIONS

MUS 101. History of Jazz (5). America's only indigenous art form, late 1800s to present. Emphasis on artists and cultural/societal forces shaping music's evolution. Extensive listening, reading; required attendance of performances.

MUS 102. Introduction to Music (5). Fundamental musical concepts (melody, harmony, rhythm, form, etc.) through illustrations of the instrumental and vocal music of major composers from the earliest period through the present day.

MUS 104. Introduction to Musical Studies (3). Attitudes and concepts relevant to the music profession. Listening repertoire and reference materials. Designed for entering music majors.

MUS 120. Composition (3). Introduction to composition addressing such topics as phrase structure, melodic development, modulations, textures, and transitions. Small compositional projects emphasizing certain stylistic traits for piano and other genres. Prerequisite: MUS 145 and co-requisite MUS 146 or permission of the instructor.

MUS 143. Introduction to Music Theory (3). Introduction of fundamental music theory: scales, keys, meter, and rhythm, triads, ear training, and keyboard fundamentals. Course is designed for non-majors seeking basic musical skills, and for music majors with limited theoretical backgrounds. Does not count toward a music degree.

MUS 144. First-year Theory (3). The melodic, rhythmic, and harmonic elements of music through ear training, sight singing, writing, analysis, and keyboard work. Prerequisites: students must be concurrently enrolled in MUS 154A (Class Piano I), or demonstrate equivalent proficiency, or by permission of department chair. Courses must be taken in sequence. Two hours lecture and two hours laboratory per week.

MUS 145. First-year Theory (3). The melodic, rhythmic, and harmonic elements of music through ear training, sight singing, writing, analysis, and keyboard work. Prerequisites: students must be concurrently enrolled in MUS 154A (Class Piano I), or demonstrate equivalent proficiency, or by permission of department chair. Courses must be taken in sequence. Two hours lecture and two hours laboratory per week.

MUS 146. First-year Theory (3). The melodic, rhythmic, and harmonic elements of music through ear training, sight singing, writing, analysis, and keyboard

work. Prerequisites: students must be concurrently enrolled in MUS 154A (Class Piano I), or demonstrate equivalent proficiency, or by permission of department chair. Courses must be taken in sequence. Two hours lecture and two hours laboratory per week.

MUS 154. Class Instruction (1). Each course prerequisite to the next numeral (A.) Piano I, II, III; (B.) Voice I, II; (H.) Guitar I, II. May be repeated for credit.

MUS 154A. Class Instruction, Piano (1). May be repeated for credit.

MUS 154B. Class Instruction, Voice I (1). May be repeated for credit.

MUS 164. Major Applied Area (Individual Instruction) (1, 2, or 4). By permission of instructor. May be repeated for credit. One half-hour lesson per week for 2 credits, one-hour lesson per week for 4 credits; 1 credit if offered one term only during summer session. All students enrolled in performance must attend the weekly recital hour, 7th period, Tuesdays. Instruction available in performance areas A-H and K.

MUS 171. Secondary Applied Area (Individual Instruction) (1). Private study on instruments secondary to a student's major performance area. Intended particularly for beginning students who wish to develop additional skills on an instrument or in voice to enrich their total music background. Instruction available in performance areas A-I and K. Prerequisite: permission of instructor. One credit any quarter, may be repeated.

MUS 171A. Secondary Applied Area Piano (1). Private study on instruments secondary to a student's major performance area. Intended particularly for beginning students who wish to develop additional skills on an instrument or in voice to enrich their total music background. Prerequisite: permission of instructor. One credit any quarter, may be repeated.

MUS 198. Special Topics (1-6).

MUS 210. Vocal Jazz Choir (1). Must attend all scheduled rehearsals and performances. An ensemble specializing in performance of repertoire from jazz choir tradition established in the Northwest and beyond. Limited to SATB singers and rhythm-section instruments. Prerequisite: freshman or sophomore status and by permission of instructor. May be repeated for credit.

MUS 211. Women's Choir (1). May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. For freshmen and sophomores. By permission of instructor.

MUS 213. Flute Choir (1). Previous experience in flute performance and permission of instructor. May be repeated for credit. Two hours of rehearsal per

week plus all scheduled rehearsals and performances. For freshmen and sophomores.

MUS 214. Brass Choir (1). By permission of instructor. May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. For freshmen and sophomores.

MUS 215. Chamber Orchestra (1). By permission of instructor. May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. For freshmen and sophomores.

MUS 217. Chamber Music Ensemble (1). By permission of instructor. May be repeated for credit. One hour coaching plus two hours of rehearsal per week plus all scheduled rehearsals and performances. Instruction available in performance areas A,C-I, and L.

MUS 218. Jazz Combo (1). Performance in Jazz Combos in various configurations.

MUS 220. Composition (2). Intermediate study in composition. Prerequisite: a minimum of 3 credits in MUS 120 or permission of instructor. May be repeated for a total of 6 credits.

MUS 225. Foundations of Music Education (3). Provides basis for combining musical, teaching, and methodological knowledge to create effective learning experiences as an instructional leader. Prerequisites: grade of C or higher in MUS 146 and admission to Music Education major or permission of instructor.

MUS 228. Men's Choir (1). May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. For freshman and sophomores. By permission of instructor.

MUS 229. Percussion Ensemble (1). By permission of instructor. May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. For freshmen and sophomores.

MUS 230. Diction in Singing Foreign Languages (3). Covers Italian, French, and German pronunciation for the undergraduate voice student.

MUS 232. Big Band (1). By permission of instructor. May be repeated for credit. Must attend all scheduled rehearsals and performances. For freshmen and sophomores. MUS 432 for juniors and seniors.

MUS 235. Laboratory Choir (1). By permission of instructor. May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. Open to all students to participate as singers.

MUS 244. Second-year Theory (3). Prerequisites: MUS 146, 154A (Class Piano III, or equivalent proficiency), or permission of department chair. Courses must be taken in sequence. Twentieth-century musical resources.

MUS 245. Second-year Theory (3). Prerequisites: MUS 146, 154A (Class Piano III, or equivalent proficiency), or permission of department chair. Courses must be taken in sequence. Twentieth-century musical resources.

MUS 246. Second-year Theory (3). Prerequisites: MUS 146, 154A (Class Piano III, or equivalent proficiency), or permission of department chair. Courses must be taken in sequence. Twentieth-century musical resources.

MUS 252D. Class Instrumental Methods: Double Reeds (1). Techniques and methods in applied instruction in music education.

MUS 253C. Class Instrumental Methods Strings I (1). Lower strings (cello and bass). Techniques and methods in applied instruction for music education.

MUS 253D. Class Instrumental Methods Woodwinds I (1). Lower woodwinds (single reeds). Techniques and methods in applied instruction for music education.

MUS 253E. Class Instrumental Methods Brass I (1). Lower brass (trombone and tuba). Techniques and methods in applied instruction for music education.

MUS 253G. Class Instrumental Methods Percussion I (1). Techniques and methods in applied instruction for Music Education.

MUS 254C. Class Instrumental Methods Strings II (1). Upper strings (violin and viola). Techniques and methods in applied instruction for music education.

MUS 254D. Class Instrumental Methods Woodwinds II (1). Upper woodwinds (flute). Techniques and methods in applied instruction for music education.

MUS 254E. Class Instrumental Methods Brass II (1). Upper brass (horn and trumpet). Techniques and methods in applied instruction for music education.

MUS 255. Keyboard Harmony and Improvisation (1). For instrumental, choral, and studio teachers providing practical/working knowledge of keyboard harmony, chord voicing, bass line construction, and improvisation in jazz and pop genres. Prerequisite MUS 146 and MUS 154A.

MUS 261. Opera Workshop (1). A class leading to the performance of scenes and single acts from opera. May be repeated for credit. By permission of instructor.

MUS 262. Opera Performance (1). A class leading to performance of a complete opera. May be repeated for credit. By permission of instructor.

MUS 264. Major Applied Area (Individual Instruction) (1, 2, or 4). Instruction available in performance areas A-H and K.

MUS 266. Wind Ensemble (1-2). May be repeated for credit. Open to students with demonstrated proficiency on band instruments by audition or permission of the instructor. Five hours of rehearsal per week plus all scheduled rehearsals and performances. One credit if offered one term only during summer session.

MUS 267. Choir (1-2). May be repeated for credit. Open to all students by audition. Five hours rehearsal per week plus all scheduled rehearsals and performances. One credit if offered one term only during summer session.

MUS 268. Chamber Choir (2). May be repeated for credit. Open to all students by audition. Three hours rehearsal per week plus all scheduled rehearsals and performances.

MUS 271. Secondary Applied Area (Individual Instruction) (1). Private study on instruments secondary to a student's major performance area. Intended particularly for intermediate students who wish to develop additional skills on an instrument or in voice to enrich their total music background. Instruction available. Prerequisite: permission of instructor. One credit any quarter, may be repeated.

MUS 277. Orchestra (1-2). May be repeated for credit. Open to all students proficient on orchestral instruments by permission of director. Five hours of rehearsal per week plus all scheduled rehearsals and performances. One credit if offered one term only during summer session.

MUS 287. Marching and Concert Band (2). Fall quarter only. May be repeated for credit. Five hours of rehearsal per week plus all scheduled rehearsals and performances. This band functions as a marching band and is organized into a concert band at completion of the football season. For freshmen and sophomores.

MUS 288. Symphonic Band (2). Winter and spring quarters only. Five hours of rehearsal per week plus scheduled rehearsals and performances. During winter and spring quarters the symphonic band will present several formal concert programs. May be repeated for credit. For freshmen and sophomores.

MUS 292. Accompanying Practicum (1- 3). May be repeated for credit. By assignment of instructor. Minimum three hours of rehearsal weekly per credit plus performances. For freshmen and sophomores.

MUS 296. Individual Study (1-6). Prerequisite: permission of instructor. May be repeated.

MUS 298. Special Topics (1-6).

MUS 299. Seminar (1-5). May be repeated.

MUS 304. Introduction to Musical Studies for Transfer Students (2). 1. An introduction to the techniques of research in music; 2. A brief survey of concepts in world music.

MUS 315. Fundamentals for High School Musical Theatre Productions (3). An exploration and practical application of the techniques specific to the successful production of musical theatre at the high school level. Crosslisted with TH 315.

MUS 316. Musical Direction for Musical Theatre (3). The exploration and practical application of responsibilities of the musical director position in high school musical theatre productions, from planning stages through closing night. Crosslisted with TH 316.

MUS 320. Composition (2). Advanced study in composition. Prerequisite: a minimum of 6 credits in MUS 220 or permission of the instructor. May be repeated for a total of 6 credits.

MUS 321. Administration and Assessment in Music Instruction (3). Prepares students to advocate for, organize, and administer comprehensive music programs in schools; deliver and manage classroom music instruction; and assess student musical learning. Prerequisites: MUS 225 and MUS 264 (applied study), junior standing, and application to Professional Education Program.

MUS 323. Choral Music Education (3). Philosophy, methods, and materials. Individual research and presentation of teaching unit in class. Prerequisite: MUS 341.

MUS 325. Instrumental Music Education (3). Philosophy and psychology of music education through methods and materials; observation of teachers in the rehearsal, individual research. Prerequisite: suitable conducting and performance skill in piano or instrument. Enrollment is subject to you being fully admitted to the Teacher Preparation Program. If you register and are not admitted, you will be dropped. You will be required to present your orange "Admit to Teacher Preparation Program" card on the first day of your attendance in class.

MUS 326. Music in the Classroom (3). For the general classroom teacher. (Not for music majors or minors.). Techniques used in helping children to develop musically through singing, rhythmic activities, creative activities, listening, and playing instruments. Enrollment is subject to you being fully admitted to the Teacher Preparation Program. If you register and are not admitted, you will be dropped. You will be required to present your orange "Admit to Teacher Preparation Program" card on the first day of your attendance in class.

MUS 329. General Music Methods (4). Materials, methods, and instructional techniques for general music, grades K-12. Prerequisite: MUS 146. Enrollment is subject to you being fully admitted to the Teacher Preparation Program. If you register and are not admitted, you will be dropped. You will be required to present your orange "Admit to Teacher Preparation Program" card on the first day of your attendance in class.

MUS 330. Literature and Materials for General Music Teaching (2). Covers instructional materials and resources for teaching general music in individual and group settings. Prerequisite: MUS 329.

MUS 331. Literature and Materials for Choral Music Teaching (2). Covers instructional materials and resources for teaching choral/vocal music in individual and group settings. Prerequisites: MUS 323 and MUS 341.

MUS 332. Literature and Materials for Instrumental Music Teaching (2). Covers instructional materials and resources for teaching instrumental music in individual and group settings. Prerequisites: MUS 325 and MUS 341.

MUS 340. Analytical Techniques I (3). Analysis of the structure of tonal music. Prerequisites: MUS 246, 282, and keyboard proficiency requirements.

MUS 341. Conducting I (3). Fundamental principles of baton techniques and practical experience in conducting. Prerequisite: MUS 146. Open to music majors and minors only.

MUS 342. Conducting II (3). A continuation of MUS 341 and conducting literature of junior-senior high school performing groups. Prerequisite: MUS 341.

MUS 343. Counterpoint I (3). Independent melodic line, harmonic background, motive structure, and two-point counterpoint as practiced by the composers of the 18th and 19th centuries. Written exercises and analysis. Prerequisite: MUS 244.

MUS 346. Counterpoint II (3). Three-voice counterpoint, imitation in three voices, the three-voice invention, and the trio sonata Prerequisite: MUS 343.

MUS 347. Electronic Music (2). Study of contemporary technologies and techniques as used to compose music. Prerequisite: MUS 246 or permission of instructor. May be repeated for credit.

MUS 348. Applications of Music Technology for the Professional (3). A course exploring the applications of technology for the music educator, composer, and performer. Includes Web site design, software for teaching, notation, administration, public relations, recording technology, electronic instruments, and electronic composition. Prerequisites: admission to music major or music minor and grade C or higher in MUS 146.

MUS 353. Jazz Improvisation I (1). Beginning basic jazz improvisation techniques for upper-division wind, percussion, guitar, acoustic bass, and keyboard instruments. Prerequisites: MUS 246, MUS 255, or permission of the instructor.

MUS 354. Jazz Improvisation II (1). Intermediate basic jazz improvisation techniques for upper-division wind, percussion, guitar, acoustic bass, and keyboard instruments. Prerequisite: MUS 353, MUS 246, MUS 255, or permission of the instructor.

MUS 355. Jazz Improvisation III (1). Advanced basic jazz improvisational techniques for upper-division wind instruments, percussion, guitar, acoustic bass, and keyboard instruments. Prerequisites: MUS 246, MUS 255, and MUS 354, or permission of instructor. May be repeated for up to 2 credits.

MUS 356. Jazz Styles (3). A survey of jazz history with regard to evolution of jazz styles. Course activities include analysis, transcription, guided listening, imitative composition, research, and essay writing. Prerequisite: MUS 355 or permission of instructor.

MUS 357. Jazz Composition and Arranging (3). Development of skills in songwriting, melody and chord progression, construction, and arranging in the jazz idiom through student projects and score analysis. Prerequisites: MUS 355 and MUS 356.

MUS 359. Survey of Music in Cross-cultural Perspectives (3). An introduction to ethnomusicology: the cultural context of music with emphasis on Africa, Asia, Native North and South America, and Oceania. MUS 359 and ANTH 359 are equivalent courses. Students may not receive credit for both.

MUS 364. Major-applied Area (Individual Instruction) (1,2, or 4). Instruction available in performance areas A-I and K.

MUS 366. Applied Jazz (Individual Instruction) (1). Private study on instruments secondary to a student's major performance area. Intended particularly for

advanced students who wish to develop additional skills on an instrument or in voice to enrich their total music background. Instruction available in performance areas A-E, G, and H. Prerequisites: admission to the BA Music Jazz Specialization degree and at least two quarters of study at the MUS 264 applied level. One credit any quarter, may be repeated.

MUS 370. Applied Area (Individual Instruction: Secondary or Major Supplementary) (1). Private study in area secondary to major performance area or supplemental instruction in major performance area. Intended for advanced students who wish to develop additional performance skills to enrich their total music background. Prerequisite: permission of instructor.

MUS 372. Music History to 1600 (2). Prerequisites: MUS 104 or 304, 146, 154A (Class Piano III or equivalent proficiency).

MUS 373. Music History, 1600 to 1800 (3). Prerequisites: MUS 244 and 372.

MUS 374. Music History, 1800 to the Present (4). Prerequisites: MUS 245 and 373.

MUS 379. Philosophy of Music (3). Great music as a source of insights into human beings and the world. MUS 379 and PHIL 379 are equivalent courses. Students may not receive credit for both.

MUS 380. Music History Review (3). A review of the material presented in the required undergraduate music history sequence. Specifically intended for graduate students. The final exam will be equivalent to the graduate music history diagnostic examination. May not be used to satisfy upper-division undergraduate or graduate degree requirements. Required for graduate students not passing Music History diagnostic test. Grade will be S or U.

MUS 382. Survey of Chamber Music (3). Prerequisite: MUS 372.

MUS 383. Survey of Symphonic Music (3). Prerequisite: MUS 372.

MUS 384. Survey of Choral Music (3). Prerequisite: MUS 372.

MUS 385. Survey of Opera (3). Prerequisite: MUS 372.

MUS 386. Survey of 20th-century Music (3). Prerequisite: MUS 372.

MUS 398. Special Topics (1-6).

MUS 410. Vocal Jazz Choir (1). An ensemble specializing in performance of repertoire from jazz choir tradition established in the Northwest and beyond. By permission of instructor. May be repeated for credit. Must attend all scheduled

rehearsals and performances. For juniors and seniors. Limited to SATB singers and rhythm section instruments.

MUS 411. Women's Choir (1).

MUS 413. Flute Choir (1). Previous experience in flute performance and permission of instructor. May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. For juniors and seniors.

MUS 414. Brass Choir (1). By permission of instructor. May be repeated for credit. For juniors and seniors. See MUS 214 for description.

MUS 415. Chamber Orchestra (1). By permission of instructor. May be repeated for credit. For juniors and seniors. See MUS 215 for description.

MUS 417. Chamber Music Ensemble (1). By permission of instructor. May be repeated for credit. One hour coaching plus two hours rehearsal per week plus all scheduled rehearsals and performances. Instruction available in performance areas A, C-F,H, and L.

MUS 418. Jazz Combo (1). Performance in jazz combos in various configurations.

MUS 420. Composition (3). Prerequisite: a minimum of 6 credits in MUS 320 or permission of the instructor. May be repeated.

MUS 422A. Orchestration (3). Instrumentation. Prerequisites: MUS 246, 282, and keyboard proficiency requirements.

MUS 424. Jazz Music Education (3). Course is designed to give music educators the tools and knowledge to direct a jazz program in a public school setting. Prerequisite: admittance into the Teacher Preparation Program and completion of two-year theory sequence, or permission of the instructor.

MUS 425. Pedagogy (Studio) (3). Teaching methods and materials. Instruction available in performance areas A-E, G, and H. Prerequisite: permission of instructor.

MUS 425A. Pedagogy (Studio Piano) (3). Teaching methods and materials. Prerequisite: permission of instructor.

MUS 425B. Pedagogy, Vocal (3). Teaching methods and materials. Prerequisite: permission of instructor.

MUS 425H. Pedagogy (Studio Guitar) (3). Teaching methods and materials. Prerequisite: permission of instructor.

MUS 426. Literature (Studio) (3). Literature related to the specific applied area for teaching and performance purposes. Instruction available in performance areas A-E and G. Prerequisite: permission of instructor.

MUS 426A. Literature (Studio Piano) (3). Literature related to the specific applied area for teaching and performance purposes. Prerequisite: permission of instructor.

MUS 426H. Literature (Studio Guitar) (3). Literature related to the specific applied area for teaching and performance purposes. Prerequisite: permission of the instructor.

MUS 428. Men's Choir (1).

MUS 429. Percussion Ensemble (1). By permission of instructor. May be repeated for credit. For juniors and seniors. See MUS 229 for description.

MUS 432. Big Band (1). By permission of instructor. May be repeated for credit. Must attend all scheduled rehearsals and performances. For juniors and seniors. MUS 232 for freshmen and sophomores.

MUS 435. Laboratory Choir (1). By permission of instructor. May be repeated for credit. For juniors and seniors. See MUS 235 for description.

MUS 440. Analytical Techniques II (3). Emphasis on 20th-century music, including contemporary extrapolations from Schenker's methods, pitch class, and parametric analysis techniques. Prerequisite: MUS 340.

MUS 461. Opera Workshop (1-2). A class leading to the performance of scenes or single acts from opera. May be repeated for credit. By permission of instructor.

MUS 462. Opera Production (1-2). A class leading to performance of a complete opera. MUS 462 and MUS 562 are equivalent courses. May be repeated for credit. By permission of instructor.

MUS 464. Major Applied Area (Individual Instruction) (1, 2 or 4). Instruction available in performance areas A-H and K.

MUS 466. Wind Ensemble (1-2). By permission of the instructor. May be repeated for credit. See MUS 266 for description. For juniors and seniors. One credit if offered one term only during summer session.

MUS 467. Choir (1-2). May be repeated for credit. Open to all students by audition. Five hours rehearsal per week plus all scheduled rehearsals and performances. One credit if offered one term only during summer session.

MUS 468. Chamber Choir (2). May be repeated for credit. See MUS 268 for complete description.

MUS 477. Orchestra (1-2). May be repeated for credit. Open to all students proficient on orchestral instruments by permission of director. Five hours of rehearsal per week plus all scheduled rehearsals and performances. One credit if offered one term only during summer session.

MUS 480. Reed Making for Double Reed Instruments (1).

MUS 482. Music Business (3). A survey and overview of the business of music including licensing, copyright, production, management, marketing, and arts administration. Prerequisites: MUS 372 and 10 credits of business requirements or permission of the instructor.

MUS 485. Choral Arranging (3). Course will focus skills needed to write and arrange music junior and senior high school vocal ensembles.

MUS 486. Jazz Band Arranging (3). Orchestration/arranging techniques in the jazz band idiom, including writing for smaller jazz ensembles, specialized instrumentation, and the big band. Especially useful for music educators. Prerequisites: MUS 246 and MUS 255 or permission of instructor.

MUS 487. Marching and Concert Band (2). Fall quarter only. May be repeated for credit. Five hours of rehearsal per week plus all scheduled rehearsals and performances. This band functions as a marching band and is organized into a concert band at completion of the football season. For juniors and seniors.

MUS 488. Symphonic Band (2). Winter and spring quarters only. See MUS 288 for description. May be repeated for credit. For juniors and seniors.

MUS 490. Cooperative Education (1-12). An individualized, contracted field experience with business, industry, government, or social service agencies. This contractual arrangement involves a student-learning plan, cooperating employer supervision, and faculty coordination. Prior approval required. May be repeated. Grade will be S or U.

MUS 491. Workshop or Clinic (1-6).

MUS 492. Accompanying Practicum (1-3). May be repeated for credit. By assignment of instructor. Minimum of three hours of rehearsal weekly per credit plus performances. For juniors and seniors.

MUS 495. Senior Project (2). Students are required, as a senior project, to present a recital, composition, or piece of research.

MUS 496. Individual Study (1-6). Prerequisite: permission of instructor. May be repeated.

MUS 497. Honors (1-12). Prerequisite: admission to department honors program.

MUS 498. Special Topics (1-6).

MUS 499. Seminar (1-5). May be repeated.

2012-2013 Graduate Catalog Listing (Music Department):

College of Arts and Humanities
Ellensburg
Jerilyn S. McIntyre Music Building

509-963-1216

Fax: 509-963-1239

www.cwu.edu/music

See website for how these programs may be used for educational and career purposes.

Faculty and Staff Chair

Todd Shiver, DMA

Associate Chair

Chris Bruya, MM, jazz studies

Professors

Joseph Brooks, MM, clarinet, saxophone, woodwind methods

Larry D. Gookin, MM, bands, low brass, music education, conducting

Carrie Rehkopf-Michel, MM, violin, chamber music, Kairos String Quartet

John Michel, MM, cello, chamber music, pedagogy, Kairos String Quartet

Hal Ott, DM, flute, literature

John F. Pickett, DM, piano, literature, pedagogy

Vijay Singh, MAT, jazz studies, choir, voice

Jeffrey Snedeker, DMA, horn, brass methods, music history, theory

Associate Professors

Nikolas Caoile, DMA, orchestra, conducting
Mark Goodenberger, MM, percussion
John Harbaugh, MME, trumpet, jazz studies
Mark Lane, MM, music education, band
Daniel Lipori, DMA, music history, bassoon, double reed methods
Bret Smith, PhD, music education, string pedagogy
Gary Weidenaar, DMA, choir, conducting, music education

Assistant Professors

Gayla Blaisdell, PhD, voice, opera
John Neurohr, DMA, trombone, brass pedagogy, brass literature

Lecturers

Tim Betts, MM, viola, Kairos String Quartet
Tor Blaisdell, MM, voice

Kirsten Boldt- Neurohr, DMA, theory, music appreciation
Denise Dillenbeck, MM, violin, music appreciation, Kairos String Quartet
James Durkee, MM, guitar, music literature
Neil Flory, DMA, theory, composition
Brent Hages, BM, oboe
Jon Hamar, MM, string bass
Sidney Nesselroad, DMA, voice
Alexey Nikolaev, BM, jazz saxophone
Curtis Peacock, MM, tuba, euphonium, history of jazz
Scott Peterson, DMA, men's choir
Barbara Pickett, MM, piano, class piano
Maria Roditeleva-Wibe, PhD, music history, theory, world music
Florie Rothenberg, DMA, clarinet
Melissa Schiel, DMA, voice
Leslie Schneider, MM, music education
Emelie Spencer, MM, voice, theory
Norm Wallen, MM, theory
Garey Williams, BM, jazz percussion

Staff

Marcie Brown, program assistant
Star Heger, fiscal specialist
Allen Larsen, hall manager, audio technician, web manager
Harry Whitaker, piano technician
Tinja Wyman, office supervisor

Department Information

Mission

The Department of Music is a community of artists, scholars, and educators

dedicated to achieving the highest standards of musical knowledge, performance, and teaching. The department is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, knowledgeable, and confident music educators, performers, and practitioners, able to influence and enrich the musical lives of the communities in which they serve. The department provides opportunities for the general student to study music as an essential part of a liberal arts education and engage in artistic experiences, serve as a leader for K-12 music education, and provides opportunities for the general public to experience music performances of the highest quality in a broad range of styles and genres.

Department Vision

The Department of Music will be recognized and respected for its challenging curriculum and supportive environment, for the excellence of its student, ensemble and faculty performances in a broad range of styles and genres, and for the fulfillment of its motto: "Where teaching is a performing art."

Core Values

As a community of practicing musicians and scholars, we believe that the department's mission is best realized when we:

- Hold each student's greatest good as our primary concern
- Provide models of the highest ethical and moral standards
- Deem outstanding teaching to be the most important attribute of the faculty
- Implement a rigorous curriculum in each degree program
- Regard each degree program as equally valid, with no program intrinsically superior to any other
- Create an intellectually and emotionally safe environment in which students can learn, develop and mature
- Respect and embrace diversity in all its forms
- Respond creatively and thoughtfully to the inevitable changes of the fluid society in which we live

Accreditation

The department is an institutional member of the National Association of Schools of Music (NASM).

Master of Music

The master of music curriculum is designed to provide opportunity for depth of study in an area of specialization, to increase professional competence in teaching and performance, and to prepare for continued self-directed study or advanced graduate study.

Program: All candidates shall complete at least 45 credits as delineated in an approved course of study filed with the Office of Graduate Studies and Research. The major fields are:

1. Composition
2. Conducting
3. Performance
4. Performance-pedagogy
5. Music education

At least one-third of the total credit requirements must be in the major field, including six credits of thesis, one-third in other music courses, including three credits of ensemble and three credits of MUS 521 (Methods of Musical Research), and one-third may be elective courses in supportive areas from any discipline. At least 25 credits applied toward the degree must be at the 500 level or above. Students are expected to plan their program with a graduate advisor and committee.

After meeting minimum criteria for admission into a specific master's degree for each major, candidates must take diagnostic examinations in music history and music theory at the beginning of their first quarter of graduate study. In addition, non-performance majors must also demonstrate a level of musicianship equal to what would be considered appropriate for 300-level study. Students may demonstrate this level of musicianship in several ways, appropriate to the desired degree program or deemed appropriate by the evaluating committee after consultation with the student. Examples include a performance audition in an applied area or conducting (live or taped), a videotape or audiotape of a performance directed by the applicant, or a videotape of a music lesson or class taught by the applicant. Deficiencies in any of the above will be delineated to the student by the faculty along with recommendations for remediation. These recommendations may take the form of, but are not limited to, coursework, selected readings, and applied study. It is the candidate's responsibility to demonstrate the successful satisfaction of any deficiency. No Master of Music degree will be awarded until these appraisals have been passed. The Music Department recommends that the candidate attempt to satisfy these entrance appraisals at the earliest opportunity.

Admission Requirements: In addition to general regulations for admission to the master's program, the following requirements apply to the master of music degree:

1. Candidates must have a bachelor's degree from an accredited college with a major in music or its equivalent.
2. Acceptance into a specific major field will require an evaluation of a candidate's ability conducted by a committee of three faculty members, two of whom will be from the particular major field. Normally one of these two will serve as the candidate's graduate advisor, and the committee as a whole may serve as the candidate's graduate committee. Admission into the institution does not assure admission into a music program. Therefore, candidates should complete the specific requirements for major fields before arrival on campus, but no later than the end of the first quarter.
3. For admission requirements to each field, see section one in each field entry under specific requirements for major fields.

General Requirements

- Courses in major field, including MUS 700, Thesis - Credits: (15-21)
- Other studies in music, including 3 credits in ensemble courses (course substitution for ensemble requirements for summer MM Education degree program) - Credits: (12-15)
- Elective courses in supportive areas - Credits: (6-15)
 - [MUS 521 - Methods of Musical Research](#) Credits: (3)

Total Credits: 45

Specific Requirements

for Major Fields:

A. Composition

1. Admission to this program will be based upon an evaluation of appropriate compositions submitted by the student.
2. Courses in the major field: select from
MUS 444, Canon and Fugue (3)
MUS 522 - Advanced Orchestration (3)
MUS 523 - Advanced Composition (3)
MUS 545 - Modern Counterpoint (3)
MUS 584 - Choral Composition and Arranging I (3)

MUS 599 - Seminar Credits: (1-5)

MUS 613 - Graduate Seminar in Music: Music Theory/Composition (1-3)

3. Other studies in music should include a minimum of 3 credits in history or literature and 3 credits in theory.

4. The thesis (MUS 700, 6 credits) will be an original composition of a level appropriate as a final project and a covering paper. Normally this paper will be based on the thesis composition.

· MUS 700 - Master's Thesis, Project Study and/or Examination (1-6)

B. Conducting

1. Admission to this program will require faculty evaluation of evidence of an appropriate level of musicianship, satisfied in one of the following ways:

a) A performance or conducting audition

b) A videotape of a performance directed by the applicant

c) Other evidence deemed appropriate in consultation with the evaluating committee

2. This program will require a one-year residency prior to graduation.

Candidates will work under the direct supervision of one of the three conductors of the major performance ensembles (Orchestra, Wind Ensemble, Choir) during each quarter in residence. The students will be encouraged to work in all three areas whenever possible.

3. Courses in the major field: Select from

MUS 440, Analytical Techniques II (3)

MUS 540 - Choral Interpretation and Techniques (3)

MUS 541 - Advanced Conducting (3)

MUS 585 - Band Arranging II (3)

MUS 599 - Seminar (1-5)

MUS 615 - Graduate Seminar in Music: Conducting (1-3)

4. Other studies in music should include a minimum of three credits in history or literature and three credits in theory.

5. As a thesis (MUS 700, six credits) the student will conduct a public performance and submit a covering paper. Normally this paper will be based on the works conducted.

MUS 700 - Master's Thesis, Project Study and/or Examination (1-6)

C. Performance

1. Admission to this program will be based upon an evaluation of an audition equivalent in scope to at least one-half of a full baccalaureate recital.

2. Courses in the major field:

A minimum of 12 credits of major applied instruction, MUS 664, in addition to the six credits of thesis study. Vocal performance majors must also have MUS 536 plus one year each of college level French and German. Other selections:

MUS 561 - Opera Workshop (1-2)

MUS 592 - Accompanying Practicum (1-3)

MUS 614 - Graduate Seminar in Music: Performance (1-3)

3. Other studies in music should include a minimum of 3 credits in history or literature and 3 credits in theory.

4. As a thesis (MUS 700, 6 credits) the student will present a full public recital and submit a covering paper. Normally this paper will be based on the works presented on the recital.

MUS 700 - Master's Thesis, Project Study and/or Examination (1-6)

D. Performance-Pedagogy

1. Admission to this program will be based upon an evaluation of an audition equivalent in scope to at least one-half of a full baccalaureate recital, and evaluation of a paper written for an undergraduate class in the field of music instruction.

2. Courses in the major field:

A minimum of 12 credits of individual instruction, MUS 664, in addition to the six credits of thesis study; three credits in MUS 425. Other courses as advised. Additional requirements for vocal majors as in the performance major.

MUS 425, Studio Pedagogy (3)

MUS 664 - Major Applied Area (Individual Instruction) (1, 2, 4)

3. Other studies in music should include a minimum of 3 credits in history or literature and 3 credits in theory.

4. As a thesis (MUS 700, 6 credits) the student will present either:

a) A demonstration project, research paper, or a covering paper based on the project, and one-half of a public recital

OR

b) A demonstration project, one-half of a public recital and a covering paper based on the works presented on the recital

OR

c) A research paper and one-half of a public recital
MUS 700 - Master's Thesis, Project Study and/or Examination (1-6)

E. Music Education

1. Admission to this program will be based upon:

a) Evaluation of an undergraduate paper in the field of music education

b) The completion of a least one year of successful public school music instruction (under a special request made by the entering student, this requirement may be waived by the music education committee)

c) Evidence of an appropriate level of musicianship, satisfied in one of the following ways:

i. A performance audition

ii. A videotape or audiotape of a performance directed by the applicant

iii. A videotape of a music lesson or class taught by the applicant

iv. Other evidence deemed appropriate in consultation with the evaluating committee

2. Courses in the major field should include those that enable students to understand and evaluate research in music education: select from

MUS 425, Studio Pedagogy (3)

MUS 520 - Methods of Teaching Theory (3)

MUS 582 - Instrumental Administration Techniques (3)

MUS 583 - Supervision of Public School Music (3)

MUS 599 - Seminar (1-5)

MUS 611 - Graduate Seminar in Music: Music Education (1-3)

3. Other studies in music should include a minimum of three credits in history or literature and three credits in theory.

4. As a thesis (MUS 700, six credits), the student will present either

a) A research thesis

OR

b) A demonstration, analytical, or creative project, and a covering paper based on the project

MUS 700 - Master's Thesis, Project Study and/or Examination (1-6)

Final Examination

All students must pass a comprehensive final examination, oral, or written, and oral, based on their coursework and the thesis. Before the final examination can be scheduled, students must have:

1. Satisfied any recommendations made to correct deficiencies revealed by the diagnostic exams
2. Completed and submitted the written portion of the thesis

According to university policy, an application for the final examination, approved by the student's graduate committee, must be filed in the graduate office at least three weeks in advance of the examination. This application has several specific parts to it, so early acquisition and completion of this form is strongly recommended. Consult the graduate office for any and all appropriate deadline dates.

For more details about graduate studies in music, see the Department of Music's Handbook for Graduate Studies, available online at the department Web site: www.cwu.edu/music .

Graduate Cognate in Music :

A graduate cognate in music lends more coherence to the cluster of courses students take beyond those required for the degree and offers more meaningful recognition for extra courses taken beyond the degree requirements.

Admission:

Students who have been accepted into a graduate major in music may apply for admission to a graduate cognate in music after they arrive on campus. Admission to a cognate requires the following, in order:

1. Acceptance for admission to CWU graduate program
2. Acceptance for admission to a major graduate program in music (by audition/interview)
3. Acceptance for admission to the graduate cognate by separate audition/interview This interview/admission will normally be conducted during the first quarter of enrollment or later. It is not part of the primary admission process so as to avoid confusion of initial advising and enrollment. Acceptance for admission is also dependent on space available in the area, to be determined by faculty in that area.

Guidelines:

1. Students are allowed one graduate cognate in music.
2. Students accepted into a cognate will have an assigned advisor, but will not need to form a graduate committee for the cognate final project or recital. This advisor will be responsible for evaluating the culminating recital or project and will also be a member of the student's graduate committee.
3. Courses counted for the cognate must also be indicated on the course of study form, separate from general, specific and elective curricular requirements.
4. Material and coursework covered in the cognate would be eligible for inclusion in the final examination, as approved by student's major graduate committee chair.

Content:

Students must take a minimum of 12 credits of courses approved by the cognate advisor in consultation with the major advisor, normally taken from those that apply to the corresponding major area, plus one credit of MUS 600, Graduate Cognate Project in the quarter the required culminating work is presented, above the 45 credits required for the master's degree (totaling a minimum of 58 for the degree with major and cognate).

Subject Areas:

Composition

Conducting

Performance

Performance-Pedagogy

Music Education

Music Theory

Music History

Individual Subject Area Requirements:

Composition

Students receive guided study in their own musical composition, culminating in the

presentation of a musical composition or project in the field of composition.

MUS 523 - Advanced Composition (3)

MUS 600 - Graduate Cognate Project (1)

Approved Composition/Theory (6)

Normally, courses would be chosen from:

MUS 444, Canon and Fugue (3)

MUS 522 - Advanced Orchestration (3)

MUS 523 - Advanced Composition (3)

MUS 547 - Electronic Music Composition (3)

MUS 584 - Choral Composition and Arranging I (3)

MUS 610 - Graduate Seminar in Music: Composer (1-3)

MUS 613 - Graduate Seminar in Music: Music Theory/Composition (1-3)

Conducting

Students are provided opportunities to hone their conducting skills, culminating in a project or public performance demonstrating progress in the student's conducting experience.

Orchestration or arranging courses (3)

MUS 600 - Graduate Cognate Project (1) 1

Approved Conducting classes (9)

Student must take 3 credits of MUS 541.

Normally, courses would be chosen from:

MUS 440, Analytical Techniques II (3)

MUS 522 - Advanced Orchestration (3)

MUS 540 - Choral Interpretation and Techniques (3)

MUS 541 - Advanced Conducting (3)

MUS 584 - Choral Composition and Arranging I (3)

MUS 615 - Graduate Seminar in Music: Conducting (1-3)

Performance

Students receive opportunities through applied study and performance experience to improve

their performance skills on a primary instrument or voice, culminating in a public performance.

MUS 426, Studio Literature (3)

Ensemble (1)

(Note: this credit is in addition to 3 credits required in all master's degrees)

MUS 600 - Graduate Cognate Project (1)

MUS 664 - Major Applied Area (Individual Instruction) Credits: (1, 2, 4) 8

Performance-Pedagogy

Students receive opportunities to improve performance skills with additional emphasis on the

pedagogy of the primary instrument or voice, culminating in an appropriate performance,

project, or combination in lecture/demonstration.

MUS 425, Studio Pedagogy (3)

Ensemble (1)

(Note: this credit is in addition to 3 credits required in all master's degrees)

MUS 600 - Graduate Cognate Project (1)

MUS 664 - Major Applied Area (Individual Instruction) Credits: (1, 2, 4) 8

Music Education

Students are provided opportunities to study and conduct research in the field of music education

in greater depth, culminating in an appropriate written document or project.

MUS 600 - Graduate Cognate Project (1)

Approved Music Education classes (12)

Normally, courses would be chosen from:

MUS 560 - Instructional Development in Music Education (3)

MUS 582 - Instrumental Administration Techniques (3)

MUS 611 - Graduate Seminar in Music: Music Education Credits: (1-3)

Music Theory

Students are provided opportunities to study and conduct research in the field of music theory

in greater depth, culminating in an appropriate written document or project.

MUS 600 - Graduate Cognate Project (1)

Approved Music Theory classes (12)

Note: These credits are in addition to three credits required in all master's degrees.

Normally, courses would be chosen from:

MUS 444, Canon and Fugue (3)

MUS 520 - Methods of Teaching
Theory (3)

MUS 522 - Advanced Orchestration (3)

MUS 547 - Electronic Music
Composition (3)

MUS 584 - Choral Composition and Arranging I (3)

MUS 610 - Graduate Seminar in Music: Composer Credits: (1-3)

MUS 613 - Graduate Seminar in Music: Music Theory/Composition (1-3)

Music History

Students are provided opportunities to study and conduct research in the field of music history

in greater depth, culminating in an appropriate written document or project.

MUS 600 - Graduate Cognate Project (1)

Approved Music History classes (12)

Normally courses would be chosen from:

MUS 570 - History of Vocal Art (3)

MUS 571 - History of Orchestra
Music (3)

MUS 572 - Music in the Twentieth Century (3)

MUS 573 - History of Opera (3)

MUS 575 - History of Chamber Music (3)

MUS 576 - History of Choral Music (3)

MUS 579 - Aesthetics of Music (3)

MUS 610 - Graduate Seminar in Music: Composer (1-3)

MUS 612 - Graduate Seminar in Music: Music History/Literature (1-3)

Music Courses

MUS 500. Professional Development (1-5). Development topics and issues for inservice and continuing education of professionals. Not applicable to degrees nor institutional requirements for endorsements or teaching certificates offered through the university.

MUS 510. Vocal Jazz Choir (1). An ensemble specializing in performance of repertoire from jazz choir tradition established in the Northwest and beyond. Limited to SATB singers and rhythm section instruments. Prerequisite: permission of instructor. May be repeated for up to 6 credits. For graduate students. Must attend all scheduled rehearsals and performances.

MUS 513. Flute Choir (1). Prerequisites: previous experience in flute performance and permission of instructor. May be repeated for credit. Two hours of rehearsal per week plus all scheduled rehearsals and performances. For graduate students.

MUS 514. Brass Choir (1). By permission of instructor. May be repeated for credit. For graduate students. See MUS 214 for description.

MUS 515. Chamber Orchestra (1). By permission of instructor. May be repeated for credit. For graduate students. See MUS 215 for description.

MUS 517. Chamber Music Ensemble (1). By permission of instructor. May be repeated for credit. One hour coaching plus two hours rehearsal per week plus all scheduled rehearsals and performances. Instruction available in performance areas A, C-E, H, L.

MUS 520. Methods of Teaching Theory (3). Prerequisite: permission of instructor.

MUS 521. Methods of Musical Research (3). Learning to formulate a logical approach to the process of identification, location, and evaluation of materials

available to the music researcher and developing expertise in technical writing about music.

MUS 522. Advanced Orchestration (3). Study of various scores and treatises. Individual projects. Prerequisite: MUS 422C or permission of instructor. May be repeated for credit.

MUS 523. Advanced Composition (3). Selected topics in composition. Prerequisite: MUS 420. May be repeated for credit.

MUS 529. Percussion Ensemble (1). By permission of instructor. May be repeated for credit. For graduate students. See MUS 229 for description.

MUS 532. Big Band (1). By permission of instructor. May be repeated for credit. For graduate students. See MUS 232 for description.

MUS 535. Laboratory Choir (1). By permission of instructor. May be repeated for credit. For graduate students. Two hours of rehearsal per week plus all scheduled rehearsals and performances.

MUS 536. Diction in Singing Foreign Languages (3). Italian, French, and German. Prerequisite: permission of instructor.

MUS 541. Advanced Conducting (3). Emphasis upon the conducting of advanced literature in the major performance media. Prerequisite: MUS 342 or equivalent. May be repeated for credit.

MUS 547. Electronic Music Composition (3). Studies in electronic music with emphasis on compositional technique. Prerequisite: MUS 347.

MUS 558. Survey of Solo Vocal Literature (3). All periods, performance, or listening. Background, stylistic traits and performance concepts of the Art Song. Prerequisite: permission of instructor.

MUS 561. Opera Workshop (1-2). A class leading to the performance of scenes or single acts from opera. May be repeated for credit. By permission of instructor.

MUS 562. Opera Production (1-2). A class leading to performance of a complete opera. May be repeated for credit. By permission of instructor. MUS 562 and MUS 462 are equivalent courses. Students may not receive credit for both.

MUS 564. Major Applied Study (1, 2, 4). By permission of instructor. May be repeated for credit. One half-hour lesson per week for 2 credits; one hour lesson per week for 4 credits; one credit if offered one term only during summer session. All students enrolled in lessons will register for the weekly recital hour.

Instruction available in performance areas A-H. Open to non-performance and non-performance pedagogy majors.

MUS 566. Wind Ensemble (1-2). May be repeated for credit. Open to students with demonstrated proficiency on band instruments by audition or permission of the instructor. Five hours rehearsal per week plus all scheduled rehearsals and performances. For graduate students. Two credits normally offered during academic year and one credit if offered one term only during summer session. For graduate students.

MUS 567. University Choir (1-2). May be repeated for credit. For graduate students. See MUS 267 for description. Two credits normally offered during academic year and one credit if offered one term only during summer session. For graduate students.

MUS 568. Chamber Choir (2). May be repeated for credit. See MUS 268 for complete description.

MUS 571. History of Orchestra Music (3). Forms and styles from the 17th to 20th centuries.

MUS 572. Music in the 20th Century (3). Forms and styles relevant to 20th century music.

MUS 573. History of Opera (3).

MUS 575. History of Chamber Music (3). Forms and styles from the late 16th century to the present.

MUS 576. History of Choral Music (3). Forms and styles from medieval to modern.

MUS 577. Orchestra (1-2). May be repeated for credit. Open to all students proficient on orchestral instruments by permission of director. Five hours rehearsal per week plus all scheduled rehearsals and performances. Two credits normally offered during academic year and one credit if offered one term only during summer session. For graduate students.

MUS 579. Aesthetics of Music (3). Examination of various perspectives in the meaning and value of music.

MUS 587. Marching and Concert Band (1-2). Fall quarter only. See MUS 287 for description. For graduate students. May be repeated for credit.

MUS 588. Symphonic Band (2). See MUS 288 for description. May be repeated for credit. For graduate students.

MUS 592. Accompanying Practicum (1-3). May be repeated for credit. By assignment of instructor. Minimum three hours rehearsal weekly per credit plus performances. For graduate students.

MUS 595. Graduate Research (2). For students doing preliminary or continuing thesis/project research. Prerequisite: permission of the instructor. May be repeated once for credit. May not be included in the Course of Study or counted toward the master's degree.

MUS 596. Individual Study (1-6). Prerequisite: permission of instructor. May be repeated.

MUS 598. Special Topics (1-6).

MUS 599. Seminar (1-5). May be repeated.

MUS 600. Graduate Cognate Project (1). Students in approved graduate cognates in music must register for this course in the quarter they complete an approved culminating project. See specific cognate descriptions for details.

MUS 610. Graduate Seminar in Music: Composer (1-3). Study of a particular composer's life and works. Prerequisite: graduate standing and permission of instructor. Offered according to needs of students and faculty availability. May be repeated for up to 3 credits.

MUS 611. Graduate Seminar in Music: Music Education (1-3). Seminar in Music Education, offered according to needs of students and faculty availability. Prerequisites: graduate standing and permission of instructor. May be repeated for up to 3 credits.

MUS 612. Graduate Seminar in Music: Music History/Literature (1-3). Seminar in Music History and Literature, offered according to needs of students and faculty availability. Prerequisites: graduate standing and permission of instructor. May be repeated for up to 3 credits.

MUS 613. Graduate Seminar in Music: Music Theory/Composition (1-3). Seminar in Music Theory and/or Composition, offered according to needs of students and faculty availability. Prerequisites: graduate standing and permission of instructor. May be repeated for up to 3 credits.

MUS 614. Graduate Seminar in Music: Performance (1-3). Seminar in Performance Studies, offered according to needs of students and faculty

availability. May not be substituted for applied study. Prerequisites: graduate standing and permission of instructor. May be repeated for up to 3 credits.

MUS 615. Graduate Seminar in Music: Conducting (1-3). Seminar in Conducting, offered according to needs of students and faculty availability. Prerequisites: graduate standing and permission of instructor. May be repeated for up to 3 credits.

MUS 664. Major Applied Area (Individual Instruction) (1, 2, 4). By permission of instructor. May be repeated for credit. One half-hour lesson per week for 2 credits; one-hour lesson per week for 4 credits; 1 credit if offered one term only during summer session. All students enrolled in performance will register for the weekly recital hour. Instruction available in performance areas A-H. Intended for Performance and Performance-pedagogy majors.

MUS 700. Master's Thesis, Project Study, and/or Examination (1-6). Designed to credit and record supervised study for the master's thesis, non-thesis project, studio project, public recital, and/or examination. Prerequisite: permission of chair of student's graduate faculty supervisory committee. Grade will be either S or U. May be repeated for up to six credits.

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2. Statement of purposes and specific aims - usually, mission, goals, and objectives for the music unit, and if applicable, for the entire institution.

University Mission Statement (<http://www.cwu.edu/president/mission-statement>)

Mission

Central Washington University's mission is to prepare students for responsible citizenship, responsible stewardship of the earth, and enlightened and productive lives. Faculty, staff, students, and alumni serve as an intellectual resource to assist central Washington, the state, and the region in solving human and environmental problems.

Qualified faculty and staff create a community that encourages and supports the emotional, personal, and professional growth of students from a variety of backgrounds. The university works with community colleges to establish centers throughout the state and employs technology to extend the reach of its educational programs.

The university community values teaching as the vehicle to inspire intellectual depth and breadth, to encourage lifelong learning, and to enhance the opportunities of its students. The faculty develop and strengthen bachelor's and master's degree programs in the arts, sciences, and humanities; in teacher education; in business; in the social services; and in technological specializations. A strong liberal arts foundation; applied emphases; opportunities for undergraduate research, creative expression, and international study; and close working relationships between students and faculty are hallmarks of the undergraduate experience. Graduate programs develop partnerships between faculty and students to extend scholarship to important areas of research and practice.

Vision

Central Washington University will be respected nationally for outstanding academic programs, global sensitivity and engagement, and a stimulating

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intellectual community that prepares students for lifelong learning and a diverse and changing world.

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Core Values

As a community of scholars, we are committed to:

- Each student's greatest good.
- Excellence achieved through a diversity of ideas and people.
- A rigorous curriculum and outstanding teaching.
- Intellectual inquiry, exploration, and application.
- A supportive university community.

Music Department Mission Statement

The **Department of Music** is a community of artists, scholars and educators dedicated to achieving the highest standards of musical knowledge, performance and teaching. The department is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, knowledgeable and confident music educators, performers and practitioners, able to influence and enrich the musical lives of the communities in which they serve. The department provides opportunities for the general student to study music as an essential part of a liberal arts education and engage in artistic experiences, serves as a leader for K-12 music education and provides opportunities for the general public to experience music performances of the highest quality in a broad range of styles and genres.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

Department Vision :

The **Department of Music** will be recognized and respected for its challenging curriculum and supportive environment, for the excellence of its student, ensemble and faculty performances, and for the fulfillment of its motto: "Where Teaching is a Performing Art."

Core Values

As a community of practicing musicians and scholars, we believe that the department's mission is best realized when we:

- Hold each student's greatest good as our primary concern
- Provide models of the highest ethical and moral standards
- Deem outstanding teaching to be the most important attribute of the faculty

- Implement a rigorous curriculum in each degree program
- Regard each degree program as equally valid, with no program intrinsically superior to any other
- Create an intellectually and emotionally safe environment in which students can learn, develop and mature
- Respect and embrace diversity in all its forms
- Respond creatively and thoughtfully to the inevitable changes of the fluid society in which we live

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3. Definitions of the institution's terminology for designating wholes and parts of curricula such as: major, minor, concentration, track, emphasis, etc.

Found at: <http://www.cwu.edu/resources-reports/cwup-5-50-030-definition-curriculum-terms>

Certificate Programs

Certificate programs are programs of study that normally require less than 25% of the credits required for a degree program at a similar level. Successful completion of the program results in a certificate. Certificate programs may also be noncredit.

Degree

Degree means a title or rank awarded by a college or university to a student who has successfully completed a required course of study.

Degree Program

Degree program means a set of educational requirements, identified jointly by the department or other degree-granting unit and the college or university, which leads to a degree. Baccalaureate program requirements involve a combination of general education courses, courses in the major field of study, and elective courses. Graduate program requirements involve intensive study in the major field, preparation in the use and conduct of research, and/or a field or internship experience; professional programs generally prepare individuals for professional fields (e.g., law, medicine).

Degree Title

Degree title means a full designation of the degree including level (e.g., bachelor, master), type (e.g., arts, applied science, science, education, fine arts), and major (e.g., mathematics, music, history). These distinctions are

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illustrated below. For the activities outlined in these guidelines, these definitions of a degree title will be used.

DEFINITION OF DEGREE TITLE

Degree Designation	Level	Type	Major
B.A. English	Bachelor	Arts	English
B.S. Business Administration	Bachelor	Science	Business Administration
B.F.A. Graphic Arts	Bachelor	Fine Arts	Graphic Arts
B.A.S. Industrial Technology	Bachelor	Applied Science	Industrial Technology
M. MUS	Master	Music	Music
M.Ed. Master Teacher	Master	Education	Master Teacher

Contact
Information

400 E.

University Way

Ellensburg, WA

98926

963-1216

email:

music@cwu.edu

Major Description

Major means that part of the curriculum where a student concentrates on one subject or group of subjects and which comprises the largest number of units in any given discipline. Its contents are usually defined by one academic department but also may be defined jointly by two or more departments, as in the case of an interdisciplinary major.

Minor Description

A minor is defined as a program consisting generally of less than one-half of the total credits needed for a major.

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GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM

Peter Gries

Title of Music Executive/Representative to NASM

Chair, Dept. of Music

Name of Institution (please do not abbreviate)

Central Washington University

Name of Unit (please use full designation)

Department of Music

Street Address and/or P.O. Box

400 E University Way

City

Ellensburg

State

Washington

Zip Code

98926

Please enter in either 5-digit (#####) or 9-digit (#####-####) format

Telephone

509-963-1236 ext.

Please enter in the following format: 703-123-4567 ext. 123

Facsimile

509-963-1239

Please enter in the following format: 703-123-4567

E-Mail

griesp@cwu.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2009?

Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|--------------------------------------|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |

- c. 1,001 - 2,500
- d. 2,501 - 5,000
- e. 5,001 - 10,000
- f. 10,001 - 15,000
- i. 25,001 - 30,000
- j. 30,001 - 35,000
- k. 35,001 - 40,000
- l. 40,001 plus

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree
- d. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree
- d. Post-Master's Degree (Not Doctoral)
- e. Doctoral Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

- a. Member
- b. Non-Member

6. Is your institution involved with either of the following during the 2009-2010 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- a. Building a new music facility
- b. Renovating the music facility

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2009	(b) Music Major Enrollment Fall 2009	(c) Number of Degrees Awarded to Music Majors July 1, 2008 - June 30, 2009
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1. Associate of Fine Arts Degree Programs or Equivalent

(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Brass

Horn	<input type="text"/>	<input type="text"/>	<input type="text"/>
Trumpet	<input type="text"/>	<input type="text"/>	<input type="text"/>
Trombone	<input type="text"/>	<input type="text"/>	<input type="text"/>
Euphonium	<input type="text"/>	<input type="text"/>	<input type="text"/>
Tuba	<input type="text"/>	<input type="text"/>	<input type="text"/>
Guitar	<input type="text"/>	<input type="text"/>	<input type="text"/>
Harp	<input type="text"/>	<input type="text"/>	<input type="text"/>
Jazz Studies	<input type="text"/>	<input type="text"/>	<input type="text"/>

Music Education

Choral	<input type="text"/>	<input type="text"/>	<input type="text"/>
Instrumental	<input type="text"/>	<input type="text"/>	<input type="text"/>
General	<input type="text"/>	<input type="text"/>	<input type="text"/>
Music History	<input type="text"/>	<input type="text"/>	<input type="text"/>
Organ	<input type="text"/>	<input type="text"/>	<input type="text"/>
Percussion	<input type="text"/>	<input type="text"/>	<input type="text"/>
Piano/Harpsichord	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Strings</i>			
Violin	<input type="text"/>	<input type="text"/>	<input type="text"/>
Viola	<input type="text"/>	<input type="text"/>	<input type="text"/>
Cello	<input type="text"/>	<input type="text"/>	<input type="text"/>
Double Bass	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Voice - Female</i>			
Soprano	<input type="text"/>	<input type="text"/>	<input type="text"/>
Alto	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Voice - Male</i>			
Tenor	<input type="text"/>	<input type="text"/>	<input type="text"/>
Bass	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Woodwinds</i>			
Flute	<input type="text"/>	<input type="text"/>	<input type="text"/>
Oboe	<input type="text"/>	<input type="text"/>	<input type="text"/>
Clarinet	<input type="text"/>	<input type="text"/>	<input type="text"/>
Bassoon	<input type="text"/>	<input type="text"/>	<input type="text"/>
Saxophone	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total (Section II.A.1 only)	<input type="text"/>	<input type="text"/>	<input type="text"/>

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**

(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education

Choral	<input type="text"/>	<input type="text"/>	<input type="text"/>
Instrumental	<input type="text"/>	<input type="text"/>	<input type="text"/>
General	<input type="text"/>	<input type="text"/>	<input type="text"/>

Music Business	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total (Section II.A.2 only)	<input type="text"/>	<input type="text"/>	<input type="text"/>

3. Associate Liberal Arts Degree Programs in Music

(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total (Section II.A.3 only)	<input type="text"/>	<input type="text"/>	<input type="text"/>

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2009	(b) Music Major Enrollment Fall 2009	(c) Number of Degrees Awarded to Music Majors July 1, 2008 - June 30, 2009
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1. Bachelor of Music Degree Programs or Other Professional Degree Program

(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Accompanying	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Brass</i>			
Horn	<input type="text"/>	3	1
Trumpet	<input type="text"/>	<input type="text"/>	<input type="text"/>
Trombone	<input type="text"/>	5	1
Euphonium	<input type="text"/>	<input type="text"/>	<input type="text"/>
Tuba	<input type="text"/>	2	<input type="text"/>
Composition	<input type="text"/>	1	<input type="text"/>

Guitar		1	
Harp			
History/Literature			
Jazz Studies		5	1
Organ			
Percussion		10	
Piano/Harpsichord		8	
Piano Pedagogy			
Sacred Music			
<i>Strings</i>			
Violin		7	3
Viola		6	
Cello		8	1
Double Bass		4	
Theory			
Theory/Composition		4	
<i>Voice - Female</i>			
Soprano		8	
Alto		3	
<i>Voice - Male</i>			
Tenor		2	1
Bass		1	1
<i>Woodwinds</i>			
Flute		8	1
Oboe		1	
Clarinet		2	
Bassoon		1	
Saxophone			1
Other (please specify):	Cert Only	2	
Other (please specify):			
Other (please specify):			
Total (Section II.B.1 only)		92	11

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**

(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education

Choral	<input type="text"/>	34	1
Instrumental	<input type="text"/>	51	<input type="text"/>
General	<input type="text"/>	<input type="text"/>	<input type="text"/>
Music Therapy	<input type="text"/>	<input type="text"/>	<input type="text"/>
Music/Business Arts Administration	<input type="text"/>	<input type="text"/>	<input type="text"/>
Music/Engineering	<input type="text"/>	<input type="text"/>	<input type="text"/>
Musical Theatre	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	BA Music Broad Area	67	9
Other (please specify):	Music Ed Certification Only	2	<input type="text"/>
Total (Section II.B.2 only)	<input type="text"/>	154	10

3. Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)

(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree	<input type="text"/>	48	10
Other (please specify):	BA Music Business	2	1
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total (Section II.B.3 only)	<input type="text"/>	50	11

Section II.C: MASTER'S DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2009	(b) Music Major Enrollment Fall 2009	(c) Number of Degrees Awarded to Music Majors July 1, 2008 - June 30, 2009
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1. Specific Master's Degree Programs (M.M.)

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying	<input type="text"/>	<input type="text"/>	<input type="text"/>
--------------	----------------------	----------------------	----------------------

Arts Administration	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Brass</i>			
Horn	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="1"/>
Trumpet	<input type="text"/>	<input type="text"/>	<input type="text"/>
Trombone	<input type="text"/>	<input type="text"/>	<input type="text"/>
Euphonium	<input type="text"/>	<input type="text"/>	<input type="text"/>
Tuba	<input type="text"/>	<input type="text"/>	<input type="text"/>
Composition	<input type="text"/>	<input type="text"/>	<input type="text" value="1"/>
Conducting	<input type="text"/>	<input type="text" value="6"/>	<input type="text" value="1"/>
Ethnomusicology	<input type="text"/>	<input type="text"/>	<input type="text"/>
Guitar	<input type="text"/>	<input type="text"/>	<input type="text"/>
Harp	<input type="text"/>	<input type="text"/>	<input type="text"/>
Harpsichord	<input type="text"/>	<input type="text"/>	<input type="text"/>
Jazz Studies	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Music Education</i>			
Choral	<input type="text"/>	<input type="text"/>	<input type="text"/>
Instrumental	<input type="text"/>	<input type="text"/>	<input type="text"/>
General	<input type="text"/>	<input type="text"/>	<input type="text"/>
Music History/Musicology	<input type="text"/>	<input type="text"/>	<input type="text"/>
Music Therapy	<input type="text"/>	<input type="text"/>	<input type="text"/>
Opera	<input type="text"/>	<input type="text"/>	<input type="text"/>
Organ	<input type="text"/>	<input type="text"/>	<input type="text"/>
Pedagogy	<input type="text"/>	<input type="text" value="2"/>	<input type="text" value="2"/>
Percussion	<input type="text"/>	<input type="text" value="1"/>	<input type="text"/>
Piano	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="1"/>
Sacred Music	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Strings</i>			
Violin	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="1"/>
Viola	<input type="text"/>	<input type="text" value="1"/>	<input type="text"/>
Cello	<input type="text"/>	<input type="text" value="1"/>	<input type="text"/>
Double Bass	<input type="text"/>	<input type="text"/>	<input type="text"/>
Theory	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Voice - Female</i>			
Soprano	<input type="text"/>	<input type="text"/>	<input type="text"/>
Alto	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Voice - Male</i>			
Tenor	<input type="text"/>	<input type="text"/>	<input type="text"/>
Bass	<input type="text"/>	<input type="text"/>	<input type="text"/>

Woodwinds

Flute	<input type="text"/>	<input type="text" value="1"/>	<input type="text"/>
Oboe	<input type="text"/>	<input type="text"/>	<input type="text"/>
Clarinet	<input type="text"/>	<input type="text"/>	<input type="text"/>
Bassoon	<input type="text"/>	<input type="text"/>	<input type="text"/>
Saxophone	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text" value="Music Education"/>	<input type="text" value="1"/>	<input type="text" value="4"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total (Section II.C.1 only)	<input type="text"/>	<input type="text" value="16"/>	<input type="text" value="11"/>

2. General Master's Degree Programs (M.A., or M.S.)

(Enter only **number of major students enrolled** in music degree programs.)

General Master's in Music	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other (please specify):	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total (Section II.C.2 only)	<input type="text"/>	<input type="text"/>	<input type="text"/>

Section II.D: DOCTORAL DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2009	(b) Music Major Enrollment Fall 2009	(c) Number of Degrees Awarded to Music Majors July 1, 2008 - June 30, 2009
--	--	--------------------------------------	--

Doctoral Degree Programs in Music

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying	<input type="text"/>	<input type="text"/>	<input type="text"/>
<i>Brass</i>			
Horn	<input type="text"/>	<input type="text"/>	<input type="text"/>
Trumpet	<input type="text"/>	<input type="text"/>	<input type="text"/>

Trombone	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Euphonium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tuba	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Composition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conducting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ethnomusicology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guitar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Harp	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Harpsichord	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Music Education</i>			
Choral	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instrumental	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
General	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musicology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opera	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organ	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Percussion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Piano	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sacred Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Strings</i>			
Violin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Viola	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cello	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Double Bass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Voice - Female</i>			
Soprano	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Alto	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Voice - Male</i>			
Tenor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Woodwinds</i>			
Flute	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Oboe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clarinet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bassoon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Saxophone	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify):	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>

Degrees:

Specific

General

Total:

Section III: TOTAL INSTRUCTIONAL SERVICE (IN SEMESTER CREDIT OR QUARTER HOURS)

For more information about completing this section, please [click here](#).

A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2009-2010 academic year (excluding summer) **by non-music major students?**

Quarter Hours (a) **OR** Semester Hours (b)

B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2009-2010 academic year (excluding summer) **by music major students?**

Quarter Hours (a) **OR** Semester Hours (b)

C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2009-2010 academic year (excluding summer).

Quarter Hours (a) **OR** Semester Hours (b)

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2009-2010 academic year (excluding summer)?

students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. FULL TIME FACULTY: 2009-2010 DATA ONLY

For more information about completing this section, please [click here](#).

1. Full-Time Faculty: Male (2009-2010 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions

receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	7	3	4						2	5	\$ 65494	\$ 79355	\$ 504466	7
Associate Professors	5	3	2					1	4		\$ 56289	\$ 67813	\$ 301559	5
Assistant Professors	3	2	1					3			\$ 51443	\$ 53043	\$ 156994	0
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	15	8	7					4	6	5			\$ 963019	12

If a tenure system does not exist, check here:

2. Full-Time Faculty: Female (2009-2010 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				

	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	2	1	1							2	\$ 69849	\$ 77843	\$ 147692	2
Associate Professors											\$		\$	
Assistant Professors	2	2						2			\$ 49228	\$ 52273	\$ 101501	0
Instructors											\$		\$	
Lecturers											\$		\$	
Unranked											\$		\$	
Visiting											\$		\$	
Total	4	3	1					2		2			\$ 249193	2

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors					2				5	2				
Associate Professors									5					
Assistant Professors									2	2	1			
Instructors														
Lecturers														
Unranked														
Visiting														
Total					2				12	4	1			

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

For more information about completing this section, please [click here](#).

1. Part-Time Music Instruction: Male

Check here, if appropriate:

We are unable to provide faculty data by gender and are providing combined faculty data.

This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	6	3.16	\$ 81548
iii. Graduate Teaching Assistants/Associates	6	1.69	\$ 39874

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	9	3.78	\$ 111259
iii. Graduate Teaching Assistants/Associates	3	0.89	\$ 20917

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

*** For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.**

Highest Degree Earned					Length of Service at Institution					Number with Tenure		
Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.		LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage

	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors											\$		\$	
Associate Professors											\$		\$	
Assistant Professors											\$		\$	
Instructors											\$		\$	
Lecturers	10	2	7	1				5	2	3	\$	43.54	\$	60
Unranked											\$		\$	
Visiting											\$		\$	
Total	10	2	7	1				5	2	3			\$	46.74
														0

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVE

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
 2. Is the music executive elected by faculty? No Yes
 3. Is the music executive subject to formal review by faculty? No Yes
 4. How often is the music executive subject to formal review by faculty? Every Years
 5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)
 - a. Teaching %
 - b. Research/Creative Activities %
 - c. Administrative Matters %
 - d. Service (to professional organizations and community) %
 - e. Fundraising %
-

TOTAL (Must Equal 100%)

%

6. What is the music executive's title?

Chair, Department of Music

7. What is the music executive's salary for 2009-2010?

\$ 106246

(exclusive of benefits)

8. Upon how many months is the music executive's salary based?

9 or 10 11 or 12

9. What is the gender of the music executive?

Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have assistant or associate music executives?

No Yes

If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a)	(b)	(c)
Associate Chair		
(d)	(e)	(f)

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties?

(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	40 %					
b. Research/Creative Activities	10 %					
c. Administrative Matters	40 %					
d. Service (to professional organizations and community)	10 %					
e. Fundraising	0 %					
TOTAL (Must Equal 100%)	100 %					

4. What are the assistant or associate music executives' salaries for 2009-2010 (exclusive of benefits)?

(a) \$	(b) \$	(c) \$
<input type="text" value="96023"/>	<input type="text"/>	<input type="text"/>
(d) \$	(e) \$	(f) \$
<input type="text"/>	<input type="text"/>	<input type="text"/>

5. Upon how many months are the assistant or associate executives' salaries based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>				
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>				
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
- | | | |
|----------------------|--------------------------------|--------------|
| Branch Music Library | <input type="text"/> | F.T.E. Units |
| Main Library | <input type="text" value="1"/> | F.T.E. Units |
| Other Library | <input type="text"/> | F.T.E. Units |
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

For more information about completing this section, please [click here](#).

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2009-2010 academic year)

	BUDGET 2009-2010	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ <input type="text" value="2885"/>	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ <input type="text" value="175572"/>	<input type="checkbox"/>
c. Guest Artists	\$ <input type="text" value="42216"/>	<input type="checkbox"/>
d. Instructional Supplies	\$ <input type="text" value="2194"/>	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$ <input type="text" value="11000"/>	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$ <input type="text" value="16476"/>	<input type="checkbox"/>
g. Office Supplies	\$ <input type="text" value="8974"/>	<input type="checkbox"/>
h. Operating Services	\$ <input type="text" value="0"/>	<input type="checkbox"/>
i. Postage	\$ <input type="text" value="1301"/>	<input type="checkbox"/>
j. Printing/Duplication	\$ <input type="text" value="9409"/>	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ <input type="text" value="2603"/>	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <input type="text" value="0"/>	<input type="checkbox"/>
m. Student Recruitment	\$ <input type="text" value="4792"/>	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <input type="text" value="27351"/>	<input type="checkbox"/>
o. Student Wages	\$ <input type="text" value="63883"/>	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <input type="text" value="12520"/>	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ <input type="text" value="15616"/>	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ <input type="text" value="15024"/>	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ <input type="text" value="61006"/>	<input type="checkbox"/>
t. All Other Expenses	\$ <input type="text" value="25707"/>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ <input type="text" value="498529"/>	

Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. \$ 497321

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2009-2010

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI). \$ 2938835

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please [click here](#).

		2009-2010	
		Academic Year	N/I
1. Equipment			
	a. Purchases	\$ 12382	<input type="checkbox"/>
	b. Leases and Rentals	\$ 5498	<input type="checkbox"/>
	c. Repairs	\$ 2074	<input type="checkbox"/>
2. Building			
	a. Renovation and Repair	\$ 0	<input type="checkbox"/>
	b. Leases and Rentals	\$ 0	<input type="checkbox"/>
	c. New Construction (Please describe below)	\$ 0	<input type="checkbox"/>

TOTAL EQUIPMENT AND BUILDING BUDGET (Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only) \$ 19954

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT IN 2009-2010

For more information about completing this section, please [click here](#).

		Income Endowment	
1. Public Grants	(special grants to the music unit from national, state, or local governmental arts funding sources)	\$ 0	<input checked="" type="radio"/> <input type="radio"/>
2. Foundation/Corporation Support	(special grants to the music unit from private foundations or corporations)	\$ 600	<input checked="" type="radio"/> <input type="radio"/>
3. Private Gifts	(gifts from individuals given directly to the music		

Harpichord	<input type="checkbox"/>												
<i>Music Education</i>													
Choral	<input type="checkbox"/>												
Instrumental	<input type="checkbox"/>												
General	<input type="checkbox"/>												
Musicology	<input type="checkbox"/>												
Opera	<input type="checkbox"/>												
Organ	<input type="checkbox"/>												
Percussion	<input type="checkbox"/>												
Piano	<input type="checkbox"/>												
Sacred Music	<input type="checkbox"/>												
<i>Strings</i>													
Violin	<input type="checkbox"/>												
Viola	<input type="checkbox"/>												
Cello	<input type="checkbox"/>												
Double Bass	<input type="checkbox"/>												
Theory	<input type="checkbox"/>												
<i>Voice - Female</i>													
Soprano	<input type="checkbox"/>												
Alto	<input type="checkbox"/>												
<i>Voice - Male</i>													
Tenor	<input type="checkbox"/>												
Bass	<input type="checkbox"/>												
<i>Woodwinds</i>													
Flute	<input type="checkbox"/>												
Oboe	<input type="checkbox"/>												
Clarinet	<input type="checkbox"/>												
Bassoon	<input type="checkbox"/>												
Saxophone	<input type="checkbox"/>												
Other (please specify)													
	<input type="checkbox"/>												
	<input type="checkbox"/>												
Total	<input type="checkbox"/>												

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2008-2009

For more information about completing this section, please [click here](#).

2010-2011 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM

Title of Music Executive/Representative to NASM

Name of Institution (please do not abbreviate)

Name of Unit (please use full designation)

Street Address and/or P.O. Box

City

State Washington

Zip Code

Telephone ext.

Facsimile

E-Mail

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|------------------------------|-----------------------------|
| a. Private | g. Research |
| b. Public | h. State-Supported |
| c. Proprietary | i. State/Related |
| d. Not-for-Profit | j. Community/Junior College |
| e. Free-Standing/Independent | k. Degree-Granting |
| f. Land-Grant | l. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2010? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|--------------------|--------------------|
| a. 1 - 500 | g. 15,001 - 20,000 |
| b. 501 - 1,000 | h. 20,001 - 25,000 |
| c. 1,001 - 2,500 | i. 25,001 - 30,000 |
| d. 2,501 - 5,000 | j. 30,001 - 35,000 |
| e. 5,001 - 10,000 | k. 35,001 - 40,000 |
| f. 10,001 - 15,000 | l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|-------------------------|--------------------|
| a. Associate Degree | c. Master's Degree |
| b. Baccalaureate Degree | d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|-------------------------|--|
| a. Associate Degree | d. Post-Master's Degree (Not Doctoral) |
| b. Baccalaureate Degree | e. Doctoral Degree |

c. Master's Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

a. Member

b. Non-Member

6. Is your institution involved with either of the following during the 2010-2011 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

a. Building a new music facility

b. Renovating the music facility

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2010	(b) Music Major Enrollment Fall 2010	(c) Number of Degrees Awarded to Music Majors July 1, 2009 - June 30, 2010
---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**

(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Guitar

Harp

Jazz Studies

Music Education

Choral

Instrumental

General

Music History

Organ

Percussion

Piano/Harpsichord

Strings

Violin

Viola

Cello

Double Bass

Voice - Female

Soprano

Alto

Voice - Male

Tenor

Bass

Woodwinds

Flute

Oboe

Clarinet

Bassoon

Saxophone

Other (please specify):

Other (please specify):

Total (Section II.A.1 only)

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education

Choral

Instrumental

General

Music Business

Other (please specify):

Other (please specify):

Other (please specify):

Total (Section II.A.2 only)

3. **Associate Liberal Arts Degree Programs in Music**
(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree

Other (please specify):

Other (please specify):

Other (please specify):

Total (Section II.A.3 only)

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment
Summer 2010

(b) Music Major Enrollment
Fall 2010

(c) Number of Degrees
Awarded to Music Majors
July 1, 2009 - June 30, 2010

1. **Bachelor of Music Degree Programs or Other Professional Degree Program**
(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Accompanying

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Composition

Guitar

Harp

History/Literature

Jazz Studies

Organ

Percussion

Piano/Harpsichord

Piano Pedagogy

Sacred Music

Strings

Violin

Viola

Cello

Double Bass

Theory

Theory/Composition

Voice - Female

Soprano

Alto

Voice - Male

Tenor

Bass

Woodwinds

Flute

Oboe

Clarinet

Bassoon

Saxophone

Other (please specify):

Other (please specify):

Other (please specify):

Total (Section II.B.1 only)

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education

Choral

Instrumental

General

Music Therapy

Music/Business Arts Administration

Music/Engineering

Musical Theatre

Other (please specify):

Other (please specify):

Total (Section II.B.2 only)

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree

Other (please specify):

Other (please specify):

Other (please

specify):

Total (Section II.B.3 only)

Section II.C: MASTER'S DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2010	(b) Music Major Enrollment Fall 2010	(c) Number of Degrees Awarded to Music Majors July 1, 2009 - June 30, 2010
---	---	--

1. **Specific Master's Degree Programs (M.M.)**
(Enter only **number of major students enrolled** in music degree programs.)

Accompanying

Arts Administration

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Composition

Conducting

Ethnomusicology

Guitar

Harp

Harpichord

Jazz Studies

Music Education

Choral

Instrumental

General

Music

History/Musicology

Music Therapy

Opera

Organ

Pedagogy

Percussion

Piano

Sacred Music

Strings

Violin

Viola

Cello

Double Bass

Theory

Voice - Female

Soprano

Alto

Voice -Male

Tenor

Bass

Woodwinds

- Flute
- Oboe
- Clarinet
- Bassoon
- Saxophone
- Other (please specify):
- Other (please specify):

Total (Section II.C.1 only)

2. **General Master's Degree Programs (M.A. or M.S.)**
(Enter only **number of major students enrolled** in music degree programs.)

- General Master's in Music
- Other (please specify):
- Other (please specify):
- Other (please specify):

Total (Section II.C.2 only)

Section II.D: DOCTORAL DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment
Summer 2010

(b) Music Major Enrollment
Fall 2010

(c) Number of Degrees
Awarded to Music Majors
July 1, 2009 - June 30, 2010

Doctoral Degree Programs in Music
(Enter only **number of major students enrolled** in music degree programs.)

- Accompanying
- Brass*
 - Horn
 - Trumpet
 - Trombone
 - Euphonium
 - Tuba
- Composition
- Conducting
- Ethnomusicology
- Guitar
- Harp
- Harpsichord
- Music Education*
 - Choral
 - Instrumental
 - General
- Musicology
- Opera
- Organ
- Percussion

Piano
 Sacred Music
 Strings
 Violin
 Viola
 Cello
 Double Bass

Theory
 Voice - Female
 Soprano
 Alto

Voice - Male
 Tenor
 Bass

Woodwinds
 Flute
 Oboe
 Clarinet
 Bassoon
 Saxophone

Other (please specify):

Other (please specify):

Total (Section II.D only)

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

The grand total music major enrollment figures are derived by adding the answers from sections II.A, II.B, II.C, and II.D. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2010	(b) Music Major Enrollment Fall 2010	(c) Number of Degrees Awarded to Music Majors July 1, 2009 - June 30, 2010
---	---	--

Grand Total

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please [click here](#).

Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female

Associate Degrees:

Professional

Liberal Arts

Baccalaureate Degrees:

Professional

Liberal Arts

Master's Degrees:

Specific

General

Doctoral Degrees:

Specific

General

Total:

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please [click here](#).

A. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2010-2011 academic year (excluding summer) by non-music major students?

Quarter Hours (a) OR Semester Hours (b)

B. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2010-2011 academic year (excluding summer) by music major students?

Quarter Hours (a) OR Semester Hours (b)

C. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2010-2011 academic year (excluding summer).

Quarter Hours (a) OR Semester Hours (b)

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2010-2011 academic year (excluding summer)?

students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. FULL TIME FACULTY: 2010-2011 DATA ONLY

For more information about completing this section, please [click here](#).

1. Full-Time Faculty: Male (2010-2011 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. **This is recorded in the "Full-Time Faculty: Male" chart only.**

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Total Number	Highest Degree Earned					Length of Service at Institution			LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.				

	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors											\$	\$	\$	
Associate Professors											\$	\$	\$	
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total													\$	

If a tenure system does not exist, check here:

2. Full-Time Faculty: Female (2010-2011 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors											\$	\$	\$	
Associate Professors											\$	\$	\$	
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total													\$	

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American Non-Hispanic/Latino				American Indian/Alaska Native				Pacific Islander				Hispanic/Latino				White Non-Hispanic/Latino				Asian				Other/Race Ethnicity Unknown			
	Male		Female		Male		Female		Male		Female		Male		Female		Male		Female		Male		Female		Male		Female	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)	(o)	(p)	(q)	(r)	(s)	(t)	(u)	(v)	(w)	(x)	(y)	(z)		
Full Professors																												
Associate																												

Professors
Assistant Professors
Instructors
Lecturers
Unranked
Visiting
Total

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

For more information about completing this section, please [click here](#).

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

* For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

Highest Degree Earned

Length of Service at
Institution

Cert.

LOWEST

HIGHEST

Total Number	Doct.	Mast.	Bacc.	Assoc.	or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	Individual Hourly Wage	Individual Hourly Wage	AVERAGE Hourly Wage
(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)

Total										\$	\$	\$
--------------	--	--	--	--	--	--	--	--	--	----	----	----

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? (a) (b) (c) (d) (e) (f)

No

Yes

2. Is the music executive elected by faculty? (a) (b) (c) (d) (e) (f)

No

Yes

3. Is the music executive subject to formal review by faculty? (a) (b) (c) (d) (e) (f)

No

Yes

4. How often is the music executive subject to formal review by faculty?

	(a)	(b)	(c)
Every	Years	Every	Years
	(d)	(e)	(f)
Every	Years	Every	Years

5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	%	%	%	%	%	%
b. Research/Creative Activities	%	%	%	%	%	%
c. Administrative Matters	%	%	%	%	%	%
d. Service (to professional organizations and community)	%	%	%	%	%	%
e. Fundraising	%	%	%	%	%	%
TOTAL (Must Equal 100%)	%	%	%	%	%	%

6. What is the music executive's title?

(a)	(b)	(c)
(d)	(e)	(f)

7. What is the music executive's salary for 2010-2011? (exclusive of benefits)

(a) \$	(b) \$	(c) \$
(d) \$	(e) \$	(f) \$

8. Upon how many months is (a) (b) (c) (d) (e) (f)

Female

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a)	F.T.E. Units	(b)	F.T.E. Units	(c)	F.T.E. Units
(d)	F.T.E. Units	(e)	F.T.E. Units	(f)	F.T.E. Units

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
- | | |
|----------------------|--------------|
| Branch Music Library | F.T.E. Units |
| Main Library | F.T.E. Units |
| Other Library | F.T.E. Units |
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

For more information about completing this section, please [click here](#).

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2010-2011 academic year)

**BUDGET
2010-2011**

N/I

- | | |
|---|----|
| a. Faculty and Professional Travel (to meetings, etc.) | \$ |
| b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section | \$ |
| c. Guest Artists | \$ |
| d. Instructional Supplies | \$ |
| e. Library (collection development other than performance materials) | \$ |

f. Library (performance scores and parts only)	\$
g. Office Supplies	\$
h. Operating Services	\$
i. Postage	\$
j. Printing/Duplication	\$
k. Public Relations and Fundraising	\$
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$
m. Student Recruitment	\$
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$
o. Student Wages	\$
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$
q. Technology Services (electronic media, software, fees, etc.)	\$
r. Telephone/Fax/Electronic Communications	\$
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$
t. All Other Expenses	\$
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$

Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. \$

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2010-2011

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI). \$

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please [click here](#).

		2010-2011 Academic Year	N/I
1. Equipment			
a. Purchases	\$		
b. Leases and Rentals	\$		
c. Repairs	\$		
2. Building			
a. Renovation and Repair	\$		
b. Leases and Rentals	\$		
c. New Construction (Please describe below)	\$		
TOTAL EQUIPMENT AND BUILDING BUDGET (Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)	\$		

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT IN 2010-2011

For more information about completing this section, please [click here](#).

	Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)		
	\$	
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)		
	\$	
3. Private Gifts (gifts from individuals given directly to the music unit)		
	\$	
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)		
	\$	
5. Fund Raising (controlled by and allocated to the music unit)		
	\$	
6. Tuition (controlled by and allocated to the music unit)		
	\$	
7. Student Fees (controlled by and allocated to the music unit)		
	\$	
8. Income from Endowment (controlled by and allocated to the music unit)		
	\$	
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT (Total of VI.E. 1. through 8. above)		
	\$	

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please [click here](#).

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2009-2010

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying														
Brass														
Horn														
Trumpet														
Trombone														
Euphonium														
Tuba														
Composition														
Conducting														
Ethnomusicology														
Guitar														
Harp														
Harpichord														
Music Education														
Choral														
Instrumental														
General														

- Musicology
- Opera
- Organ
- Percussion
- Piano
- Sacred Music
- Strings*
 - Violin
 - Viola
 - Cello
 - Double Bass
- Theory
- Voice - Female*
 - Soprano
 - Alto
- Voice - Male*
 - Tenor
 - Bass
- Woodwinds*
 - Flute
 - Oboe
 - Clarinet
 - Bassoon
 - Saxophone
- Other (please specify)

Total

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2009-2010

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying Brass														
Horn														
Trumpet														
Trombone														
Euphonium														
Tuba														
Composition														
Conducting														
Ethnomusicology														
Guitar														
Harp														
Harpsichord														
Music Education														

Choral

Instrumental

General

Musicology

Opera

Organ

Percussion

Piano

Sacred Music

Strings

Violin

Viola

Cello

Double Bass

Theory

Voice - Female

Soprano

Alto

Voice - Male

Tenor

Bass

Woodwinds

Flute

Oboe

Clarinet

Bassoon

Saxophone

Other (please specify)

Total

2011-2012 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM

Title of Music Executive/Representative to NASM

Name of Institution (please do not abbreviate)

Name of Unit (please use full designation)

Street Address and/or P.O. Box

City

State Washington

Zip Code

Telephone _____ **ext.** _____

Facsimile

E-Mail

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|------------------------------|-----------------------------|
| a. Private | g. Research |
| b. Public | h. State-Supported |
| c. Proprietary | i. State/Related |
| d. Not-for-Profit | j. Community/Junior College |
| e. Free-Standing/Independent | k. Degree-Granting |
| f. Land-Grant | l. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2011? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|--------------------|--------------------|
| a. 1 - 500 | g. 15,001 - 20,000 |
| b. 501 - 1,000 | h. 20,001 - 25,000 |
| c. 1,001 - 2,500 | i. 25,001 - 30,000 |
| d. 2,501 - 5,000 | j. 30,001 - 35,000 |
| e. 5,001 - 10,000 | k. 35,001 - 40,000 |
| f. 10,001 - 15,000 | l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|-------------------------|--------------------|
| a. Associate Degree | c. Master's Degree |
| b. Baccalaureate Degree | d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|-------------------------|--|
| a. Associate Degree | d. Post-Master's Degree (Not Doctoral) |
| b. Baccalaureate Degree | e. Doctoral Degree |

c. Master's Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

a. Member

b. Non-Member

6. Is your institution involved with either of the following during the 2011-2012 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

a. Building a new music facility

b. Renovating the music facility

7. Does your institution offer any programs IN MUSIC in which more than forty percent of the requirements are fulfilled through distance or correspondence learning mechanisms?

Yes

No

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2011	(b) Music Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Music Majors July 1, 2010 - June 30, 2011
---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**

(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Guitar

Harp

Jazz Studies

Music Education

Choral

Instrumental

General

Music History

Organ

Percussion

Piano/Harpsichord

Strings

Violin

Viola

Cello

Double Bass

Voice - Female

Soprano

Alto

Voice - Male

Tenor

Bass

Woodwinds

Flute

Oboe

Clarinet

Bassoon

Saxophone

Other (please specify):

Other (please specify):

Total (Section II.A.1 only)

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education

Choral

Instrumental

General

Music Business

Other (please specify):

Other (please specify):

Other (please specify):

Total (Section II.A.2 only)

3. **Associate Liberal Arts Degree Programs in Music**
(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree

Other (please specify):

Other (please specify):

Other (please specify):

Total (Section II.A.3 only)

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment
Summer 2011

(b) Music Major Enrollment
Fall 2011

(c) Number of Degrees
Awarded to Music Majors
July 1, 2010 - June 30, 2011

1. **Bachelor of Music Degree Programs or Other Professional Degree Program**
(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Accompanying

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Composition

Guitar

Harp
History/Literature
Jazz Studies
Organ
Percussion
Piano/Harpsichord
Piano Pedagogy
Sacred Music
Strings
 Violin
 Viola
 Cello
 Double Bass
Theory
Theory/Composition
Voice - Female
 Soprano
 Alto
Voice - Male
 Tenor
 Bass
Woodwinds
 Flute
 Oboe
 Clarinet
 Bassoon
 Saxophone
Other (please specify):
Other (please specify):
Other (please specify):

Total (Section II.B.1 only)

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education
 Choral
 Instrumental
 General
Music Therapy
Music/Business Arts Administration
Music/Engineering
Musical Theatre
Other (please specify):
Other (please specify):

Total (Section II.B.2 only)

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree

Other (please specify):

Other (please specify):

Other (please specify):

Total (Section II.B.3 only)

Section II.C: MASTER'S DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2011	(b) Music Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Music Majors July 1, 2010 - June 30, 2011
---	---	--

1. **Specific Master's Degree Programs (M.M.)**
(Enter only **number of major students enrolled** in music degree programs.)

Accompanying

Arts Administration

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Composition

Conducting

Ethnomusicology

Guitar

Harp

Harpichord

Jazz Studies

Music Education

Choral

Instrumental

General

Music

History/Musicology

Music Therapy

Opera

Organ

Pedagogy

Percussion

Piano

Sacred Music

Strings

Violin

Viola

Cello

Double Bass

Theory

Voice - Female

Soprano

Alto

Voice -Male

Tenor

Bass

Woodwinds

Flute

Oboe

Clarinet

Bassoon

Saxophone

Other (please specify):

Other (please specify):

Total (Section II.C.1 only)

2. **General Master's Degree Programs (M.A., or M.S.)**

(Enter only **number of major students enrolled** in music degree programs.)

General Master's in Music

Other (please specify):

Other (please specify):

Other (please specify):

Total (Section II.C.2 only)

Section II.D: DOCTORAL DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment
Summer 2011

(b) Music Major Enrollment
Fall 2011

(c) Number of Degrees
Awarded to Music Majors
July 1, 2010 - June 30, 2011

Doctoral Degree Programs in Music

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Composition

Conducting

Ethnomusicology

Guitar

Harp

Harpichord

Music Education

Choral

Instrumental

General

Musicology

- Opera
- Organ
- Percussion
- Piano
- Sacred Music
- Strings
 - Violin
 - Viola
 - Cello
 - Double Bass
- Theory
- Voice - Female
 - Soprano
 - Alto
- Voice - Male
 - Tenor
 - Bass
- Woodwinds
 - Flute
 - Oboe
 - Clarinet
 - Bassoon
 - Saxophone
- Other (please specify):
- Other (please specify):

Total (Section II.D only)

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

The grand total music major enrollment figures are derived by adding the answers from sections II.A, II.B, II.C, and II.D. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2011	(b) Music Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Music Majors July 1, 2010 - June 30, 2011
---	---	--

Grand Total

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please [click here](#).

Black or African- American Non- Hispanic/ Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/ Latino		White Non- Hispanic/ Latino		Asian		Other/ Race Ethnicity Unknown	
Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female

Associate Degrees:

Professional

Liberal Arts

**Baccalaureate
Degrees:**

Professional

Liberal Arts

**Master's
Degrees:**

Specific

General

**Doctoral
Degrees:**

Specific

General

Total:

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please [click here](#).

A. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2011-2012 academic year (excluding summer) by non-music major students?

Quarter Hours	(a)	OR	Semester Hours	(b)
---------------	-----	-----------	----------------	-----

B. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2011-2012 academic year (excluding summer) by music major students?

Quarter Hours	(a)	OR	Semester Hours	(b)
---------------	-----	-----------	----------------	-----

C. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2011-2012 academic year (excluding summer).

Quarter Hours	(a)	OR	Semester Hours	(b)
---------------	-----	-----------	----------------	-----

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2011-2012 academic year (excluding summer)?

students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. FULL TIME FACULTY: 2011-2012 DATA ONLY

For more information about completing this section, please [click here](#).

1. Full-Time Faculty: Male (2011-2012 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Highest Degree Earned

Length of Service at
Institution

	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors											\$	\$	\$	
Associate Professors											\$	\$	\$	
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
													\$	

If a tenure system does not exist, check here:

2. Full-Time Faculty: Female (2011-2012 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors											\$	\$	\$	
Associate Professors											\$	\$	\$	
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
													\$	

3. Ethnic Breakdown of Full-Time Faculty

Black or African-American Non-Hispanic/Latino	American Indian/Alaska Native	Pacific Islander	Hispanic/Latino	White Non-Hispanic/Latino	Asian	Other/Race Ethnicity Unknown
---	-------------------------------	------------------	-----------------	---------------------------	-------	------------------------------

Male Female Male Female Male Female Male Female Male Female Male Female Male Female

Full Professors**Associate Professors****Assistant Professors****Instructors****Lecturers****Unranked****Visiting****Total****Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF****B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY**For more information about completing this section, please [click here](#).**1. Part-Time Music Instruction: Male**

Check here, if appropriate:

We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF**C. PART-TIME PERFORMANCE STAFF ONLY**For more information about completing this section, please [click here](#).**Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.**

* For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

Highest Degree Earned

Length of Service at
Institution

Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage
(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)
Total										\$	\$	\$

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees?	No	(a)	(b)	(c)	(d)	(e)	(f)
	Yes						
2. Is the music executive elected by faculty?	No	(a)	(b)	(c)	(d)	(e)	(f)
	Yes						
3. Is the music executive subject to formal review by faculty?	No	(a)	(b)	(c)	(d)	(e)	(f)
	Yes						
4. How often is the music executive subject to formal review by faculty?	(a)	(b)	(c)	(d)	(e)	(f)	
	Every	Years	Every	Years	Every	Years	
	(d)	(e)	(f)				
	Every	Years	Every	Years	Every	Years	
5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)	(a)	(b)	(c)	(d)	(e)	(f)	
a. Teaching	%	%	%	%	%	%	%
b. Research/Creative Activities	%	%	%	%	%	%	%
c. Administrative Matters	%	%	%	%	%	%	%
d. Service (to professional organizations and community)	%	%	%	%	%	%	%
e. Fundraising	%	%	%	%	%	%	%
TOTAL (Must Equal 100%)	%	%	%	%	%	%	%
6. What is the music executive's title?	(a)	(b)	(c)	(d)	(e)	(f)	
7. What is the music executive's salary for 2011-2012? (exclusive of benefits)	(a) \$	(b) \$	(c) \$				

	(d) \$	(e) \$	(f) \$
8. Upon how many months is the music executive's salary based?	(a)	(b)	(c)
9 or 10			(d)
11 or 12			(e)
			(f)
9. What is the gender of the music executive?	(a)	(b)	(c)
Male			(d)
Female			(e)
			(f)
10. Please enter the music executive's teaching load in full-time equivalence:			
(a)	(b)	(c)	
F.T.E. Units	F.T.E. Units	F.T.E. Units	
(d)	(e)	(f)	
F.T.E. Units	F.T.E. Units	F.T.E. Units	

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have an assistant or associate music executive?	No	Yes				
If no, proceed to Section C. If yes, answer questions 2 through 7.						
2. What is the title of the assistant or associate music executive?	(a)	(b)	(c)			
	(d)	(e)	(f)			
3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	%	%	%	%	%	%
b. Research/Creative Activities	%	%	%	%	%	%
c. Administrative Matters	%	%	%	%	%	%
d. Service (to professional organizations and community)	%	%	%	%	%	%
e. Fundraising	%	%	%	%	%	%
TOTAL (Must Equal 100%)	%	%	%	%	%	%
4. What is the assistant or associate music executive's salary for 2011-2012 (exclusive of benefits)?						
(a) \$	(b) \$	(c) \$				
(d) \$	(e) \$	(f) \$				
5. Upon how many months is the assistant or associate executive's salary based?	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10						
11 or 12						

6. What is the gender of the assistant or associate music executive?

(a) (b) (c) (d) (e) (f)

Male

Female

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a)	(b)	(c)
F.T.E. Units	F.T.E. Units	F.T.E. Units
(d)	(e)	(f)
F.T.E. Units	F.T.E. Units	F.T.E. Units

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
- | | |
|----------------------|--------------|
| Branch Music Library | F.T.E. Units |
| Main Library | F.T.E. Units |
| Other Library | F.T.E. Units |
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2011-2012

For more information about completing this section, please [click here](#).

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2011-2012 academic year)

- | | | | |
|---|----|-----------------------------|------------|
| a. Faculty and Professional Travel (to meetings, etc.) | \$ | BUDGET
2011-2012 | N/I |
| b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section | \$ | | |

c. Guest Artists	\$
d. Instructional Supplies	\$
e. Library (collection development other than performance materials)	\$
f. Library (performance scores and parts only)	\$
g. Office Supplies	\$
h. Operating Services	\$
i. Postage	\$
j. Printing/Duplication	\$
k. Public Relations and Fundraising	\$
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$
m. Student Recruitment	\$
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$
o. Student Wages	\$
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$
q. Technology Services (electronic media, software, fees, etc.)	\$
r. Telephone/Fax/Electronic Communications	\$
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$
t. All Other Expenses	\$
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2011-2012	\$

Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. \$

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2011-2012

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI). \$

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please [click here](#).

		2011-2012 Academic Year	N/I
1.	Equipment		
	a. Purchases	\$	
	b. Leases and Rentals	\$	
	c. Repairs	\$	
2.	Building		
	a. Renovation and Repair	\$	
	b. Leases and Rentals	\$	
	c. New Construction (Please describe below)	\$	

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

\$

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2010-2011

For more information about completing this section, please [click here](#).

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$		
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$		
3. Private Gifts (gifts from individuals given directly to the music unit)	\$		
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$		
5. Fund Raising (controlled by and allocated to the music unit)	\$		
6. Tuition (controlled by and allocated to the music unit)	\$		
7. Student Fees (controlled by and allocated to the music unit)	\$		
8. Income from Endowment (controlled by and allocated to the music unit)	\$		
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2010-2011 (Total of VI.E. 1. through 8. above)	\$		

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please [click here](#).

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2010-2011

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying														
Brass														
Horn														
Trumpet														
Trombone														
Euphonium														
Tuba														
Composition														
Conducting														
Ethnomusicology														
Guitar														
Harp														

Harpichord
Music Education
 Choral
 Instrumental
 General

Musicology

Opera

Organ

Percussion

Piano

Sacred Music

Strings

Violin

Viola

Cello

Double Bass

Theory

Voice - Female

Soprano

Alto

Voice - Male

Tenor

Bass

Woodwinds

Flute

Oboe

Clarinet

Bassoon

Saxophone

Other (please specify)

Total

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2010-2011

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying														
<i>Brass</i>														
Horn														
Trumpet														
Trombone														
Euphonium														
Tuba														
Composition														
Conducting														

- Ethnomusicology
- Guitar
- Harp
- Harpichord
- Music Education*
 - Choral
 - Instrumental
 - General
- Musicology
- Opera
- Organ
- Percussion
- Piano
- Sacred Music
- Strings*
 - Violin
 - Viola
 - Cello
 - Double Bass
- Theory
- Voice - Female*
 - Soprano
 - Alto
- Voice - Male*
 - Tenor
 - Bass
- Woodwinds*
 - Flute
 - Oboe
 - Clarinet
 - Bassoon
 - Saxophone
- Other (please specify)

Total

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2010-2011

For more information about completing this section, please [click here](#).

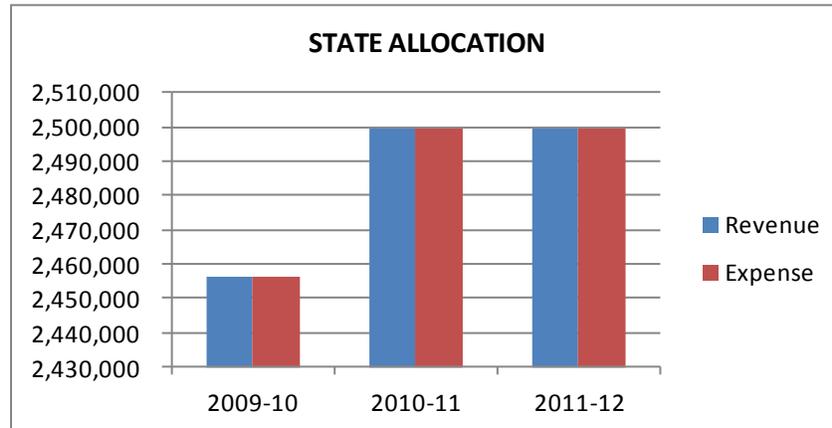
	EXPENSES 2010-2011	N/A
a. Faculty and Professional Travel (to meetings, etc.)	\$	
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$	
c. Guest Artists	\$	
d. Instructional Supplies	\$	
e. Library (collection development other than performance materials)	\$	
f. Library (performance scores and parts only)	\$	
g. Office Supplies	\$	

Higher Education Arts Data Services (HEADS) Project

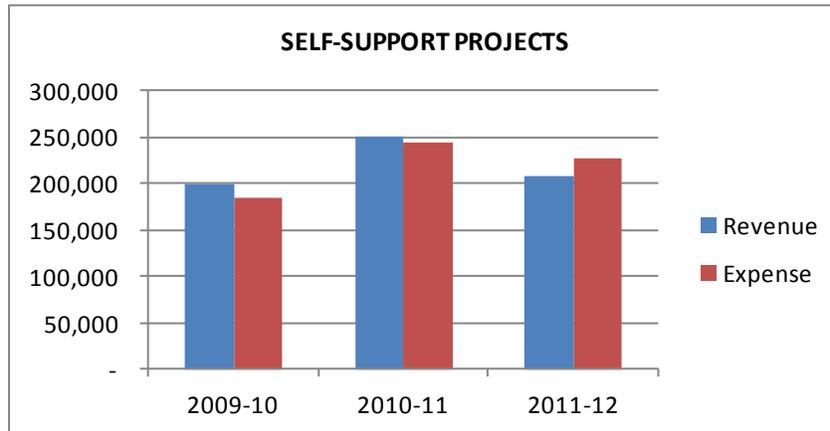
h. Operating Services	\$
i. Postage	\$
j. Printing/Duplication	\$
k. Public Relations and Fundraising	\$
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$
m. Student Recruitment	\$
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$
o. Student Wages	\$
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$
q. Technology Services (electronic media, software, fees, etc.)	\$
r. Telephone/Fax/Electronic Communications	\$
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$
t. All Other Expenses	\$
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2010-2011	\$

C. Finances

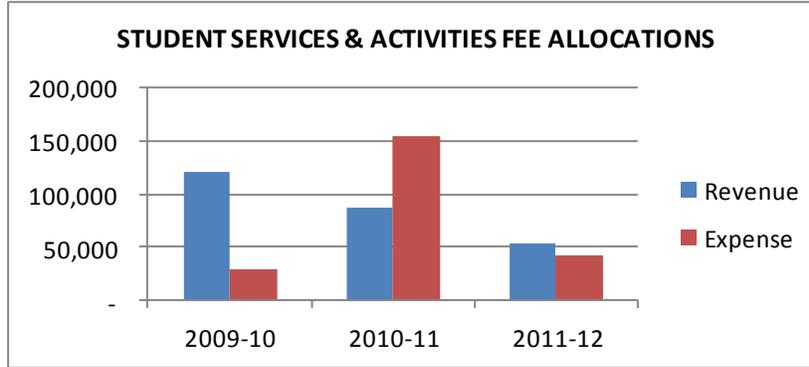
1. **Financial statements or data providing a composite picture of music unit finances for the past three years. Independent music schools of all types must also provide audited financial statements with opinion for the past three years**



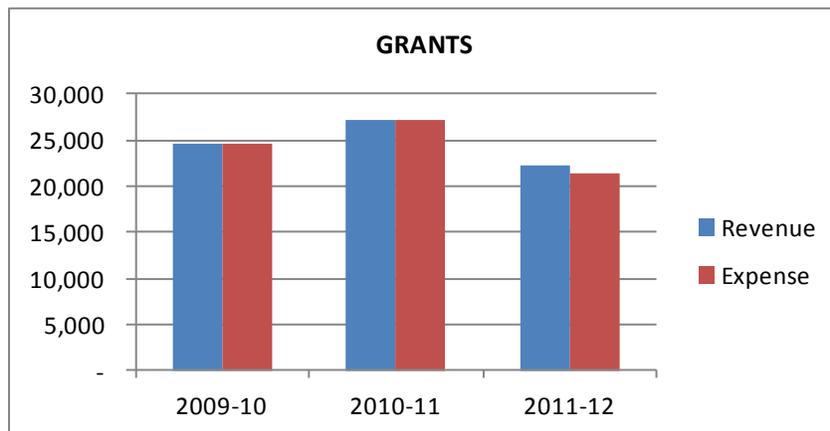
STATE ALLOCATION			
Revenue	2009-2010	2010-2011	2011-12
Payroll - civil service	157,192	153,186	162,571
Payroll - faculty - tenure track	1,405,784	1,306,513	1,295,951
Payroll - faculty - full-time non-tenure track	79,395	121,717	135,631
Payroll - faculty - adjunct	150,039	225,682	214,587
Benefits - all	589,046	617,454	616,174
Payroll - student	18,000	18,000	18,000
Goods & services	33,007	32,853	32,853
Arts production - ensemble activities	23,800	23,800	23,800
TOTAL	2,456,263	2,499,205	2,499,567
Expense	2009-2010	2010-2011	2011-12
Payroll - civil service	157,192	153,186	162,571
Payroll - faculty - tenure track	1,405,784	1,306,513	1,295,951
Payroll - faculty - full-time non-tenure track	79,395	121,717	135,631
Payroll - faculty - adjunct	150,039	225,682	214,587
Benefits - all	589,046	617,454	616,174
Payroll - student	20,192	18,154	14,028
Goods & services	30,814	32,983	36,768
Arts production - ensemble activities	23,795	23,765	23,793
TOTAL	2,456,257	2,499,454	2,499,503



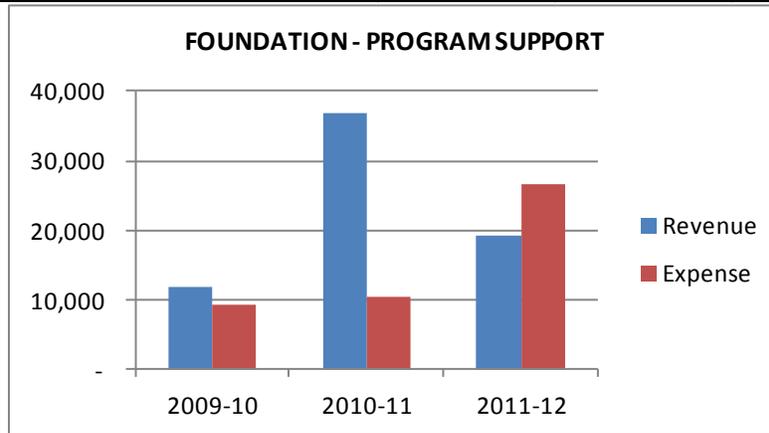
SELF-SUPPORT PROJECTS			
Revenue	2009-2010	2010-2011	2011-12
Course fees - academic year	60,600	102,110	95,205
Course fees - non-academic year	12,792	18,776	9,674
Registration fees - festivals and camps	59,377	70,745	42,410
Contributions	11,315	10,947	17,600
Event receipts	42,492	35,255	32,464
Misc. fees - recital, locker, recording, CD, etc.	13,277	12,356	11,535
CD sales in bookstore	-	-	220
TOTAL	199,853	250,189	209,108
Expense	2009-2010	2010-2011	2011-12
Payroll - civil service	11,048	10,560	11,027
Payroll - faculty - adjunct	9,324	23,647	11,550
Payroll - student	24,506	30,445	38,739
Payroll - beneits	9,944	11,814	9,068
Goods & services	118,687	162,770	126,951
Administrative fee	-	-	19,496
Academic scholarships to students	11,825	4,250	10,265
TOTAL	185,334	243,486	227,096



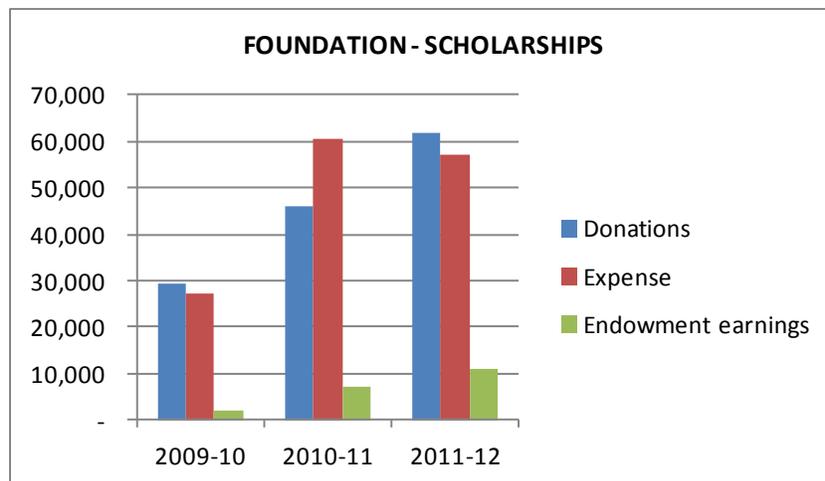
STUDENT SERVICES & ACTIVITIES FEE ALLOCATIONS			
Revenue	2009-2010	2010-2011	2011-12
Allocations - from requests	120,600	88,125	54,386
TOTAL	120,600	88,125	54,386
Expenses	2009-2010	2010-2011	2011-12
Payroll - student	6,386	11,318	12,064
Payroll - benefits	195	427	354
Goods & services	22,377	143,819	30,231
TOTAL	28,958	155,564	42,560



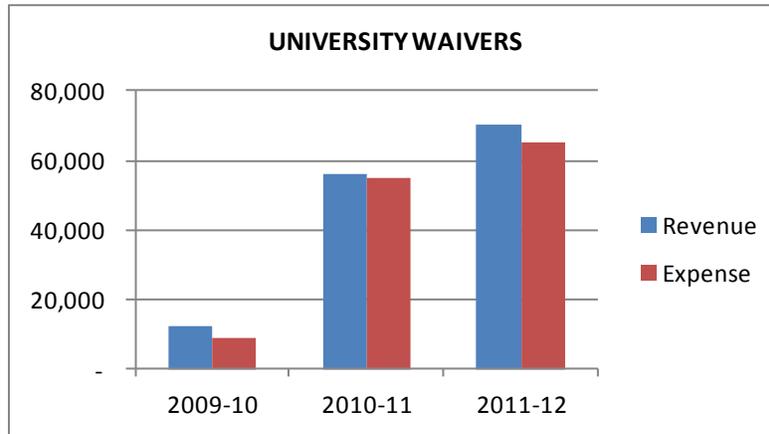
GRANTS			
Revenue	2009-2010	2010-2011	2011-12
Grants	24,652	27,256	22,185
TOTAL	24,652	27,256	22,185
Expenses	2009-2010	2010-2011	2011-12
Payroll - faculty-adjunct	16,245	18,080	14,984
Payroll - student	3,947	2,558	-
Payroll - benefits	4,460	6,618	6,441
TOTAL	24,652	27,256	21,425



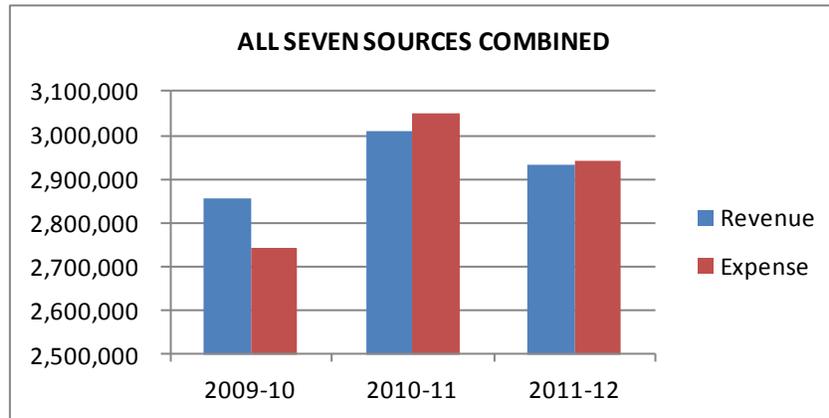
FOUNDATION - PROGRAM SUPPORT			
Revenue	2009-2010	2010-2011	2011-12
Donations	11,784	36,951	19,098
TOTAL	11,784	36,951	19,098
Expenses	2009-2010	2010-2011	2011-12
Goods & Services	9,235	10,360	26,486
TOTAL	9,235	10,360	26,486



FOUNDATION - SCHOLARSHIPS			
Revenue	2009-2010	2010-2011	2011-12
Donations	29,461	46,177	61,747
Endowment earnings	1,959	7,182	10,972
TOTAL	31,420	53,359	72,719
Expenses	2009-2010	2010-2011	2011-12
Academic scholarships	27,202	60,577	57,010
TOTAL	27,202	60,577	57,010



UNIVERSITY WAIVERS			
Revenue	2009-2010	2010-2011	2011-12
Housing waivers	12,000	16,000	15,000
Tuition waivers	-	40,000	55,000
TOTAL	12,000	56,000	70,000
Expenses	2009-2010	2010-2011	2011-12
Student waivers	9,000	54,666	65,250
TOTAL	9,000	54,666	65,250



ALL SEVEN SOURCES COMBINED			
Revenue	2009-10	2010-11	2011-12
Total of all seven sources	2,856,572	3,011,085	2,932,713
Expense	2009-10	2010-11	2011-12
Total of all seven sources	2,740,638	3,051,363	2,939,419

2. **Proprietary (for profit) institutions must indicate net worth or equity and net income for the past three years. Indicate the distribution to stockholders through the past three years in dollar amounts, percentage of total institutional revenue, and percentage of return on equity or net worth. Provide copies of corporate income tax returns, both state and federal, for the past three years, and a list of officers, employees, and board members who have a significant equity relationship.**

N/A

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D. Governance and Administration

1. A table clearly outlining the internal organization of the music unit. If applicable, outline the administrative and operational relationships of the music unit to the parent institution. Include names as well as titles of individuals.

University/College of Arts and Humanities/Music organizational charts:

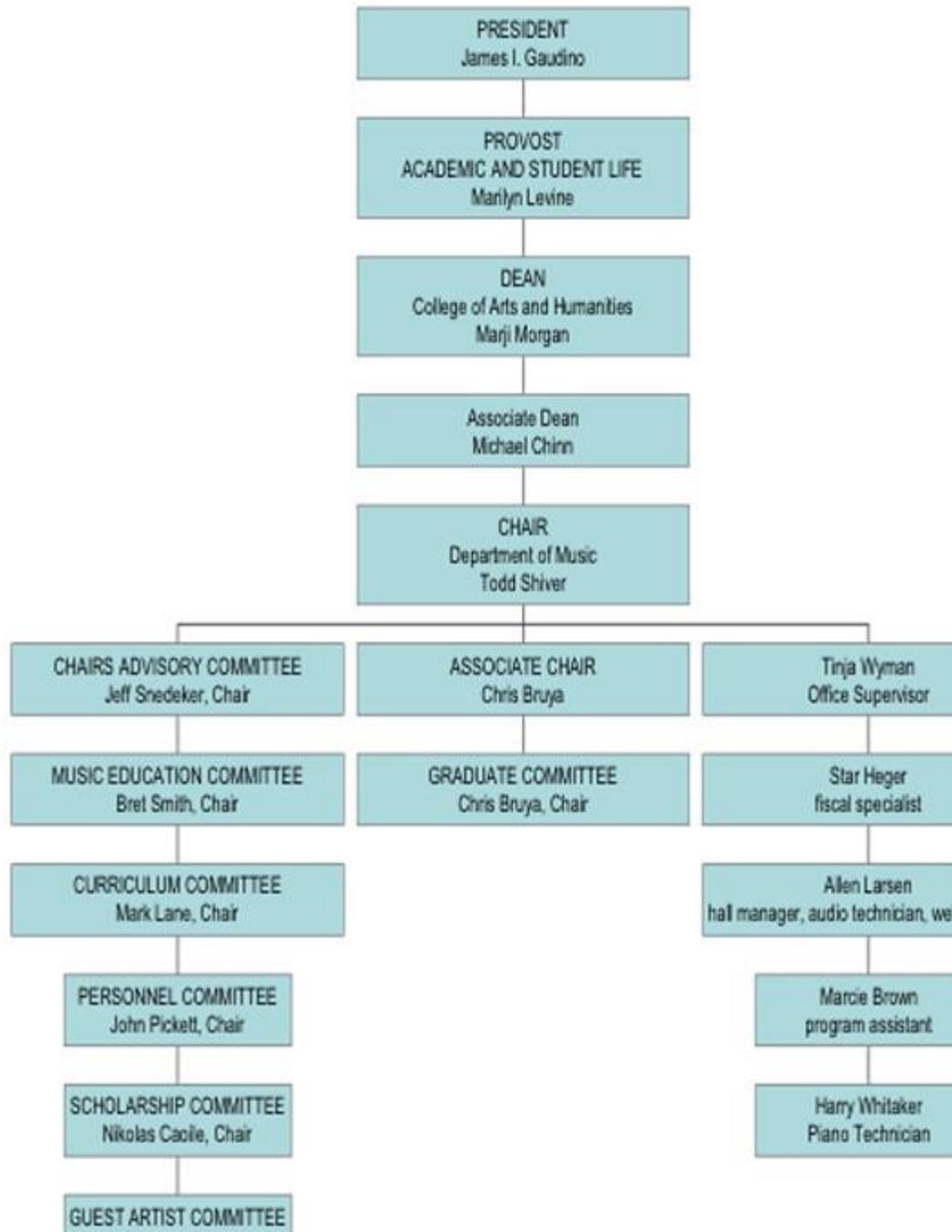
<http://www.cwu.edu/resources-reports/sites/cts.cwu.edu/resources-reports/files/documents/2012OrgCharts.pdf>

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3. Description or outline of the music executive's responsibilities and authority including teaching, creative work and research, performing, and community service, as well as administration.

The department Chair is the chief administrator of the department and is responsible for its academic business. The Chair represents the department in College and University matters. The Chair reports to the Dean. The Chair is responsible for leadership of faculty and students within the discipline as well as for the following functions (from CAH Handbook: <http://www.cwu.edu/arts/faculty-staff-resources> under "Handbook"):

4.1 Duties and Responsibilities of Department Chairs

1. **Faculty Activities:** Teach a portion of a faculty load as required by the university and college. Engage in scholarship and service activities.
2. **Curriculum:** Provide leadership in the planning, delivery, assessment, accreditation, improvement, and development of the academic curriculum in the disciplines housed in the department
3. **Faculty Personnel:** Administer evaluations, workloads, annual activities reports and other department personnel matters.
4. **Support-Staff Personnel:** Recruit, supervise and evaluate support staff.
5. **Students and Academic Policy:** Apply academic policy and respond to student needs; participate in student recruitment and retention.
6. **Planning and Budgets:** Coordinate department development, review, and revision of the department strategic plan; prepare the department budget request; and monitor departmental budget expenditures.
7. **Facilities and Equipment:** Oversee the use and maintenance of department facilities and equipment.
8. **External Relations:** Develop and maintain relationships with units and individuals external to the department. Representing the department to the upper administration, including attendance at regular meetings of all the CAH chairs, and the academic chairs organization, and advising the dean on faculty members of CAH

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committees (e.g., scholarship), developing the quarterly adjunct hiring paperwork, etc.

9. **Other Administrative Duties:** running department faculty meetings, appointing faculty to standing committees where appropriate, aiding the dean in appointing members of search committees, I would itemize the evaluations, (Reappointment, Tenure, Promotion and PTR-but that's just me). Recruiting and hiring adjunct faculty, annual evaluations, finding office spaces, annual budget request for adjunct funding.
10. Perform other duties and responsibilities as assigned by the Dean.

4.2 Election of Department Chairs

1. **Department Chairs are to be elected in accordance with section 5-4.3 of the CWU Policy Manual.** CWU, since it has grown through successive changes from a normal school to a university, has retained some practices more appropriate to a smaller institution. One of these is the concept of a rotating chair, elected by faculty members (but appointed by the dean) from the current faculty, with four-year terms. Other departments still maintain this practice, but the various specialties of the faculty and complexity and size of the Music Department do not render this practice appropriate. Although there is still a chair election every four years because of college requirements, the practice of a rotating chair coming from the faculty is not generally followed. The dean of CAH concurs that this is not the best practice for the department, and has sanctioned national searches for new chairs. Three of the last four chairs, covering the last 3 decades, (including the present chair) have been chosen from a list of candidates selected as the result of a national search.
2. **Specific procedures for election of Chairs in CAH are as follows:**
 1. Departments will be notified by the Dean's office at the beginning of the academic year in which a Chair election is scheduled. Chair elections may take place in either Winter or Spring quarter, depending on the preference of the department. The Dean is to be informed of the department's preference, at which point a date for the election will be set.
 2. No later than one month before the election date, all candidates for Chair must formally announce in writing to department colleagues and the Dean their intention to run. Candidates may also be nominated by full-time faculty in the department, as long as the acceptance of the nomination and decision to run are formally announced in writing one month in advance of the election.
 3. Faculty in departments should have some formal exposure to candidates' positions on matters pertaining to the department and relevant academic issues, along with candidates'

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approaches to leadership and administrative style. It is up to each department what mechanisms they wish to put into place to insure that such information is available to faculty. Meetings or forums to present ideas and discuss relevant issues, with question and answer sessions, are encouraged.

4. On the day of the election, written secret ballots will be distributed to voting faculty in their mailboxes. Ballots are cast, turned in to the department secretary, who submits them to the Dean. Ballots are counted by the Dean.

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4. Outline the governance and administrative responsibilities and relationships among faculty, staff, and administration.

The university has shared governance with each department represented on the Faculty Senate. The Faculty Senate of CWU acts for and on behalf of the university's faculty with respect to all academic matters and issues related to the intellectual life of the university. The Faculty Senate web site can be found at: <http://www.cwu.edu/faculty-senate/>

The faculty of the university have a Collective Bargaining Agreement between the university and the United Faculty of Central. The details of this agreement can be found in a PDF of the Collective Bargaining Agreement at: http://www.ufcentral.org/docs/09_CWU-UFC_Agreemen.pdf

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5. Present policies regarding the term of the chief music executive and reviews of the chief music executive.

The Chair of the music department is elected by a majority vote of the music faculty every four years. The Chair is evaluated by his/her faculty at the end of their first year and third year of serving as chair. The evaluation is as follows (from CAH Handbook):

Department Chair Performance Appraisal

A. Policy: Feedback is essential to the effective functioning of any administrative position. The goals of the review process are to enhance the effectiveness of the Chair, as well as to provide affirmation of the Chair's strengths.

B. Timeline: Chairs serving four-year terms will be evaluated in the spring of the first and third years of their terms. Chairs serving shorter terms will be evaluated at least once every two years.

C. Process: The Dean will conduct the review as follows:

1. The "Administrative Performance Appraisal" will be completed by full-time faculty and office support staff in the Chair's department at the beginning of spring quarter the first and third year of the Chair's term.

2. Interviews may be conducted with students, staff, faculty, or other constituencies, at the Dean's discretion. Chairs may submit names for interviews.

3. A self-evaluation by the Chair will be included in the review, and available to faculty and staff before they fill out the appraisal form.

4. Based on faculty and staff evaluations and her/his own observations, the Dean will review performance relative to:

- Budget Management

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- Support for Faculty and Staff
- Development of Clear, Accessible, and Codified Procedures and Policies
- Fairness and Even-Handedness
- Leadership, Vision and Direction

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5. Chair self-evaluation will address:

- Goals established for the year, and for the long range in the context of department circumstances
- Significant accomplishments
- Significant challenges
- Areas for improvement
- Changes to enhance performance as department Chair

6. In a meeting between the Chair and Dean, the Dean will summarize the information collected from faculty and staff. In addition, the Dean will provide the Chair with a written evaluation.

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- Leadership, Vision and Direction

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7. Description or outline of the extent of clerical, professional, and technical support containing the names of staff positions and a brief overview of principal responsibilities.

Tinja Wyman, office supervisor (civil service title - Secretary Supervisor): In conjunction with the Department Chair, this position provides office management, administrative and secretarial support, assistance, counsel, and instruction in institutional policies and procedures and personnel actions, and assists in coordinating administrative support functions for the Music Department. The position provides support for the Chair of the department, as well as 21 full-time faculty, 10-15 part-time faculty, 4 classified staff, and approximately 55 student employees.

Marcie Brown, program assistant: This position is the primary contact for scheduling prospective students for audition and for current students and faculty, staff and outside entities wishing to schedule the performance halls. The position handles the scheduling of all use of the music building; including rehearsal rooms class rooms and performance rooms. This position works closely with the associate chair to process quarterly scheduling information to the associate dean and the registrar's office. This position oversees the organization of all music student files. Finally, this position is the department contact for disseminating promotion materials and information to the media.

Star Heger, fiscal specialist: Provide timely and accurate fiscal information and support to the secretary supervisor, department chair and faculty. Use independent judgment in interpreting and applying rules and regulations to solve problems, independently advise chair, faculty and staff regarding policy and procedures, recommend corrective courses of action. As fiscal support, the position will record, summarize and report to the chair and secretary supervisor in matters of budget planning, payroll, and purchasing with regards to fiscal projections and expenditure control. Also informs chair of appropriate budget line for equipment purchase and repair, supplies and temporary hires. Provide auditing information when requested.

Allen Larsen, hall manager, audio technician, web manager (civil service title Electronic Media Producer Lead):This position supports the mission of

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the music department by administering/monitoring use of equipment and associated with performing and rehearsal spaces, including: establishing recording procedures and monitoring all recordings of all recitals and concerts; maintaining recording and performance room equipment; monitoring use of performing and rehearsal spaces for all non-academic uses and university owned works of art; maintaining department website; supervising and scheduling student building monitors, recording techs, stage hands; maintain inventory records for all tagged items and small equipment.

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Harry Whitaker, piano technician: Tune and maintain pianos; keep inventory of instruments and their condition.

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8. List of programs offered that are jointly administered with other units – for example, music education programs, graduate programs, multidisciplinary programs, etc.

Music Education: The music education students follow the professional education curriculum as required for state teacher certification. Most of these practical observations and education courses are coordinated and taught through the College of Education. The College of Education in collaboration with the music department also coordinates placing and supervising student teachers.

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Excerpt from the DEPARTMENT FACULTY HANDBOOK regarding the Tenure and Promotion process:

Department of Music Performance Standards for Reappointment, Tenure, Promotion, and Post Tenure Review

I. Preamble

A. Mission

The **Department of Music** is a community of artists, scholars and educators dedicated to achieving the highest standards of musical knowledge, performance and teaching. The department is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, knowledgeable and confident music educators, performers and practitioners, able to influence and enrich the musical lives of the communities in which they serve. The department provides opportunities for the general student to study music as an essential part of a liberal arts education and engage in artistic experiences, serves as a leader for K-12 music education and provides opportunities for the general public to experience music performances of the highest quality in a broad range of styles and genres.

Department Vision:

The Department of Music will be recognized and respected for its challenging curriculum and supportive environment, for the excellence of its student, ensemble and faculty performances, and for the fulfillment of its motto: "Where Teaching is a Performing Art."

Core Values

As a community of practicing musicians and scholars, we believe that the department's mission is best realized when we:

- *Hold each student's greatest good as our primary concern*
- *Provide models of the highest ethical and moral standards*
- *Deem outstanding teaching to be the most important attribute of the faculty*
- *Implement a rigorous curriculum in each degree program*
- *Regard each degree program as equally valid, with no program intrinsically superior to any other*
- *Create an intellectually and emotionally safe environment in which students can learn, develop and mature*
- *Respect and embrace diversity in all its forms*
- *Respond creatively and thoughtfully to the inevitable changes of the fluid society in which we live*

B. Faculty and Staff

1. Qualifications

a. Standards

- (1) *The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit and the specific educational programs offered to accomplish their purposes.*

- (2) *Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching.*
- (3) *All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively.*
- (4) *Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations.*
- (5) *It is essential that a significant number of faculty members teaching graduate-level courses be active in presenting their work to the public and to peers in their fields as professional composers, performers, scholars, or practitioners.*

II. Personnel Policies and Procedures for Reappointment, Tenure, Promotion and Post-Tenure Review

A. University Policies

1. University Performance Standards for reappointment, tenure, promotion and post-tenure review are located on the Faculty Relations website (<http://www.cwu.edu/~avpfa/>).
2. The policies and procedures for reappointment, tenure, promotion and post-tenure review are outlined in the Collective Bargaining Agreement (CBA). Evaluation Cycles and eligibility issues are also found in the CBA. The CBA can be found on the Faculty Relations website: http://www.ufcentral.org/docs/09_CWU-UFC_Agreemen.pdf

B. College of Arts and Humanities Performance Standards and polices

1. College Performance Standards can be found on the “Faculty Staff Resources” link on the CAH website (<http://www.cwu.edu/arts/>).
2. The CAH Handbook, also found on the same website, contains information on procedures for compiling RTP and PTR dossiers (Professional Records). Faculty members are expected to familiarize themselves with the information included in University and CAH documents, and the CBA.

C. Department-specific Policies and Expectations

The success of the department and its programs depends on the recruitment of talented music students in a highly competitive environment; success in recruitment is directly tied to the reputation of the department in the state and northwest region, particularly with regard to the state and regional secondary school music community. This reputation is primarily developed through the teaching, conducting, performing and service activities of individual faculty members, by the performing quality of its ensembles and by the connections established with members of that community. This factor is acknowledged in a rubric that guides considerations for reappointment, tenure, promotion and post-tenure review.

Faculty members are expected to establish a positive “presence/reputation” in the state, in the northwest region, or nationally, and this presence should be recognized in an increasingly wider sphere as his/her career proceeds. The expectations outlined below for each level of evaluation are based on these assumptions. A “presence/reputation” can be established in any one or more of the three areas of Teaching,

Scholarship/Creative Activity or Service, though it should be noted that minimum requirements for Scholarship/Creative activity must be satisfied even if the presence/reputation is established primarily through activities in either one or both of the other two areas.

Reappointment

Performance toward tenure and promotion is reviewed through the reappointment process, as defined in the CBA. Probationary faculty are reappointed when they demonstrate a pattern of development in the areas of teaching, research/creative activity, and service that indicates they are making clear progress toward tenure. For the reappointment evaluation cycle, see the CBA: http://www.ufcentral.org/docs/09_CWU-UFC_Agreemen.pdf

Overall Guidelines for REAPPOINTMENT:

- *Progress toward establishing a presence/reputation in music at the state level.*
- *Evidence of positive contributions to the department and its mission through teaching, scholarly and creative activity, and service.*

Overall Guidelines for TENURE and PROMOTION to Associate Professor:

- *Establishment of positive presence and/or impact in music at the state level*
- *Demonstration of progress toward establishing a presence in music in the Northwest region.*
- *Evidence of positive impact and ongoing contributions to department and its mission through teaching, scholarly and creative activity, and service.*
- *Evidence of potential leadership in assisting the department in its mission and activities.*

Overall Guidelines for PROMOTION to Full Professor:

- *Establishment of positive presence and/or impact in the Northwest region.*
- *Demonstration of progress toward establishing a presence at the national level.*
- *Evidence of positive impact on department and of ongoing contributions to department and its mission through teaching, scholarly and creative activity, and service.*
- *Evidence of leadership in department and college or university activities.*

D. Discipline-specific standards:

The music department is composed of a diverse group of specialties with different activities and goals; the activities in the areas of teaching, scholarship, and service appropriate to each specialty are described in Appendices as follows:

Appendix A: Evaluation policies, criteria and required documentation for Instruction

Appendix B: Evaluation policies, criteria and required documentation for Scholarship

Appendix C: Evaluation policies, criteria and required documentation for Service

III. Performance Criteria for Reappointment

Performance toward tenure and promotion is reviewed through the reappointment process, as defined in the CBA. Probationary faculty are reappointed when they demonstrate a pattern of development in the areas of teaching, research/creative activity, and service that indicates they are making clear progress toward tenure. For the reappointment evaluation cycle, see CBA : http://www.ufcentral.org/docs/09_CWU-UFC_Agreemen.pdf

Guidelines: Overall Guidelines for REAPPOINTMENT:

- *Progress toward establishing a presence/reputation in music at the state level.*
- *Evidence of positive contributions to the department and its mission through teaching, scholarly and creative activity, and service.*

In general, a faculty member's performance must demonstrate progress towards:

- *Establishing a presence/reputation in music at the state level*
- *Achieving standards required for tenure and promotion to associate professor*

A. TEACHING

Candidates for reappointment must demonstrate a positive performance record in the area of teaching, appropriate to the instructional responsibilities as identified on the workload and faculty activities forms. Any areas of weakness noted in previous formal evaluations should have been addressed. Information regarding evaluation guidelines and required documentation for Teaching can be found in Appendix A.

B. SCHOLARSHIP

Candidates for reappointment will have a record of achievement during the probationary period that meets expectations according to the schedules for instructional areas described below. Information about required documentation and Scholarship activities appropriate to the various instructional areas, along with examples of activities that meet Category A and Category B standards as defined in College and Department Performance Standards (for University Standards, Category A and "Other") are found in Appendix B.

1. Standards for faculty whose primary instructional workload is in applied music
 - a. Annually:
 - i. At least one Category A activity
 - ii. At least one Category B activity
 - b. During the probationary period: At least one off-campus performance every two years that meets Category A standards as described in Appendix B.
2. Standards for faculty who direct major ensembles¹
 - a. Annually:
 - i. At least one Category A activity
 - ii. At least one Category B activity
 - b. During the probationary period: At least one invitation to perform at a state, regional or national meeting or conference every two years, or an invitation to guest conduct a performance of an off-campus ensemble of appropriate status.
3. Standards for music history/theory instructors
 - a. Annually: At least one Category B activity
 - b. During the probationary period: At least one Category A activity every two years.

¹ *For this purpose, a "major ensemble" is defined as an ensemble that normally represents the department in off-campus performances*

4. Standards for Composition specialist
 - a. Annually:
 - i. At least one Category A activity
 - ii. At least one Category B activity
 - b. During the probationary period:
 - i. At least one new major composition performed by a CWU faculty member or department ensemble every two years
 - ii. At least one new major composition performed off campus in a venue of significance every two years.
5. Minimum standards for Music Education specialists
 - a. Annually: At least one Category B activity
 - b. During the probationary period: At least one Category A activity every two years
6. Minimum standards for scholarship for faculty with combined positions

Because of the wide variety of instructional needs in specific specialties in the music program and the relatively small number of tenured and tenure-track faculty available to provide these needs, the department may find it necessary to hire faculty with substantial instructional responsibilities in more than one of the above categories. In such cases, expectations for scholarship will be shared in these categories. Both areas should be represented; though the expectation of significant scholarly/creative activity in each single area may not reach the depth of such activity should this area be the sole performance area. Since the combinations of such areas will depend on department needs at any one time, scholarship/creative activity expectations will be individually developed for each such position. Such expectations will be developed by the chair and faculty member and approved by the Dean.

C. SERVICE

Examples of service activities common to all areas and those appropriate for each area of instruction are described in Appendix C.

1. Reappointment expectations include substantive service to the department and some service to the college or university.
2. Professional responsibilities for faculty members include service on department standing and ad hoc (e.g., search) committees, regular attendance at department faculty meetings and retreats, and participation in college and university faculty development events.
3. Faculty members are expected to contribute in some way to the university campus community. During the probationary period, substantive participation in at least one cross-campus activity, e.g., committee, faculty senate, or special event, is required every two years.

IV. Performance Criteria for Tenure and Promotion to the Associate Professor rank:

Overall Guidelines for TENURE and PROMOTION to Associate Professor:

- *Establishment of positive presence and/or impact in music at the state level*

- *Demonstration of progress toward establishing a presence in music in the Northwest region.*
- *Evidence of positive impact and ongoing contributions to department and its mission through teaching, scholarly and creative activity, and service.*
- *Evidence of potential leadership in assisting the department in its mission and activities.*

Tenure and/or Promotion in Rank

Tenure is the right to continuous appointment at the University with an assignment to a specific department in accordance with the provisions of CBA. The tenure decision is based upon faculty performance and the potential for future contributions to the university. A positive tenure review requires a pattern of productivity that promises sustained contributions in all three areas of faculty performance throughout a career, and is based on the benefits to the university of entering into the commitment to tenure. For an Assistant Professor, tenure is awarded with promotion to Associate Professor.

In general, a faculty member's performance must demonstrate:

- *Establishment of a presence/reputation in music at the state level, and progress towards establishing a presence/reputation in music in the Northwest region*
- *A substantial contribution to the needs of the program*
- *Areas of weakness noted in previous formal evaluations have been successfully addressed*

A. TEACHING

Candidates for tenure and promotion to the associate professor rank must have established a consistent record of effective teaching and assessment appropriate to his/her instructional responsibilities as identified on workload forms. The instructional record must have successfully addressed any areas of weakness noted in previous formal evaluations, demonstrated a willingness to address improvement of teaching and an ability to meet department expectations at the level of excellence expected (e.g., the success of an applied or composition studio or the quality of an ensemble's performance), and the programmatic needs of the department. Information regarding evaluation guidelines and required documentation for Teaching is found in Appendix A.

1. Standards for faculty whose primary instructional workload is in applied music
 - Ability to attract and retain students with high musical aptitude in their area
 - Ability to maintain a studio sufficient to meet the mission of the department program
 - Evidence of a positive, state-wide reputation as an applied instructor
2. Standards for faculty who direct major ensembles
 - Ability to attract and retain students with high musical aptitude
 - Ability to develop ensembles of the highest artistic and technical merit
 - A record of successful teaching of conducting and literature/survey courses
 - Evidence of a positive, state-wide reputation as a conductor
3. Standards for music history and music theory instructors
 - A record of successful teaching of appropriate content courses
 - *Significant contributions to the development of content curriculum*
4. Standards for composition specialist
 - *Ability to attract and retain composition students with high musical aptitude*

- *Ability to develop a composition program appropriate to department needs*
 - *A record of successful teaching of composition and related courses*
 - *If theory instruction and area leadership are part of the workload, the faculty member will also have developed and maintained a sequential core theory program with consistent and rigorous expectations in all sections.*
5. Standards for specialists in music education
- *A record of successful teaching of appropriate content courses*
 - *A record of consistent, ongoing involvement with music education issues in departmental curricula and in state certification issues*
 - *Effective coordination with CEPS, with regard to student teaching and music education issues*

B. SCHOLARSHIP

Candidates for tenure and promotion to the associate professor must demonstrate sustained peer-reviewed scholarly activity that includes work in both categories A and B. The candidate must have a record of achievement during the probationary period that meets expectations according to the schedules for instructional areas described below. Information about required documentation and Scholarship activities appropriate to the various instructional areas, along with examples of activities that meet Category A and Category B standards as defined in College and Department Performance Standards (for University Standards, Category A and “Other”) are found in Appendix B.

1. Standards for faculty whose primary instructional workload is in applied music
 - *At least one Category A and one Category B activity for each probationary year*
 - *At least one off-campus performance in a venue of significance for each two years during the probationary period*
 - *Evidence of a positive, state-wide reputation as a performer/artist*
2. Standards for faculty who direct major ensembles
 - *At least one Category A and one Category B activity for each probationary year*
 - *At least one invitation for the ensemble to perform off-campus in a venue of significance for every two years; at least three such performances during the probationary period*
 - *Evidence of a positive, state-wide reputation as an ensemble conductor*
3. Standards for music history and music theory instructors
 - *At least one Category B activity for each probationary year*
 - *At least one Category A activity for each two probationary years*
 - *A record of substantive contributions to the field*
4. Standards for composition specialist
 - *At least one Category A activity and one Category B activity for each probationary year*
 - *At least three new major composition performances during the probationary period, at least two of which are by CWU faculty members or department ensembles and one performance for each two years of the probationary period at an off-campus venue of significance*

5. Standards for specialists in music education

- *At least one Category B activity for each probationary year*
- *At least one Category A activity for each two probationary years*
- *Evidence of leadership in the field at the local level, and at the state, or regional, or national level*

C. SERVICE

Candidates for tenure and promotion to the associate professor rank must have achieved a substantive contribution of service for the probationary period commensurate with the expectations identified for each year of Reappointment, as described below. Examples of service activities common to all areas and those appropriate for each area of instruction are described in Appendix C.

It is important for the faculty member to have:

- Achieved a record of service that has successfully addressed any areas of weakness noted in previous formal evaluations
- Achieved a pattern of service that has established a reasonable expectation for continued service activity
- Established a collegial, collaborative relationship with colleagues
- Established an effective working relationship with students and gained their respect
- Demonstrated a commitment to the goals of the department as well as his/her program specialization
- Established a record of substantive contributions to the discipline: to the department and at the state or regional level, and to the college or university

V. Performance Criteria for Promotion to the Full Professor rank:

Overall Guidelines for PROMOTION to Full Professor:

- *Establishment of positive presence and/or impact in the Northwest region.*
- *Demonstration of progress toward establishing a presence at the national level.*
- *Evidence of positive impact on department and of ongoing contributions to department and its mission through teaching, scholarly and creative activity, and service.*
- *Evidence of leadership in department and college or university activities.*

In general, a faculty member's performance must demonstrate:

- *An established presence/reputation in music in the state and northwest region, progress towards establishing a national presence/reputation in music*
- *Substantive leadership contributions to the department and to the discipline*

A. TEACHING

Candidates for promotion to full professor must have established a consistent record of excellent teaching appropriate to his/her instructional responsibilities as identified on workload forms and described in Appendix A, and departmental leadership in curricular issues in appropriate instructional areas. A record of responsible advising and

membership and chairing of graduate committees, as appropriate, and teaching of independent studies, senior projects or arranged courses is important.

1. Standards for faculty whose primary instructional workload is in applied music
 - *A history of recruiting and retaining students with high musical aptitude in their area, and producing successful graduates*
 - *A history of maintaining a studio sufficient to meet departmental program needs*
 - *An established reputation as an outstanding applied instructor*
2. Standards for faculty who direct major ensembles
 - *A history of attracting and retaining students with high musical aptitude*
 - *A history of developing ensembles of the highest artistic and technical merit*
 - *A history of outstanding teaching in conducting, literature and survey courses*
 - *A positive, state-wide reputation as an outstanding conductor*
 - *Evidence of positive recognition as a conductor in the region*
3. Standards for music history and music theory instructors
 - *A history of outstanding teaching of content courses*
 - *Demonstrated leadership in the development of content and area curricula*
4. Standards for composition specialist
 - *A history of attracting and retaining composition students with high musical aptitude, outstanding teaching of composition and related courses, and producing successful graduates*
 - *A history of establishing a successful composition program appropriate to department mission*
 - *If theory instruction and area leadership is part of the workload, the faculty member will have a history of maintaining a sequential core theory program with consistent and rigorous expectations in all sections.*
5. Standards for specialists in music education
 - *A history of outstanding teaching of appropriate content courses*
 - *A history of consistent, ongoing involvement and leadership with music education issues in departmental curricula and in state certification issues*
 - *A history of effective coordination with CEPS, with regard to student teaching and music education issues*

B. SCHOLARSHIP

Candidates for promotion to the rank of full professor will have an accumulated record of superior peer-reviewed scholarship since the previous promotion that meets expectations according to the schedules for instructional areas described below. Information about required documentation and Scholarship activities appropriate to the various instructional areas, along with examples of activities that meet Category A and Category B standards as defined in College and Department Performance Standards (for University Standards, Category A and "Other") are found in Appendix B.

1. Standards for faculty whose primary instructional workload is in applied music
 - *At least one Category A and one Category B activity for each year as an associate professor*
 - *An established reputation as an outstanding performer in the department, state and region*
 - *Established a consistent record of off-campus performances in venues of significance*
 - *Established a record of leadership and consistent contributions to the field, e.g., published articles and/or reviews, invitations to present papers, clinics or workshops at venues of significance*
2. Standards for faculty who direct major ensembles
 - *At least one Category A and one Category B activity for each year as an associate professor*
 - *An established statewide and regional reputation for directing outstanding ensembles*
 - *An established consistent record of invited off-campus performances for their own ensembles*
 - *An established record of guest conducting off-campus in venues of significance*
 - *An established record of leadership and consistent contributions to the field*
3. Standards for music history and music theory instructors
 - *At least one Category B activity for each year as an associate professor*
 - *At least one Category A activity for each two years as an associate professor*
 - *An established record of leadership and consistent contributions to the field*
4. Standards for composition specialist
 - *At least one Category A and one Category B activity for each year as an associate professor*
 - *A consistent record as an active composer*
 - *A history of composing works that receive performances on and off- campus*
 - *Evidence of a reputation as a composer of merit in the state and region through, e.g., commissions, published articles, invitations to present papers, workshops and clinics at venues of significance, or leadership positions held in discipline-specific organizations*
5. Standards for specialists in music education
 - *At least one Category A and one Category B activity for each year as an associate professor*
 - *An established record of leadership and consistent contributions to the field, with some recognition at the national level*

C. SERVICE

Candidates for promotion to the rank of full professor must have established a sustained record of contributions in the area of Service as described below. Examples of service activities common to all areas and those appropriate for each area of instruction are described in Appendix C.

- Leadership in the department, e.g., through chairing or membership in department standing, search, assessment, accreditation or ad hoc committees, or contributing to the administration of the department's programs
- A record of service to students, through advising student clubs or organizations as appropriate
- A record of off-campus service to the discipline in the appropriate curricular area
- A record of substantive contribution to cross-campus activities

VI. Performance Criteria for Post Tenure Review

Post-tenure review assures continued performance that is consistent with expectations of rank for assigned areas of faculty work and in line with the university mission and accreditation standards. Performance in the three areas of faculty work is typically expected during any five-year post-tenure review cycle.

A. For Post Tenure Review at the Associate Professor Rank.

Associate professors standing for Post Tenure Review are expected to:

- *Continue to demonstrate the qualities that gained tenure and promotion to associate professor in the areas of Teaching, Scholarship and Service during the period under review.*
- *Demonstrate palpable progress towards achieving the standards for promotion to full professor in all three areas of professional activity.*

B. For Post Tenure Review at the Full Professor Rank

In general, the performance of a full professor standing for Post Tenure Review should reflect a presence/reputation in music at the state and regional levels, and substantial progress towards establishing a presence/reputation in music at the national level. In addition, the performance should:

- *Continue to demonstrate the qualities that gained promotion to full professor in the area of Teaching, appropriate to his/her instructional responsibilities as identified on workload and faculty activities forms, and have exercised leadership in curricular issues in appropriate instructional areas.*
- *Demonstrate a record of activity of Scholarship in accord with the scholarship activities as identified in the faculty member's approved Workload Plans, consistent with the scholarship requirements for full professor.*
- *Demonstrate a consistent record of substantive accomplishments in the area of Service as described in the performance standards for promotion to the Professor rank.*

VII. Performance Criteria for Non-tenure track Faculty

- Non-tenure track appointments are outlined in Article 10 of the CBA. Professional responsibilities of non-tenure track faculty in this department are normally restricted to instruction, unless otherwise specified in the contract of appointment. Review of non-tenure track faculty will focus only on the contracted assignments.
- Evaluations will be conducted and results submitted according to timelines identified on the Academic Calendar

- C. Information regarding expectations and documentation of teaching can be found in Appendix A, section II. The faculty member must submit a Professional Record that includes the following items:
1. Mandatory SEOI summary sheets and transcribed comments for each course taught
 2. Course syllabi provided by the faculty member
 3. A narrative provided by the faculty member that includes mention of:
 - a. Availability/willingness to meet students enrolled in course-related advisement
 - b. Efforts to coordinate or implement changes to address current or past pedagogical problems, as appropriate
 - c. The general level of and improvement in the performance of students in the applied studio and/or ensemble, as appropriate
- D. The department will provide written evaluations by the department Personnel Committee and Chair to be included in the Professional Record
- E. Personnel Committee members will provide the results of their review to the Department Chair indicating one of the following recommendations: approved for potential rehire, approved with conditions for potential rehire, not approved for rehire. In the event that a faculty member is rehired with conditions, a mentor may be assigned to assist in redressing those conditions. A decision will be made at the subsequent review as to the faculty member's success in meeting the conditions, and a recommendation to rehire will be based on their conclusions. The Department Chair will write a letter to each faculty member reporting on the evaluation results, noting any conditions for potential rehire or any reasons for a negative recommendation. The faculty member may respond in writing to the evaluation results.
- F. Non-tenure track faculty with contractual responsibilities in addition to teaching will include evidence of this activity as appropriate.

APPENDIX A

Evaluation policies and required documentation for Teaching

It is important to note that, while the elements of teaching evaluated for faculty members remain consistent at each level of review, the expectations for quality of performance progress as faculty move through the ranks, as noted in the previous section on general performance criteria. Thus, for example, the College requires "effective" teaching for the Associate Professor rank and "excellent" teaching for the Full Professor rank. Effective teaching means that all areas identified in prior levels of review as needing improvement have been substantively addressed, and the faculty candidate has a record of responsiveness to student learning needs both inside and beyond the classroom. Excellent teaching means that the faculty candidate has met all the criteria for "Effective Teaching" and in addition has demonstrated excellence through several sources of evidence, such as: teaching awards, published pedagogical scholarship, unsolicited student and peer testimonials, significant academic or career achievement by students, curriculum development, and/or similar evidence of commendable accomplishments in teaching.

I. Instructional areas in Music

Music has distinctive instructional areas, not all of which are identified in the CBA, and criteria of teaching effectiveness or excellence will differ somewhat according to the instructional area. These instructional areas include:

- A. Traditional classroom instruction (lectures) in the various subcategories of the discipline, e.g., theory, history, analysis, conducting, music education, improvisation, styles and diction.
- B. Instruction in various forms of applied music, including:
 - Ensemble directing of large ensembles (Orchestra, Band, Choir)
 - Ensemble directing of small ensembles (Jazz bands, Jazz choirs, Chamber orchestra, Men's/Women's choirs and choirs associated with specific instruments, e.g., trumpet, trombone, tuba, flute)
 - Coaching small ensembles (chamber music, jazz combos)
 - Opera production or Opera scenes
 - Teaching applied music (private lessons) and tutorial composition lessons
 - Teaching instrumental class methods courses and class instruction in piano and voice

II. Evaluation of teaching

- A. Some aspects of teaching can be evaluated according to guidelines common to other academic disciplines, including:
 - 1. Syllabi: syllabi should include:
 - a. Course content
 - b. Teaching methods
 - c. Student learning outcomes
 - d. Assessment measures and grading procedures
 - e. Schedule of topics and assignments
 - f. Student requirements and responsibilities
 - 2. Curriculum: Evidence of course reviews and revision, if necessary
 - a. Substantive contributions to program review/development
 - b. Development of new courses to improve overall curriculum
 - 3. Instruction: Use of varied instructional strategies to enhance student learning
 - a. Use of technology, where appropriate, to enhance teaching effectiveness
 - b. Evidence of upgrading of teaching to enhance student learning
 - 4. Assessment: SEOI data for each class taught, including transcribed comments
 - a. *SEOI information used to improve/enhance teaching*
 - b. Written reports of class observations by colleagues
 - c. Peer review used to improve/enhance teaching
 - d. Evidence of student learning

- e. Contributions to development/implementation of departmental assessment of entry standards and exit criteria
- 5. Student engagement/advising:
 - a. Availability/willingness to meet students enrolled in course-related advisement
 - b. Evidence of responsible general advising
 - c. Evidence of success in mentoring students
- B. Discipline-specific evaluation
 - 1. Since the success of the department is perceived most immediately and its reputation established most directly by the quality of the performances of its faculty, ensembles and students, additional factors of instructional evaluation that may be absent in other disciplines are critical in instructional areas of Music that involve applied music and performance. These factors include, as appropriate:
 - a. The general level of and improvement in the performance of students in the applied studio and/or ensemble
 - b. The quality of ensemble performances, frequency of invitations to perform or conduct at outside events
 - c. Teaching effectiveness in terms of (but not limited to) reputation as a teacher/performer within and outside the university
 - d. Success in recruiting and retaining students with high musical aptitude
 - e. Perceptions regarding the candidate's success in encouraging student progress toward degree and in creating a supportive environment for learning, advising and retention

III. Required Documentation

- A. All Reappointment, Tenure, Promotion, Non-Tenure Track and Post-Tenure Review Professional Records *must* include documentation for teaching as follows:
 - 1. SEOI summary pages and transcribed comments for every course taught.
 - a. CWU Student Evaluation of Instruction (SEOI) forms shall be administered in all courses with five or more students, and the results, including summary sheets and transcribed comments for each course taught, submitted for evaluation in accordance with the CBA.
 - b. SEOI forms for all levels and sections of applied music courses (one-on-one lessons), and composition courses which have fewer than five students will be administered in the final music major convocation (required for all students enrolled in an applied music course) each quarter. The results of these evaluations will be collated by Music Office staff and appear on the summary page for each applied instructor. The summary page, along with transcribed comments, will form the SEOI documentation for each applied instructor's studio.
 - 2. Peer evaluation (by the Personnel Committee and [optional] individual faculty)
 - 3. Administrative (chair) evaluation
 - 4. Course syllabi for each course taught, including applied music and ensembles
 - 5. A narrative statement:

Faculty should include a reflective statement for any level of performance review. The reflective statement should be a narrative discussion of goals, accomplishments and areas needing improvement in each of the three areas of evaluation: teaching, scholarship/creative activity and service. The discussion should be placed in the context of department and college standards for each area. The statement is designed to provide important context for one's work, and is not itself evaluated for quality. The statement should include references to the instructional criteria described above.

6. Other supporting material, which may include other appropriate evidence of effective instruction, such as student achievement, evidence of research, workshops or other activities with the goal of improving teaching effectiveness. Evidence supplied by outside referees, such as faculty at other institutions or professional colleagues may also be included.

APPENDIX B

Evaluation policies and required documentation for Scholarship

I. Definition

A. Scholarship is defined in Article 13.3.2 of the Collective Bargaining Agreement as:

...all professional activities leading to publication, performance, or formal presentation in the faculty member's field, or leading to external funding recognizing the faculty member's current or potential contribution to his/her field. Such activities include: manuscript submission; grant proposal submission; supervision of externally funded research projects; development of patentable inventions; and other original contributions, performances, exhibitions, or concerts appropriate to the faculty member's field.

In Music, the term "Scholarship" includes not only the items mentioned above, but also creative activities such as composition, transcriptions and arrangements. The term "performance" can apply to solo recitals, chamber music, concerto solos and ensemble conducting. For reappointment, tenure, promotion and recommendation for continuation as a result of a Post-Tenure review, faculty must demonstrate sustained scholarly activity that includes work in both categories of activity as defined in university and CAH performance standards, according to the standards described for each level of evaluation.

B. University and CAH published standards identify two categories of Scholarship:

Category A Scholarship includes discipline-recognized products that are formally peer-reviewed and disseminated outside the university

Category B Scholarship includes formal activities that lead to or support such products or other scholarly contributions

All Arts Accrediting Organizations² offer standards for evaluation and advancement that equates creative activity with scholarly publication or research. The NASM recommendation to Faculty Evaluators reads:

The creative production and professional work of performers, composers, and other applied faculty should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions. (*NASM Handbook 2007-2008* [p.53]).

Many music department faculty activities elude categorization as exclusively Scholarship, Teaching, or Service. For example, an invitation to serve as a clinician, conductor or adjudicator presupposes peer review for the invitation to be extended, may include scholarship and teaching (as adjudication is in itself professional and scholarly assessment and can also have a pedagogical element), may function as service to the profession, and may also fall into the category of recruiting for the University. Further, peer review of the event is inherent; subsequent invitations will follow if it is successful, failure will result in no such invitations. It is difficult to identify these activities as Scholarship using the traditional model accepted in those disciplines that assume

² National Association of Schools of Art and Design; National Association of Schools of Dance; National association of Schools of Music; National Association of Schools of Theatre

publication as the prevalent mode of demonstrating Scholarship. The model for scholarly activity by Ernest Boyer in his *Scholarship Reconsidered* (1997) identifies discovery, application, integration, and teaching as the means by which this activity is validated, whether directed toward instruction, as research that serves to augment the knowledge base of the field in question, or as applied research that serves the community. The CWU Music Department, in accord with university policy, embraces this understanding and acknowledges that teaching, scholarship/creative activity, and service exhibit characteristics and have applications that overlap and integrate with each other. The Boyer model is particularly appropriate to this department in that the success of the department is often critically dependent on faculty activities that integrate two or more of the three categories of professional activity. Using the Boyer model, especially with regard to the third and fifth elements of scholarship (Application and Teaching), some activities can be incorporated into the scholarship category, especially in Category B. Each faculty member bears the responsibility to offer appropriate and specific evidence to support claims of scholarship for his/her scholarly productivity.

II. Category A Scholarship:

- A. Activities for faculty members whose instructional load is primarily in non-performing activities, e.g., composition, music history, theory and music education, may take the form of scholarship normally expected in other academic disciplines. These activities include:
 1. Peer reviewed and/or published/recorded compositions or arrangements
 2. Refereed journal articles or monographs
 3. Scholarly creative works
 4. Scholarly books and chapters
 5. Editing of critical editions
- B. Activities for instructors whose instructional load is primarily in applied music or who direct major ensembles may take the form of:
 1. Invited performances as recitalist or invitations to conduct ensembles in venues of significance outside the university, e.g.,
 - a. Other academic institutions
 - b. State, regional or national conferences
 - c. Festivals or meetings of professional organizations in the discipline
 - d. Professional orchestras, bands or choruses
 - e. Concerto solo performance with regional orchestra
 - f. Other venues, evaluated on their own merits
 - g. Commercially-released CD or DVD recordings (if self-produced, must be peer reviewed)
 - h. On-campus performances of recitals or ensembles may be classified as “Category A” scholarship only if formally peer reviewed. To obtain such a peer review:
 2. The performance can be attended and reviewed by a recognized authority from outside the university. The faculty member and the chair must agree on the identity of the

reviewer in advance. A written review must be submitted to the chair and will become part of the faculty member's professional record.

3. A written evaluation of a recording of the performance can be obtained from an outside, recognized authority in the performing area, according to the following procedure:

- a. The faculty member will submit a list of five names of recognized authorities in the performing area to the chair.
- b. The chair, in consultation with faculty members whose expertise is closest to that of the performing area, will select two names from that list.
- c. The chair will send a recording of the performance, along with the program and requests for a formal evaluation of the performance to the two people selected.
- d. Both letters of evaluation will become part of the faculty member's professional record.

III. Category B Scholarship

A. Category B scholarship for faculty members whose instructional load is primarily in non-performing activities, e.g., composition, music history and music education, may take the form of scholarship normally expected in other academic disciplines. Such activities may include:

1. Scholarly conference presentations
2. Compositions, especially with public performances, recorded and/or published
3. Compositions/arrangements, published and/or recorded for public school ensembles
4. Reviews of books, articles, compositions, CDs and other materials
5. Reviews of external performances of original compositions or arrangements
6. Editor of published conference proceedings
7. Reviewer/discussant/chair conference symposium
8. Editorially reviewed publications
9. Textbook chapters
10. Authoring publicly available reports
11. Contributions to regional, national, or international conference proceedings
12. Pre-concert lectures, program notes or presentations to the general public
13. Instructional/professional software
14. Contributions that influence state/regional/national field of music education, e.g., committee work that affects state or national adopted curricula or accreditation standards

B. Category B scholarship for instructors whose instruction is primarily in applied music or who direct ensembles may take the form of:

1. Presentation of clinics, workshops or scholarly activities in state, regional, national or international discipline-specific conferences
2. On and off-campus recitals or ensemble performances. Not all such activity should be regarded as Scholarship. The scope of the event, including length and repertoire should be taken into account, e.g., a brief performance in a 2nd Sunday Faculty concert would

normally be considered as Service. It is the faculty member's responsibility to make a case for categorization as Scholarship for each activity.

3. Reviews of new compositions, arrangements or composers/arrangers
4. Articles in discipline-specific periodicals or other publications that are not peer reviewed

Note: faculty members from any instructional mode can make a case for an activity as Scholarship in any category.

IV. Required Documentation

- A. Each scholarship activity cited must be identified as to type (i.e., Category A or Category B), and documentation provided (invitation, program, citation, peer review letter, etc), as described on the Faculty Annual Activities Report form. It should also be described according to the following parameters, as appropriate:
 1. The nature of the activity:
 - a. Definition: presentation, performance, or publication (print, audio, video)
 - b. Context:
 - i. Venue and genre as described in Appendix B sections II or III
 - ii. Circumstances, e.g., by invitation, application, competitive application, or independent means.
 2. The reach/audience of the activity:
 - a. Venue or publisher
 - b. Audience—professionals, students, general public
 - c. Coverage or promotion of the activity before and/or after it occurred
 3. The results of the activity:
 - a. Actual or potential impact, e.g., international, national, regional, or local; published reviews, letters of support
 - b. Potential or evidence of continued activity (i.e., more presentations, performances, articles)
 - c. Evidence of impact on individual reputation at the appropriate level

APPENDIX C

Evaluation policies and required documentation for Service

I. Definition

A. Because of the visibility that the Department of Music must maintain in the state and region and seeks to establish nationally, the service component in and to the discipline is often more significant in evaluating faculty members in the Department of Music than it might be in other areas of the University. It also might restrict the amount of traditional service to the university, though some university service is expected. Since the department depends so heavily for its success in attracting and retaining students with high musical aptitude in specific areas, service activities that promote this success are critical and often require more workload space than the three-workload units normally allotted to this professional activity by university policy. The performance aspect of department activity also adds to the service component. Attending even a fraction of the more than 150 annual recitals and concerts in support colleagues and students adds many hours to the weekly schedule. Because some of these activities, especially for the applied instructor, blend in with teaching activities as part of the instructor's responsibility to build and maintain a strong studio of players with high musical aptitude, it is difficult to separate these activities into exclusive categories. As much as possible, Service activities should be grouped under categories as identified on the Faculty Annual Activities Report form. Such activities can take various forms, including but not limited to:

1. Visiting state or regional K-12 schools to work with their ensembles
2. Visiting state or regional K-12 schools to perform or bring student ensembles to the schools to perform or work with local students on site
3. Working with visiting school ensembles on campus, or interviewing and giving sample lessons to prospective individual recruits
4. Contacting prospective recruits by email or phone
5. Instituting and administering summer or school-year programs or festivals, e.g., the Laughing Horse Youth Orchestra, Summer Concert Series, Sounds of Summer (Drumline Camp), the Sonatina Festival, Trumpet Fest and Cello Celebration, all involving the development of brochures, advertising, program schedules, web pages, registration procedures, contracts with visiting and local faculty, housing and facilities usage
6. Accepting invitations to adjudicate in an applied area or in ensemble contests, or to give clinics at district and/or state festivals
7. Accepting invitations to conduct public school all-state or honor ensembles
8. Performing as a member of a regional professional orchestra
9. Participating in discipline specific societies, or music education organizations on the local, state or national level, such as ACDA, WMEA, serving on executive boards or holding office
10. Promoting department activity and student involvement by mentoring/advising student clubs, such as chapters of national organizations: ASTA, CWU and state CMENC, ACDA and local groups: Music Student LLC, and Composition, Horn, Trumpet,

Trombone or Opera clubs.

11. Serving as performance area directors: scheduling, administering and monitoring acceptance auditions, juries and student/instructor assignments.
 12. Performances in collaborative faculty or student concerts and recitals
 13. Participating in community activities related to instructional workload or areas of expertise
 14. Organizing and administering contest and festivals, both in the department and on state, regional or national levels, such as the state MENC Solo and Ensemble Contest.
 15. Serving as ensemble area directors: communicating with state and regional H.S. music directors, coordinating rehearsals and performance repertoire, hosting festivals.
- B. Other more academically traditional forms of service are also expected, e.g.,
1. Participation as a member of department, college or university committee (chairing such committees constitutes a higher level of service activity)
 2. Service as a Faculty Senator or alternate
 3. Participation in cross-campus events
 4. Advising a Music Living Learning Community

Notes:

- 1) Contributing service to the university is an important component of a faculty member's record
- 2) Service activities should be related to increasing levels of influence in accord with the guidelines for reappointment, tenure/promotion to associate professor rank and promotion to full professor rank as described above.

III. Required Documentation

For each service activity or group of activities, descriptions should be provided, based on the following three areas of interest, as appropriate:

A. The nature of the activity

1. The context of the activity as described above
2. How that activity/role was generated, e.g., by invitation, appointment, election, associated with instructional area, or volunteer.
3. The approximate time devoted to the activity
2. The reach/audience of the activity
 1. The organization or the audience of the activity.
 2. Coverage or promotion received by the activity.
 3. At what level does the event/activity have potential for impact (international, national, regional, state or department)?
3. The results of the activity
 1. Potential or evidence of continued activity (i.e., more presentations, performances, articles)

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E. Faculty and Staff

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

The above is addressed in the Collective Bargaining Agreement, the CBA agreement can be found at: http://www.ufcentral.org/docs/09_CWU-UFC_Agreemen.pdf

or as follows:

(a) for calculating faculty loads, including credit for the direction of graduate dissertations, projects, ensembles, etc.

ARTICLE 14 – WORKLOAD

14.1 For the purposes of this Article, workload is defined as the activities tenured and tenure-track faculty shall be required to perform to meet the requirements of their employment contract.

14.2 A faculty member’s workload shall be described in writing by the University and provided to individual faculty. The written description will include the specific activities that faculty shall accomplish in a specified period of time (i.e., quarter, academic year, calendar year, multi-year period) to fulfill professional obligations to the University. The determination of faculty workload is considered a substantive academic judgment; however, workloads must be consistent with the express terms of this Agreement.

14.3 The workload will typically consist of three parts: teaching, scholarship, and service. Normally, the workload will consist of a balance of these professional activities which are measured in workload units. It is understood that a tenured faculty member or librarian may or may not participate in all of these activities during a given academic year, and this understanding must be

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approved and documented by the department chair and dean in the workload plan.

14.3.1 Teaching

14.3.2 : classroom, studio, laboratory, continuing education, and distance delivery instruction in regular academic courses with assigned workload units; development and coordination of special undergraduate and graduate seminars; preparation of student materials for classes; preparation of a new course or substantial revision of an older course; general advising of undergraduate students; supervision of student mentorships; supervision of graduate student theses and research/creative projects; supervision of undergraduate theses and research/creative projects; supervision of directed study through individualized courses; non-credit educational programs on-campus or elsewhere; supervision and management of teaching facilities; and other activities benefiting students' academic development. Guidelines for determining workload units of teaching are described in APPENDIX A – INSTRUCTIONAL WORKLOAD.

Scholarship

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

14.3.3 : all professional activities leading to publication, performance, or formal presentation in the faculty member's field, or leading to external funding recognizing the faculty member's current or potential contribution to his/her field. Such activities include: manuscript submission; grant proposal submission; supervision of externally funded research projects; development of patentable inventions; and other original contributions, performances, exhibitions, or concerts appropriate to the faculty member's field.

Service

(a) :Public service such as in organized, non-remunerative, educational and consultative activities which relate to a faculty's professional expertise and further the interests or prestige of the University.

(b): University service

such as department chair, director, program coordinator, or governance assignee; accreditation; program development; work on recognized administrative, department, college, school or university committees; and other tasks as deemed necessary by the University.

(c): Professional service: such as on grant, journal, or accreditation review boards, or as an ad hoc reviewer, in the faculty's area of expertise; as an officer in a professional society; organizing and/or chairing conferences, symposia, seminars, etc.; teaching short courses, seminars, etc. that are not

regular academic courses; editing journals, books, special volumes of papers, etc.

14.4 Workload

14.4.1 The composition of professional duties and responsibilities of faculty will be determined by the faculty member and department chair, and approved by the dean/director after consultation with the department chair and faculty as provided in Section 14.4.5.

14.4.2 In the determination of a faculty's workload, consideration shall include those items listed in Section 14.3 and the following factors: instructional needs of the department; accountability measures set by the Legislature or accreditors; needs of departmental faculty; historical workloads; the missions and goals of academic units, including unit criteria developed for the evaluation of faculty; the level, duration, and mode of delivery of a workload activity; the requirements of externally funded contracts and grants; and whether an activity requires individual or group activity or extended time commitments.

14.4.3 Faculty shall be responsible for forty-five (45) workload units per academic year. A workload in excess of forty-five (45) workload units per academic year shall constitute an overload and must be agreed to by the faculty member and approved in advance by the dean/director and the Provost.

14.4.4 All librarians will enjoy full faculty status with all the rights, privileges and responsibilities. Professional librarians shall constitute a department for administrative purposes.

(a) Librarians shall be scheduled for forty (40) hours per week during their contract and librarians shall be expected, as are all faculty, to assume internal and campus committee and other campus assignments.

(b) A library faculty's work schedule shall be based on the library's needs as determined by the Dean of Library Services in consultation with the members of the library faculty.

From APPENDIX A – INSTRUCTIONAL WORKLOAD:

In determining the appropriate teaching load in an individual faculty member's overall workload, and in determining the appropriate balance of teaching responsibilities across faculty within a department, faculty members and department chairs shall use the following guidelines for comparing different teaching environments historically used at the University:

1.1.1 Lecture/demonstration/laboratory/activities classes: 1 class hour = 1 workload unit. It is assumed that each workload unit includes an additional 2 hours of preparation time.

1.1.2 Applied Music (individual lessons): 3 class hours = 2 workload units

1.1.3 Student-teaching/field-experience:

(a) Student teaching/field experience

(i) Part-time campus supervisor: 1 workload unit = 15 enrolled student credit hours

(ii) Field supervisor: 1 workload unit = 15 enrolled student credit hours

When non-supervising faculty members are responsible for placement, additional workload units may be negotiated with the chair and dean and will be dependent upon the expected amount of time on task.

(iii) Faculty student observation: 30 hours spent in observation = 1 workload unit.

(b) Cooperative education supervision: 1 workload unit = 30 enrolled student credit hours

1.1.4 Individual study supervision (e.g., courses titled thesis or equivalent and individual/independent study or equivalent):

(a) Undergraduate level: 12 student credit hours = 1 workload unit

(b) Undergraduate level field and laboratory research: 8 student credit hours = 1 workload unit

(c) 500 level: 6 student credit hours = 1 workload unit

(d) 600-700 level (thesis or equivalent committee chair): 3 student credit hours = 1 workload unit

(b) for evaluating teaching effectiveness of music faculty:

From the Music Department General Handbook:

(A copy of the entire department faculty handbook can be found at the end of this section of the MDP)

Candidates for reappointment must demonstrate a positive performance record in the area of teaching, appropriate to the instructional responsibilities as

identified on the workload and faculty activities forms (see Section IV.A). Any areas of weakness noted in previous formal evaluations should have been addressed. Information regarding evaluation guidelines and required documentation for Teaching can be found in Appendix A:

Evaluation policies and required documentation for Teaching

It is important to note that, while the elements of teaching evaluated for faculty members remain consistent at each level of review, the expectations for quality of performance progress as faculty move through the ranks, as noted in the previous section on general performance criteria. Thus, for example, the College requires "effective" teaching for the Associate Professor rank and "excellent" teaching for the Full Professor rank. Effective teaching means that all areas identified in prior levels of review as needing improvement have been substantively addressed, and the faculty candidate has a record of responsiveness to student learning needs both inside and beyond the classroom. Excellent teaching means that the faculty candidate has met all the criteria for "Effective Teaching" and in addition has demonstrated excellence through several sources of evidence, such as: teaching awards, published pedagogical scholarship, unsolicited student and peer testimonials, significant academic or career achievement by students, curriculum development, and/or similar evidence of commendable accomplishments in teaching.

I. Instructional areas in Music

Music has distinctive instructional areas, not all of which are identified in Article 13.3 of the CBA, and criteria of teaching effectiveness will differ somewhat according to the instructional area. These instructional areas include:

A. Traditional classroom instruction (lectures) in the various subcategories of the discipline, e.g., theory, history, analysis, conducting, music education, improvisation, styles and diction.

B. Instruction in various forms of applied music, including:

- Ensemble directing of large ensembles (Orchestra, Band, Choir)
- Ensemble directing of small ensembles (Jazz bands, Jazz choirs, Chamber orchestra, Men's/Women's choirs and choirs associated with specific instruments, e.g., trumpet, trombone, tuba, flute)
- Coaching small ensembles (chamber music, jazz combos)
- Opera production or Opera scenes
- Teaching applied music (private lessons) and tutorial composition lessons

- Teaching instrumental class methods courses and class instruction in piano and voice

II. Evaluation of teaching

A. Some aspects of teaching can be evaluated according to guidelines common to other academic disciplines, including:

1. Syllabi: syllabi should include:

1. Course content
2. Teaching methods
3. Student learning outcomes
4. Assessment measures and grading procedures
5. Schedule of topics and assignments
6. Student requirements and responsibilities

2. Curriculum: Evidence of course reviews and revision, if necessary

1. Substantive contributions to program review/development
2. Development of new courses to improve overall curriculum

3. Instruction: Use of varied instructional strategies to enhance student learning

1. Use of technology, where appropriate, to enhance teaching effectiveness
2. Evidence of upgrading of teaching to enhance student learning

4. Assessment: SEOI data for each class taught, including transcribed comments

1. SEOI information used to improve/enhance teaching
2. Written reports of class observations by colleagues
3. Peer review used to improve/enhance teaching
4. Evidence of student learning
5. Contributions to development/implementation of departmental assessment of entry standards and exit criteria

5. Student engagement/advising:

1. Availability/willingness to meet students enrolled in course-related advisement
2. Evidence of responsible general advising
3. Evidence of success in mentoring students

B. Discipline-specific evaluation

1. Since the success of the department is perceived most immediately and its reputation established most directly by the quality of the performances of its faculty, ensembles and students, additional factors of instructional evaluation that may be absent in other disciplines are critical in instructional areas of Music that involve applied music and performance. These factors include, as appropriate:

1. The general level of and improvement in the performance of students in the applied studio and/or ensemble
2. The quality of ensemble performances, frequency of invitations to perform or conduct at outside events
3. Teaching effectiveness in terms of (but not limited to) reputation as a teacher/performer within and outside the university
4. Success in recruiting and retaining students with high musical aptitude
5. Perceptions regarding the candidate's success in encouraging student progress toward degree and in creating a supportive environment for learning, advising and retention

III. Documentation

A. All Reappointment, Tenure, Promotion, Non-Tenure Track and Post-Tenure Review Professional Records must include documentation for teaching as follows:

1. SEOI summary pages and transcribed comments for every course taught.
 1. CWU Student Evaluation of Instruction (SEOI) forms shall be administered in all courses with five or more students, and the results, including summary sheets and transcribed comments for each course taught, submitted for evaluation in accordance with Article 20.4 of the CBA.
 2. SEOI forms for all levels and sections of applied music courses (one-on-one lessons), and composition courses which have fewer than five students will be administered in the final music major convocation (required for all students enrolled in an applied music course) each quarter. The results of these evaluations will be collated by Music Office staff and appear on the summary page for each applied instructor. The summary page, along with transcribed comments, will form the SEOI documentation for each applied instructor's studio.
2. Peer evaluation (by the Personnel Committee and [optional] individual faculty)
3. Administrative (chair) evaluation

4. Course syllabi for each course taught, including applied music and ensembles
5. A narrative statement:

Faculty should include a reflective statement for any level of performance review. The reflective statement should be a narrative discussion of goals, accomplishments and areas needing improvement in each of the three areas of evaluation: teaching, scholarship/creative activity and service. The discussion should be placed in the context of department and college standards for each area. The statement is designed to provide important context for one's work, and is not itself evaluated for quality.

6. Other supporting material, which may include other appropriate evidence of effective instruction, such as student achievement, evidence of research, workshops or other activities with the goal of improving teaching effectiveness. Evidence supplied by outside referees, such as faculty at other institutions or professional colleagues may also be included.

(c) Regarding faculty development:

As addresses in the CBA:

15.11 Faculty Development Funds. The University will make available \$700 per fiscal year in faculty development funds for each tenured and probationary faculty member. The amount shall be pro-rated for faculty working less than full-time. Faculty development funds may be used for work-related purchases and expenses, including travel. All expenditures must be in compliance with University policies. Unused funds will not be transferred or carried over into another fiscal year.

From the CAH Handbook: <http://www.cwu.edu/arts/faculty-staff-resources> under "Handbook):

Faculty Development

Supporting faculty development is a paramount priority of the College of Arts and Humanities. The funding and activities described below are designed to support individual faculty members, and to help create a community of scholars and artists.

Below is a list of existing faculty development opportunities sponsored and funded by CAH. It is in the strategic plan of the College to expand upon these by enlarging, when possible, the fiscal support for them, as well as to create new development initiatives as funding allows.

7.1 CAH Travel Funds

A. Travel Fund for Full-time Faculty

Purpose: To support professional travel by CAH faculty, for scholarly and creative development.

Travel to: Professional meetings, trips to archives or collections, performance or exhibition travel, or other travel intended to enhance one's scholarly or creative endeavors. Priority will be given to faculty who are presenting peer-reviewed scholarship or creative work; those who are attending a national or international event; those who are commentating; and tenure track faculty. It is not possible to receive funding for more than one trip per year.

Allowance: In state: \$350; Idaho , Oregon , and B. C.: \$450; Outside these areas: \$600; International: \$900.

Application deadline: First Monday in November and February, annually.

Travel Dates : Funds for travel from July 1 through June 30, of the current fiscal year. Travel scheduled for dates after June 30 will be eligible for subsidy from the next year's fund.

Retroactive requests: Retroactive requests may be submitted if the trip was taken during the current fiscal year (since July 1 of the year), and if money was paid out of pocket that has not been reimbursed by another source. Attach appropriate receipts and documentation.

Eligibility : All full-time faculty in the College of Arts and Humanities are eligible to apply. Funding is on a competitive basis. If applications exceed available moneys, priority will be given, as noted above, to proposals designed to enhance scholarship and creative activity, and to those who are presenting, exhibiting, or performing.

Other funding : CAH Travel funds may be used to supplement funding from other sources, such as the faculty development funds specified in the CBA, the Office of Graduate Studies and Research, departmental travel moneys, etc. Total subsidy may not exceed the cost of the travel.

(d) regarding and number of technical and support staff

Music department staff:

Marcie Brown, program assistant (.75 FTE)

Star Heger, fiscal specialist (.625 FTE)

Allen Larsen, hall manager, audio technician, web manager (1 FTE)

Harry Whitaker, piano technician (.75 FTE)
Tinja Wyman, office supervisor (1 FTE)

Four of our staff members are members of the union as well as civil service employees. The following is a link to civil service policy and also union guidelines for staff members. Found under “Employee Codes/WACS/Rules”:
<http://www.cwu.edu/hr/>

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

Please separate and indicate full-time and part-time faculty.

Curriculum vitae for each full-time and part-time member of the music faculty may be included in the institution’s Management Documents Portfolio for ease of compiling the above information, but a full curriculum vita for each faculty member is not necessary for the final submittal of the Self-Study.

Full Time Faculty:

Blaisdell, Gayla; 2008; Assistant Professor; Tenure Track; B.M Music Education, Choral Emphasis, Eastman School of Music; B.M. Voice, Eastman School of Music; M.M., Voice Performance, New England Conservatory; Graduate Diploma, Opera, New England Conservatory; Ph. D., Vocal Performance, New York University School of Education; <http://www.cwu.edu/music/dr-gayla-blaisdell>

Brooks, Joseph; 1994; Professor; Tenured; Diploma, Navy School of Music; B.Mus.,Woodwind Performance, Walla Walla College; M.M., Woodwind Performance, University of Oregon; <http://www.cwu.edu/music/joseph-brooks>.

Bruya, Chris; 2002; Professor; Tenured; B.A. Ed., Music Ed., (Jazz) Central Washington University; M.M., Composition, Central Washington University; <http://www.cwu.edu/music/chris-bruya>.

Caoile, Nikolas; 2006; Associate Professor; Tenured; B.M., Music Composition, Willamette University; M.M., Orchestral Conducting, University

[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)

[Sec. IV - MDP](#)

[II](#)

[Sec. IV - MDP](#)

[III](#)

of Washington; D.M.A. Instrumental Conducting, University of Michigan, School of Music; <http://www.cwu.edu/music/nikolas-caoile-conductor>.

Neil Flory; 2012; Lecturer; Non-Tenure Track; B.M.E. specializing in K-5 general music), University of Central Florida; M.M. in Composition, University of Florida; D.M.A., Music Composition, University of Texas at Austin; <http://www.cwu.edu/music/neil-flory>.

Goodenberger, Mark; 2002; Associate Professor; Tenured; B.M. Education, Lewis and Clark College; M.M. Performance (Percussion), University of Michigan; <http://www.cwu.edu/music/mark-goodenberger>.

Gookin, Larry; 1981; Professor; Tenured; B.M. Music Education/Trombone, University of Montana; M.M. Music Education, University of Oregon; <http://www.cwu.edu/music/bands-larry-gookin-director-bands>.

Harbaugh, John; 2002; Associate Professor; Tenured; B.A., University of Northern Iowa; M.M.E., North Texas State University (trumpet); <http://www.cwu.edu/music/john-harbaugh>.

Contact
Information

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Lane, Mark; 2006; Associate Professor; Tenured; B.A. Ed., Music Education, Eastern Washington University; M.M., University of Oregon; <http://www.cwu.edu/music/bands-mark-lane-assistant-director-bands>. High School Director of Bands 1981-2006, Elgin School District Director of Instrumental Music and High School Choir 1979-1981.

Lipori, Daniel; 2003; Associate Professor; Tenured; B.M. Bassoon Performance, Florida State University; M.M. Bassoon Performance and Musicology, Certificate in Early Music History and Performance, Florida State University; D.M.A., Bassoon Performance and Musicology, University of Arizona; <http://www.cwu.edu/music/dr-dan-lipori>.

Michel, John; 1990; Professor; Tenured; B.M. in Cello Performance, University of Michigan; M.M., Cello Performance, New England Conservatory of Music; <http://www.cwu.edu/music/john-michel>.

Neurohr, John; 2010; Assistant Professor; Tenure Track; B.M. Education., West Virginia University; M.M., Trombone Performance, San Francisco Conservatory of Music; D.M.A., Trombone Performance and Pedagogy, University of Colorado-Boulder; <http://www.cwu.edu/music/dr-john-neurohr>.

Ott, Hal; 1994; Professor; Tenured; B.M.E., Bradley University; M.M. Flute Performance, University of Illinois; D.M., Flute Performance with minor areas in Music History and Music Theory, Florida State University; <http://www.cwu.edu/music/dr-hal-ott>.

Pickett, John; 1987; Professor; Tenured; B.M. in Piano, The Juilliard School; M.M. in Piano, The Juilliard School; D.M., Piano Performance with minors in music history and arts administration, Indiana University;
<http://www.cwu.edu/music/dr-john-pickett>.

Rehkopf Michel, Carrie; 1990; Professor; Tenured; B.M., University of Michigan; M.M., Music Performance, Violin, University of Michigan;
<http://www.cwu.edu/music/carrie-rehkopf>.

Shiver, Todd; 2010; Professor; Tenured; B.M. Applied Trumpet, Auburn University; M. Ed. Music Education, Auburn University; M.Ed., Educational Leadership; Georgia College & State University; D.M.A, Music Education, minor in trumpet performance, University of Georgia;
<http://www.cwu.edu/music/dr-todd-shiver>. Instrumental music teacher in Georgia public schools 1985-87 and 1988-1990.

Singh, Vijay; 1999; Professor; Tenured; B.M.Ed., Clarinet Performance, Willamette University; M.S.T., Music Education/Choral Conducting, minor in voice performance, Portland State University;
<http://www.cwu.edu/music/vijay-singh>.

Smith, Bret; 2005; Associate Professor; Tenured; B.A., B.M. (Systematic Musicology) University of Washington; Teacher Certification K-12 instrumental, vocal and general music, Central Washington University; M.M., Music Education, University of Michigan; Ph.D., Music Education, Cognate, Educational Psychology, Musicology, University of Michigan;
<http://www.cwu.edu/music/dr-bret-p-smith>; Instrumental Music Teacher, Yakima Public Schools, 1991-1995.

Snedeker, Jeffrey; 1991; Professor; Tenured; B.A. Music Performance and Mathematics, Heidelberg College; M.M. Performance, University of Michigan; M.A. Music History, Ohio State University; D.M.A., Horn Performance, and Historical Musicology, University of Wisconsin-Madison;
<http://www.cwu.edu/music/dr-jeff-snedeker>.

Weidenaar, Gary; 2006; Associate Professor; Tenured; B.M., Voice Performance and Music Education, Western Michigan University; M.M. Voice Performance, Michigan State University; D.M.A., Choral Conducting, University of Kansas; <http://www.cwu.edu/music/gary-weidenaar>.

Part-Time Faculty

Betts, Tim; 2005; Senior Lecturer (annual contract); Non-Tenure Track; B.A. Philosophy, University of Minnesota; M.M., Viola Performance, Ithaca College; <http://www.cwu.edu/music/tim-betts>.

Blaisdell, Torrance; 2011; Lecturer; Non-Tenure Track; B.A. (Government), Dartmouth College, M.M., Vocal Performance and Opera, New England Conservatory of Music; <http://www.cwu.edu/music/tor-blaisdell>.

Boldt-Neurohr, Kirsten; 2011; Lecturer; Non-Tenure Track; B.M. Education and Performance, Ithaca College, M.M. Bassoon Performance, San Francisco Conservatory of Music, D.M.A., Bassoon Performance and Pedagogy; <http://www.cwu.edu/music/kirsten-boldt-neurohr>.

Dillenbeck, Denise; 2012; Lecturer (annual contract); Non-Tenure Track; B.M., Violin Performance, New England Conservatory; M.M., Violin Performance and University of Minnesota; <http://www.cwu.edu/music/denise-dillenbeck>.

Durkee, James; 1993; Lecturer; Non-Tenure Track; B.M., Classical Guitar Performance, Central Washington University; <http://www.cwu.edu/music/james-durkee>.

Hages, Brent; 2007; Lecturer; Non-Tenure Track; B.M., Oboe Performance, Oberlin College Conservatory of Music; <http://www.cwu.edu/music/brent-hages>.

Hamar, Jon; 2002; Lecturer; Non-Tenure Track; M.M., Jazz Studies and Contemporary Media, Eastman School of Music, <http://www.cwu.edu/music/jon-hamar>.

Harbaugh, Teresa; 2013; Lecturer; Non-Tenure Track; B.M. Piano Performance and teaching certification K-12 in vocal music, University of Northern Iowa; M.M. Education, University of Idaho; <http://www.cwu.edu/music/teresa-harbaugh>.

Nesselroad, Sidney; 1978; Senior Lecturer; Non-Tenure Track; B.M., Theory & Composition and Performance, West Virginia University; M.M. Vocal Performance, University of Illinois; D.M.A., Vocal Performance and Literature, University of Illinois; <http://www.cwu.edu/music/sid-nesselroad>.

Nikolaev, Alexey; 2010; Lecturer, Non-Tenure Track; B.A., Saxophone and Music Arranging, Gnesin's Music Academy of Russia; <http://www.cwu.edu/music/alexey-nikolaev>.

Peacock, Curtis; 2005; Senior Lecturer; Non-Tenure Track; B.M., Tuba Performance, Arizona State University; M.M.A, Tuba Performance, Arizona State University; D.M.A., Tuba Performance, University of Washington; <http://www.cwu.edu/music/curtis-peacock>.

Peterson, Scott; 2012; Lecturer, Non-Tenure Track; B.A, Music Education, Midland University; M.A., Choral Conducting, Central Washington University; D.M.A., Choral Conducting, University of Washington: <http://www.cwu.edu/music/scott-peterson>.

Pickett, Barbara; 1987; Senior Lecturer; Non-Tenure Track; B.A, B.M. , Piano Performance, University of Washington; M.M., Piano Performance, minor in Music History, Indiana University; <http://www.cwu.edu/music/barbara-pickett>.

Roditeleva-Wibe, Maria; 2001; Senior Lecturer (annual contract); Non-Tenure Track; M.A. Musicology, The State Institute of Arts Conservatory; Ph.D., Study of Music, Russian Institute of Arts History; <http://www.cwu.edu/music/maria-roditeleva-wibe>.

Rothenberg, Florie; 2008; Lecturer; Non-Tenure Track; B.M. Clarinet Performance, University of the Pacific; M.M. Clarinet Performance, minor in Woodwinds, University of Michigan, D.M.A., Clarinet Performance, minor in Orchestral Conducting, University of Arizona; <http://www.cwu.edu/music/florie-rothenberg>.

Schiel, Melissa; 2011; Lecturer; Non-Tenure Track; B.M., Vocal Performance, McGill University; M.M., Vocal Performance, University of Toronto; D.M.A., Vocal Performance, University of Maryland; <http://www.cwu.edu/music/melissa-schiel>.

Schneider, Leslie; 2011; Lecturer; Non-Tenure Track; B.A., Music Education, Central Washington University; M.A., Music Education, Central Washington University; <http://www.cwu.edu/music/leslie-schneider>; K-5 Elementary Music, 1993-2010, Ellensburg School District

Spencer, Mia; 1996; Senior Lecturer (annual contract); Non-Tenure Track; B.M., Piano Performance, University of Puget Sound; M.M., Vocal Performance, Central Washington University; <http://www.cwu.edu/music/mia-spencer>.

Wallen, Norm; 2010; Lecturer; Non-Tenure Track; B.A. in Music Education and Music, Central Washington University; M.A., Music Theory and Composition, Central Washington University; <http://www.cwu.edu/music/norm-wallen>.

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

Tenured/ Probationary Faculty	INSTRUCTION						Total Instruction
	Fall		Winter		Spring		
	Instruction (courses)	Workload Units	Instruction (courses)	Workload Units	Instruction (courses)	Workload Units	
Gayla Blaisdell	385/573- Survey of Opera	3	241 - Diction for Singers 2	2	262-562- Opera Production	2	
	164-564B Applied Voice	10	164-564B Applied Voice	10	164-564B Applied Voice	9	
		13		12		11	36
Joe Brooks	164-464D Applied Sax/Clarinet	9	164-464D Applied Sax/Clarinet	9	164-464D Applied Sax/Clarinet	9	
	Studio	1	Studio	1	Studio	1	
	253D Single Reed Mthds	2	253D Single Reed Mthds	2	253D Single Reed Mthds	2	
		12		12		12	36
Chris Bruya	232-532 Jazz Band	3	232-532 Jazz Band	3	232-532 Jazz Band	3	
	218/418 Jazz Combo	2	218/418 Jazz Combo	2	218/418 Jazz Combo	2	
	353 Jazz Improv I	2	354 Jazz Improv II	2	355 Jazz Improv III	2	
	255 Keyboard Harm/Improv	2			255 Keyboard Harm/Improv	2	
	Jazz Dir	1	Jazz Dir	1	Jazz Dir	1	
	Asso. Chair	6	Asso. Chair	6	Asso. Chair	6	
		16		14		16	46
Nikolas Caoile	215-515 Chamber Orchestra	3	215-515 Chamber Orchestra	3	215-515 Chamber Orchestra	3	
	277-577 Orchestra	5	277-577 Orchestra	5	277-577 Orchestra	5	
	341 Conducting I	3	342 Conducting II	3	Opera	1	
	541 Adv. Conducting	2					
	Orch Dir		Orch Dir	1	Orch Dir		
		13		12		9	34
Mark Goodenberger	229-529 Percussion Ens.	4	229 Percussion Ens.	4	229 Percussion Ens.	4	
	164-564G	8	164-564G	8	164-564G	5	

	Applied Perc.		Applied Perc.		Applied Perc.		
					425G Perc. Pedagogy	3	
		12		12		12	36
Larry Gookin	287-587 March Band	5	266-566 Wind Ensemble	5			
	Adv. Conducting	1	541 Adv. Conducting	1			
	342Adv. Conducting II	3	342 Conducting II	3			
	288-588 Symphonic Band	2	288-588 Symphonic Band	2			
	Band Dir	1	Band Dir	1			
		12		12		0	24
John Harbaugh	164-664E Applied Trumpet	9	164-664E Applied Trumpet	9	164-664E Applied Trumpet	9	
	232-532 Jazz Band	2	232-532 Jazz Band	2	232-532 Jazz Band	2	
	217-517E Trumpet Ens	1	217-517E Trumpet Ens	1	217-517E Trumpet Ens	1	
		12		12		12	36
Mark Lane	287-587 March Band	4	287-587 March Band	4	287-587 March Band	4	
	288-588 Symph Band	2.5	288-588 Symph Band	2.5	288-588 Symph Band	2	
	341 Conducting I	3	341 Conducting I	3	341 Conducting I	3	
				325 Inst. Mus. Ed.	3	x66 Wind Ensemble	5
		9.5		12.5		14	36
Daniel Lipori	164-264D Applied Bassoon	3	164-264D Applied Bassoon	3	164-264D Applied Bassoon	3	
	252D Dbl Reed Mthds	2			252D Dbl Reed Mthds	2	
	372 History I	3	373 History 2	3	374 History 3	3	
	521 Mthd Mus Research	3	344 Theory Rev	3	MUS 340 Form & Analysis	3	
	Advisor	1	Advisor	3	Advisor	1	
		12		12		12	36
Carrie Michel	217C-517C Chm. String Ens	1	217C-517C Chm. String Ens	1	217C-517C Chm. String Ens	1	
	164-564C Applied Violin	9	164-564C Applied Violin	9	164-564C Applied Violin	9	

	Kairos	2	Kairos	2	Kairos	2	
		12		12		12	36
John Michel	164-564C Applied Cello	7	164-564C Applied Cello	7	164-564C Applied Cello	7	
			425C String Pedagogy	3	383 Surv Symph Mus	3	
	217C-517C Chm. String Ens	1	217C-517C Chm. String Ens	1	217C-517C Chm. String Ens	1	
	Kairos	2	Kairos	2	Kairos	2	
		10		13		13	36
John Neurohr	164-664 E Applied Trombone	9	164-664E Applied Trombone	9	164-664E Applied Trombone	9	
	217/417/517E Trombone Ensemble	2	217/417/517E Trombone Ensemble	2	217/417/517E Trombone Ensemble	2	
					426 E Brass Lit	3	
		11		11		14	36
Hal Ott	164-564D Applied Flute	8	164-564D Applied Flute	8	164-564D Applied Flute	8	
	213/413/513 Flute Choir	2	213/413/513 Flute Choir	2	213/413/513 Flute Choir	2	
	254D Flute Mthds	2	254D Flute Mthds	2	254D Flute Mthds	2	
		12		12		12	36
John Pickett	164-664A Applied Piano	8	164-664A Applied Piano	8	164-664A Applied Piano	7	
	217-517A Chm. Piano Ens	1	217-517A Chm. Piano Ens	1	217-517A Chm. Piano Ens	1	
	700 Thesis	2	700 Thesis	2	425A Piano Pedagogy	3	
	292-592 Accompanying Practicum	1	292-592 Accompanying Practicum	1	292-592 Accompanying Practicum	1	
		12		12		12	36
Neil Flory	244 soph. Theory 4	4	245 Theory 5	4	246 Theory 6	4	
	220-520 Comp	3	220-520 Comp	3	220-520 Comp	3	
	422 Orchestration	3	423/522 Adv Orchestration	3	120 Comp	3	
	144 Fresh Theory 1	5	145 Theory 2	5	146 Theory 3	5	
		15		15		15	45
Todd Shiver	254E High Brass Mthds	2	254E High Brass Mthds	2	254E High Brass Mthds	2	
	UNIV 101	1			Band	2	
	Chair	12	Chair	12	Chair	12	

		15		14		16	9
Vijay Singh	267-567 Choir	4	267-567 Choir	4	267-567 Choir	4	
	210-510 Vocal Jazz	4	210-510 Vocal Jazz	4	210-510 Vocal Jazz	4	
	485 Choral Arranging	3	424 Jazz Mus Ed	3			
	218 Jazz Combo	1			218 Jazz Combo	1	
	164-564B Applied Voice	0.33	164-564B Applied Voice	0.33	164-564B Applied Voice	0.33	
	210-510 Vocal Jazz	1	210-510 Vocal Jazz	1	210-510 Vocal Jazz	1	
		13.33		12.33		10.33	35.99
Bret Smith	171 Secondary Lessons	1	171 Secondary Lessons	1	171 Secondary Lessons	1	
	102 Intro to Mus	5	102 Intro to Mus	5	611?? Grad Seminar	3	
	253C Low String Mthds	2	253C Low String Mthds	2	253C Low String Mthds	2	
					425DE Brass/WW Pedagogy	3	
	MuEd Dir	2	MuEd Dir	2	MuEd Dir	2	
	Assesmt	0.67	Assesmt	0.67	Assesmt	0.67	
	Str Prp Dir	0.33	Str Prp Dir	0.33	Str Prp Dir	0.33	
	St Tch Obs	1	MUS 340 Form & Analysis	3	St Tch Obs	1	
		12		14		13	39
Jeffrey Snedeker	164-664E Applied Horn	6	164-664E Applied Horn	6	164-664E Applied Horn	6	
	214-514 Brass Choir	2	214-514 Brass Choir	2	214-514 Brass Choir	2	
	372 History 1	3	373 History 2	3	374 History 3	3	
	217-517E Horn Ensemble	1	217-517E Horn Ensemble	1	217-517E Horn Ensemble	1	
		12		12		12	36
Gary Weidenaar	268-568 Chamber Choir	5	268-568 Chamber Choir	5	268-568 Chamber Choir	5	
	323 Choral Mus Ed	3	341 Conducting I	0	342 Conducting II	3	
	228-428 Mens Choir	1	228-428 Mens Choir	1	228-428 Mens Choir	1	
	211-511 Womens Choir	2	211-511 Womens Choir	2	211-511 Womens Choir	2	
		541		541		541	1

	Adv Conducting		Adv Conducting		Adv Conducting		
				0		0	
	Chrl Dirtr		Chrl Dirtr	0	Chrl Dirtr	0	
		12		9		12	33

PT NonTenure- Track Faculty	INSTRUCTION						
	Fall		Winter		Spring		Total Instruction
	Instruction (courses)	Workload Units	Instruction (courses)	Workload Units	Instruction (courses)	Workload Units	
Betts, Tim	x64C Applied Viola	4.35	x64C Applied Viola	4.35	x64C Applied Viola	4.35	13.05
	217-417C Chm. String Ens	1	217-417C Chm. String Ens	1	217-417C Chm. String Ens	1	3
	Studio	1	MUS 102 Intro to Mus Studio	5 1	Studio	1	3
	Kairos/ Residency	0.9943952	Kairos/ Residency	0.99439523	Kairos/ Residency	0.994395 2	
	Kairos / CAH	5.7948347	Kairos / CAH	5.79483471	Kairos / CAH	5.794834 7	19.05
Blaisdell, Tor	x64B Applied Voice	5.36	x64B Applied Voice	5.36	x64B Applied Voice	5.36	16.08
	MUS 254B Voice Mthds	2	MUS 254B Voice Mthds	2	MUS 254B Voice Mthds	2	6
			262-562 (opera)	2			2
Dillenbeck, Denise	x64C Applied Violin		x64C Applied Violin		x64C Applied Violin		0
	217-417C Chm. String Ens	1	217-417C Chm. String Ens	1	217-417C Chm. String Ens	1	3
	MUS 102 Intro to Mus	5	MUS 102 Intro to Mus	5	MUS 102 Intro to Mus	5	10
	Kairos/ Residency	1.0938241	Kairos/ Residency	1.0938241	Kairos/ Residency	1.093824 1	
	Kairos / CAH	6.3742561	Kairos / CAH	6.37425612	Kairos / CAH	6.374256 1	
					426C? String Lit	3	3
Durkee, James	x64H	2.68	x64H	2.68	x64H	2.68	8.04

	Applied Guitar		Applied Guitar		Applied Guitar		
	217-417H Guitar Ens	1	217-417H Guitar Ens	1	217-417H Guitar Ens	1	3
Hages, Brent	x64D Applied Oboe	2	x64D Applied Oboe	2	x64D Applied Oboe	2	6
	Fac Qntet	1	Fac Qntet	1	Fac Qntet	1	3
	Reed Mak	1	Reed Mak	1	Reed Mak	1	3
Hamar, Jon	x64C Applied String Bass	4.35	x64C Applied String Bass	4.35	x64C Applied String Bass	4.35	13.05
Neurohr, Kirsten	144 Theory 1	5	145 Theory 2	0	146 Theory 3	5	10
	MUS 102 Intro to Mus	5	145 Theory 2	0	146 Theory 3	0	5
	343 Counterpoint I	0	Out Winter Quarter		340 Form & Analysis	0	0
	244 Theory 4	0	245 Theory 5	0	246 Theory 6	0	0
Nesselroad, Sid	x64B Applied Voice	5	x64B Applied Voice	5	x64B Applied Voice	5	15
Peterson, Scott	228/428/528	3	228/428/528 Mens Choir	3	228/428/528 Mens Choir	3	9
	Mens Choir						
Nikolaev, Alexey	366D Applied Jazz Lessons	1	366D Applied Jazz Lessons	2	366D Applied Jazz Lessons	2	5
Peacock, Curt	x64E/x71E Applied Tuba/Euph	8	x64E/x71E Applied Tuba/Euph	8	x64E/x71E Applied Tuba/Euph	8	24
	101 History of Jazz	5	101 History of Jazz	5	101 History of Jazz	5	15
	253E Low Brass Mthds	0	253E Low Brass Mthds	0	253E Low Brass Mthds	0	0
	Studio	0.335	Studio	0.335	studio	0.335	1.005
	Fac Qntet	1	Fac Qntet	1	Fac Qntet	1	3
Pickett Barbara	171-164A Applied Piano	2.68	171-164A Applied Piano	2.68	171-164A Applied Piano	2.68	8.04
	152A Class Piano I	2	153A Class Piano 2	2	154A Class Piano 3	2	6
	152A Class Piano I	2	153A Class Piano 2	2	154A Class Piano 3	2	6
	152A Class Piano I	2	153A Class Piano 2	2	154A Class Piano 3	2	6
Rothenberg, Florie	164-464D Applied Clarinet/Sax	7.33	164-464D Applied Clarinet/Sax	7.33	164-464D Applied Clarinet/Sax	7.33	21.99
	Studio/ Chamber	1	Studio/Cham ber	1	Studio/ Chamber	1	3

	Indep.Study (6 credits)	0.5					0.5
Schiel, Melissa	164 - 464A Applied Voice	7.335	164 - 464A Applied Voice	7.335	164 - 464A	7.335	22.005
	240 Diction I	2	425B Voice Pedagogy	3	242 Diction III	2	7
Schneider, Leslie			329 Gen Mus Mthds	0	329 Gen Mus Mthds	3	3
Spencer, Mia	164-464B Applied Voice	7	164-464B Applied Voice	7	164-464B Applied Voice	7	21
	144 plus lab Theory 1	5	145 plus lab Theory 2	5	146 plus lab Theory 3	5	15
	144 no lab Theory 1	3	145 no lab Theory 2	3	146 no lab Theory 3	3	9
Wallen, Norm			356 Jazz Styles	3	357 or 486 Jazz Comp	3	6
			MUS 145 Theory 2	3	422 Orchestrati on	3	6
Wibe, Maria	244 Theory 4	4	245 Theory 5	4	246 Theory 6	4	12
	244 Theory 4	4	245 Theory 5	4	246 Theory 6	4	12
	372 History 1	3	373 History 2	3	374 History 3	3	9
	359 Mus Cross Cult Pers	2	359 Mus Cross Cult Pers	2	359 Mus Cross Cult Pers	2	6
	Theory coord	1	Theory coord	1	Theory Coord	1	3
	152A Class Piano I	2	152A Class Piano I	2	152A Class Piano I	2	6
Williams, Garey	366G Applied Jazz Perc	1	366G Applied Jazz Perc	1	366G Applied Jazz Perc	1	3

Lecturers	FALL	WINTER	SPRING
Wibe M	244.002 2ndYr Thry	4	244.001 2nd YrThry
	244.003 2ndYr Thry	4	245.002 2nd YrThry
	372.002 MusHistory	2	373.002 MusHistory
	104.003 Intr- MusSt	3	359.01 SrXcultPer s
	Totals	13	14
Betts T	X64/71 app Viola	6	X64/71 app Viola
	217/417 Chm Mus	1	2/4/517C01 Ch Mus
	Kairos Qrtet (Service)	1	Kairos Qrtet (Service)
	MUS 104.003	3	

	Int/Mus Stud					
		11		8		8
Durkee, Jim	2/417H01 Chm Mus	1	2.4/17H Chm Mus	1	2.4/17H Chm Mus	1
	X64/71 App Guitar	2.67	X64/71 App Guitar	2.33	X64/71 App Guitar	2.33
		3.67		3.33		3.33
Hages, B	X64.71 App Oboe	4.33	X64.71 App Oboe	4	X64.71 App Oboe	4
	WW Quintet (Service)	1	WW Quintet (Service)	1	WW Quintet (Service)	1
		5.33		5		5
Hamar, J	X64/71 Str Bass	6	X64/71 Str Bass	6	X64/71 Str Bass	6
Netz, H	X64/71 app Violin	2	X64/71 app Violin	2	X64/71 app Violin	2
	104 Intro to – Mus St	3	MUS 102 Intro to Music	5	MUS 102 Intro to Music	5
	Kairos Qrtet (Service)	1	Kairos Qrtet (Service)	1	Kairos Qrtet (Service)	1
		6		8		8
Nesselroad, S	X64/71 Voice	3		3		3
Peacock, C	X64/71 AppliedTuba	5.67	X64/71 AppliedTu ba	5	X64/71 AppliedTu ba	5
	101 Hist Jazz	5	101 Hist Jazz	5	101 Hist Jazz	5
	2/417.04 Tuba Choir	1	2/417.04Tu ba Choir	1	253E CIMeth LowBrass	2
	253E CI Meth Low Brass	2			2/417.04 Tuba Choir	1
	Totals	13.67		11		13
Pickett B	X64/71 Applied Piano	4.67	X64/71 Piano	3	X64/71 Piano	3
	154A05 CLPiano	2	154A05 CLPiano	2	154A05 CLPiano	2
	154A06 CLPiano	2	154A06 CLPiano	2	154A06 CLPiano	2
		8.67		7		7
Rothenberg, F	X64/71 Clarinet	3.67	X64/71 Clarinet	3.67	X64/71 Clarinet	3.67
Spencer M	X64/71 AppVoice	4.33	X64/71 AppVoice	3	X64/71 AppVoice	3
	144.004 1st Yr. Thry	4	145.004 1st Yr Thry	4	146.004 1st Yr Thry	4
	146.001 1st Yr Thry	4	154A001 CI Voice 1	2	154A001 CI Voice 2	2
	154A001 CI Voice 1	2				
		14.33		9		9
Wallen N	MUS 104 Intro to Music Studies	5				
	Jazz Combo	2	Jazz Combo	2	Jazz combo	2

4. Duties performed by graduate assistants (20 hours each)

Name	Assistant	Teach
	Theory (12)	Theory Lab (8)
	Band (10)	Jazz Band (6) Brass Methods (4)
	Accompany Voice (10) Accompany Choir (6)	Class Piano (4)
	Theory (6) Orchestra (8) Prep. Strings (6)	
	Theory (4) Prep. Strings (10)	String Methods (4) Applied Strings (2)
	Choir/Choral Ed (9)	Vocal Jazz (8) Central Singers (3)
	Band (4) Percussion (4) History (5) Orchestra (3)	Percussion Methods (4)
	Theory (6) Voice (8)	Voice Class (6)
	Jazz Combos (8) Band (6)	Jazz Band (6)