Marshall University
Department of Music

PROGRAM REVIEW

Master of Arts Degree

1998-2003

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Program Review
Marshall University
March 2002

Date: February 7, 2004

Program: MA Music

Date of Last Review: 1998-1999

Recommendation

Marshall University is obligated to recommend continuance or discontinuance of a program and to provide a brief rationale for the recommendation.

1. Continuation of the program at the current level of activity;

2. Continuation of the program with corrective action (for example, reducing the range of optional tracks or merging programs);

3. Identification of the program for further development (for example, providing additional college/institutional commitment);

4. Continuation of the program at the current level of activity, with the designation as a program of excellence (See section E); or

5. Discontinuation of the program (Procedures outlined in HEPC Administrative Bulletin 23).

Rationale for Recommendation: (Deans, please submit the rationale as a separate document. Beyond the College level, any office that disagrees with the previous recommendation must submit a separate rationale and append it to this document with appropriate signature.)

Dr. Paul Balshaw  
February 7, 2004

Dr. Marshall Onofrio  
February 7, 2004

Mr. Donald Van Horn  
February 7, 2004
November 18, 2003

Dr. Sarah Denman  
Marshall University

Dear Dr. Denman:

I am writing in support of the Program Review for the Master of Arts in Music at Marshall University. The report documents a strong and productive program but also a program that needs further development.

The MA in Music is a vital program that is accredited by the National Association of Schools of Music, the national accrediting body for music programs. The rock solid foundation of the program is its faculty, a diverse, experienced, and committed group of music educators who provide the highest quality educational experiences possible to those students seeking this degree. The faculty not only give of their time willingly as instructors, but also as researcher and performers, as members of graduate committees and as mentors to the students.

This masters program is structured in such a way that the students and faculty can work together to tailor programs of study to individual needs. Working within four defined areas of emphasis, curricula are available that allow the interested student the opportunity, through depth and breadth of offerings, to attain advanced knowledge and skills in music. Our students are moving into public school and college teaching positions and others are pursuing additional graduate study at prestigious music schools like Yale, Ohio University and the University of Arizona.

As strong as this program is, the faculty acknowledge that curriculum updates are necessary to maintain relevance for students. Attention will have to be given to entry level examinations to make certain students are placed properly, and standardization of the rotation of course offerings will be essential as more students enter the program. A graduate only section of music research is important if the department is to maintain the rigor expected for music graduate students. Related to that, additional funding for music library acquisitions is critical to the continued growth of the program.

Through the dedication of the faculty and its insistence on maintaining high standards, the Master of Arts in Music is producing quality graduates. However, with the department losing two full-time tenure track positions to the 2003-04 budget cuts, the strain on the program’s greatest attribute, its human resources, is considerable. Two new positions must come to this program at the earliest opportunity. As is the case with all existing faculty positions in music, new positions will not be dedicated solely to the graduate program but rather, workload assignments for new faculty would by necessity blend undergraduate and graduate responsibilities. New faculty positions would be tailored to meet the changing curricular needs of both programs.

Despite the challenges, the faculty’s dedication remains strong and the program will continue to excel in preparing students as professional musicians and educators.

Sincerely,

Donald Van Horn  
Dean
February 5, 2004

MEMO TO: Program Review Committee
FROM: Dr. Marshall Onofrio, Chair — Department of Music
RE: Program Review of M.A. – Music
CC: Don Van Horn, Dean - College of Fine Arts

The guidelines for program review indicate that several sections need not be addressed in the program review document if the unit is accredited. We are accredited by the National Association of Schools of Music (NASM), and have provided the Office of Academic Affairs with one copy of the Self-Study document submitted to NASM in support of our successful request for renewal of our accreditation.

Thank you.
I. Program Description for: Master of Arts in Music  
Date of last review: 1998-1999; Notification of outcome June 7, 1999

The Marshall University Department of Music offers the Master of Arts degree in Music as an intensive post-baccalaureate, initial graduate educational program for the development of advanced skills leading to excellence as professional musicians and educators. Graduates of this program are well prepared to pursue study toward the doctorate, or to seek and obtain positions of advanced musical scope and responsibility as performing artists, scholars and/or educators.

The program allows a student to select one of four possible areas of emphasis: history/literature, performance, theory/composition, and music. The last area is intended for teaching professionals who already hold certification. Each of these areas present curricula designed to add depth and breadth to previous work completed at the Baccalaureate level. Each track combines awareness of the individual student needs and national standards and expectations for professional graduate music programs at the Master’s level. These areas of emphasis are linked by the overarching goal that all graduates from the program will demonstrate:

1. Advanced knowledge of theoretical, historical and research techniques.  
2. Enhancement, increase and renewal of applied music skills.  
3. Ability to effectively express musical ideas in writing and oral communication.  
4. Ability to identify and successfully complete an independent research, creative, or performance project of depth, reflecting national standards associated with master’s level study in music.

II. ACCREDITATION INFORMATION

A. Name and Description of the accreditation organization  
National Association of Schools of Music (NASM). This is the only recognized and approved national accrediting body for music departments, Schools and/or Colleges.

B. Most recent year program accredited:  
2001. Letter dated December 20, 2001 is attached as Exhibit II B

C. Accreditation status: Regular 10 year accreditation

D. Attach copy of accreditation report to the University. Exhibit II D

E. Please attach report to the accrediting agency: Exhibit II E  
The Visitor’s Report was not broken down into strength and weakness areas. Questions or areas of concern affecting the Graduate Program are summarized immediately below. These concerns have been addressed as outlined in Marshall University’s response and in a letter from Chairman Marshall Onofrio. Both of these documents are found in exhibit II E.
Lack of Mission Statement for the Department. It was pointed out that at Marshall, the individual colleges form their mission statement which is printed in the Catalog and other appropriate documents. Departments conform to their collegiate mission statement. Additionally, the Department of Music Faculty developed and unanimously approved a supplementary Mission Statement in September 2001. That is attached to Dr. Onofrio’s letter.

Lack of compliance with the standard on dual listed courses. The Visitor’s Report contained some mistaken information in this area. The NASM Standard states that at least 50% of the curriculum must be in coursework offered only to graduate students. In fact, the department has limited dual listed courses, only one of which (3 hrs) is a required graduate course and the other two are electives. Assuming two of those courses taken, the total would be in the range of 11-12%, clearly within the Standard cited. For all dual listed courses the current syllabi clearly identify the extended requirements for graduate student credit. Additionally, in summer 2004, a graduate only section of the required research course (MUS 621) will be offered.

Concern for the condition of physical facilities. In the past two years extensive work has been done to improve the condition of Smith Music Hall. All asbestos has been removed. There is new lighting throughout the building. All interior spaces have been newly painted. Greater attention is being given to normal housekeeping details. The environment is significantly improved!

Concern for number of students in the Music History emphasis. We share the concern and are addressing it through our heightened recruitment effort. It is also noted that we have graduated three students in this area since the NASM visitation. Further we have admitted new students into this emphasis area. Of the seven courses available at the graduate level in this area of emphasis, we have offered six over the past three years, and have established a planned rotation. The only course currently not in the regular rotation is Music In The Middle Ages.

III. PROGRAM STATEMENT on Adequacy, Viability, Necessity, and Consistency with Mission.

A. Adequacy

1. Curriculum: program accredited this section not required.

2. Faculty

In 2002-2003 there were 21 full-time faculty in the music department teaching at both the graduate and undergraduate level. Of these, 16 (76%) have the earned doctorate in field from such distinguished institutions as: the Eastman School of Music, Catholic University of America, Indiana University, Michigan State University, and the
Universities of Iowa, Illinois, Kentucky, Missouri-Kansas City, and Texas. There is no faculty member teaching only at the graduate level.

At the same time there were ten part-time faculty members, one of whom holds the doctorate degree in music. That person taught at the graduate level (Music History), and holds the Ph.D degree in Musicology.

The MA program in Music is coordinated by a full-time faculty member who also teaches a full-time load of graduate and undergraduate courses and reports to the Department Chairman. Advising is spread among four or five full-time faculty who are continuously active in graduate teaching. In matters of policy, the MA music program is responsible to the Dean of the Graduate College and to the Graduate Council. The Dean of the College of Fine Arts provides support, advice and guidance to the graduate program and is involved in appropriate policy and decision making. The Dean of the College of Education and Human Services is consulted when appropriate.

Distribution of full-time faculty by ranks in 2002-2003 was as follows: 10 full professors (48%), four Associate Professors (19%) and seven Assistant Professors (33%). Thirteen faculty members are tenured (62%). Additionally, we have a two full-time Music Library staff: a Music Librarian holding tenured appointment equivalent to Professor, and a Library Associate.

Faculty teaching graduate courses are active scholars, performers and/or composers. During the five year period covered in this review, there have been publications, performances, original compositions and nationally distributed recording projects. Faculty are active in professional associations, often holding positions of leadership such as President of the West Virginia Music Educator’s Association.

During this reporting period several of the departmental faculty have earned special recognition for their professional activities. Dr. Edwin Bingham is the first performing (applied) artist to be selected as a Drinko Fellow for 2003-2004. Dr. Paul Balshaw was selected as Distinguished Arts Educator at the 2001 Fine Arts Gala. Faculty data sheets in Appendix II will show details of awards for research activities and sabbatical leaves which have been granted to several members of our faculty.

3. **Students**: Program accredited, the section not required

4. **Resources**: Program accredited, this section not required
5. Assessment information

a. summarize the principal elements of the departmental assessment plan.

The Department of Music’s Assessment Plan for the MA degree program in music focuses upon the four central points outlined in section I of this report. Specific curricular goals are 1) to incorporate new elements and techniques into the curriculum, 2) in 2003-2004 to carry out a thorough review of all graduate areas of emphasis in Music, 3) to introduce new seminar courses in College Teaching and Professional Practices to all areas of emphasis, and 4) to develop a comprehensive entrance diagnostic examination for all incoming students to assist with placement and advising. The program subscribes to the nine points listed under National Standards for Music Education published by MENC.

b. summary information on the following outcomes

Student outcomes:

The plan as designed for the MA program focuses upon four student outcomes: 1) Effective applied music performance, 2) Use of theoretical materials of music, 3) Knowledge of musical repertoire and the relationship between repertoire and musical developments, and 4) Communication of musical ideas and information in a broad context. Thirty-three students have completed this degree program during this review period. A review of their accomplishments and records show that students come to us with highly varying musical backgrounds and skills. While performance and compositional skills are generally high, there seem to be areas of challenge such as scholarly writing and theoretical applications which need to be addressed.

Assessment tool or Approach/Standards

Benchmarks:

There are numerous activities in this area including: entrance auditions, interviews, level system evaluations, ensemble programs, degree recitals, course assessment instruments, written and oral comprehensive examinations, 12-18 hour review, formal submission of Plan of Study, and comparison with nationally accepted norms for master’s level work in music.

Results/Analysis

Analysis begins with consideration of the nature of the undergraduate preparation. Examination of previous work is a strong predictor of success, and also reveals the need for remediation should it exist. Our Applied Music Level system is based upon 10 levels which consider difficulty of
repertoire, technical demands, and quality of creative insight and demonstrable musicianship. Graduate students normally enter at level 8 and must attain level 10 to graduate in performance. Other assessment tools lend themselves to a point basis calculation which can be coordinated with letter grades.

**Action taken**
The action taken in response to assessment begins with acceptance into the program, and continues with the student progressing through higher level courses. Following completion of 12-18 credit hours, a formal Plan of Study must be submitted, and the student is not allowed further registration until the Plan is approved by two faculty in the department, the department Chairperson and the Dean of the Graduate College. As the student nears the end of his or her program, he/she must gain approval from a departmental committee to begin work on his/her final Thesis/Recital requirement. Following completion of the Thesis or the public recital presentation, students must pass both written and oral comprehensive examinations before a committee of at least three departmental faculty. Upon successful completion of all course work and all co-curricular requirements the student is then recommended by the Department to the Dean of the Graduate College for graduation.

c. **How assessment data is used to improve program**
During this review period data indicated the need to revise the final comprehensive examination for all areas of emphasis to insure the four exit objectives are fully met (see section I above). This revision now requires that students complete a series of written activities: small research paper, written answers to questions provided by the student’s graduate committee, program notes, or full written thesis. This is followed by an oral presentation including oral responses to follow-up questions on the written research. Results show much more effective exit performance on part of students.

Performance of the entering students in theoretical courses indicates the need for increased screening of incoming students for placement purposes. A new, expanded test instrument has been developed and put in place to assess the student’s preparation for graduate level theory study. To meet the needs revealed by this assessment, we are developing: 1) a review course which will not be counted toward graduate degree requirements, and 2) an electronic survey course which students may take at their convenience.
As a result of reviewing career advancement of graduates we have determined the positive factor of allowing students to select their minor from an alternate field of music rather than from outside music. This is done on an individual basis with the approval of the Graduate Dean, and has provided the student with a program more typical of a professional degree. (See Section I: Program Description)

d. Graduate and Employer Satisfaction
Since May of 1998 we have graduated 33 students in this Program. Annually the College of Fine Arts sends surveys to all graduates. From the 2003 effort we only received 2 responses from the 33 person cohort. While both were very positive about curricula and faculty, the response is so small that it is difficult to define. However, our in-house records show that 12 are public school teachers in WV, OH or KY; 5 have gone on to additional graduate study at Yale, Ohio U and University of Arizona; 5 are free lance performers; 3 have private music studios, 2 are college faculty members; 1 works as a systems analyst; and the current work/study activity of 4 are unknown to us. One student at Yale has won the Elliot Fisk award for the most outstanding graduate student guitar performance major.

6. Previous Reviews.

The last program review report (June 1999) stated: “The Committee concurs with the institutional recommendation to continue the program at the current level of activity.”

7. Strengths and weaknesses:

Program is accredited, this section not required

B. VIABILITY

1. Off Campus Courses
In the Fall Semester 1998 we offered MUS 629B Choral Conducting in Putnam County. While this was successful we have not offered any additional off-campus course work. We continue to have discussion with the faculty and administration in South Charleston about offering some of our course work in South Charleston. This might well result in offering some of our theory, music history, or music education courses in their facilities. We are also in the process of designing an electronic graduate music theory course which would be offered on-line.

2. Service courses
There are currently no courses in the MA Music program which are required in any other graduate program of the University. However,
students majoring in other programs often take our classes to use as minor areas.

3. Articulation Agreements
   At present there are no articulation agreements with other institutions for delivery of this degree program.

4. Program Course Enrollments
   Course enrollments are shown in Appendix V. Over the reporting period, the average number of total enrollments is 57 (59 in fall and 52 in spring). Courses offered range in type from independent study in applied music and tutorials to regular lecture-discussion classes. Most students enrolled in these classes are music majors, and the courses are either required in the area of emphasis or used as work toward the minor. In most cases, graduate students who remain with us full-time for two years will take some electives for their own enrichment. Such electives may be in music or in other fields.

5. Program Enrollment
   Please see Appendix VI. Note that all programs are listed either under the previous designator of 5180 or the new designator of GF20-MA, depending upon the date of initial admission to the program. Our areas of emphasis should be considered as points of focus. The record shows that between Fall 1999 and fall 2002 we had an average of 20.25 students enrolled in the program. From the fall of 1998 to the fall of 2002, 31 new students were enrolled in the program, most as part-time students. From July 1998 through May 2003 33 students graduated from the program. Additionally we have in our department records files for 13 students who have not yet completed the program and who are not enrolled for the Fall 2003. We are making every effort to encourage these students to finish their work within the seven years allotted by graduate policy.

6. Enrollment Projections
   There are several factors which suggest a modest increase in program enrollment in the next five years. The fall of 2003 shows a significant increase in the number of undergraduate music majors (both BFA and Music Education). Past practice has shown that an increase in undergraduate enrollment is usually followed by a concomitant increase in graduate programs. We expect that this will happen. The recent appointment of a European native to our faculty has increased our recruitment of foreign students. In the past year we have added two foreign graduate students to this program, and have applications from 3 more to begin in January 2004. We have added a part-time faculty member who in addition to teaching is providing active leadership for our student recruitment efforts, including graduate student recruitment. Through an assertive campaign including direct mail, advertising in national music journals, attendance at state and regional music conferences and increasing national visibility for faculty, we expect
an increase in our graduate program enrollment. Finally, we have graduated a number of beginning music teachers who have found teaching positions within Marshall's service area, and who are encouraged to continue their education to advance their licensure as well as qualify for salary increments resulting from additional credits in field. Our goal is to have 10-12 students entering the program each year.

C. NECESSITY
   Program is accredited; this section not required.

D. CONSISTENCY WITH MISSION
   Program is accredited; this section not required
EXHIBIT IIB: LETTER OF RE-ACCREDITATION
December 20, 2001

Professor Marshall Onofrio  
Chair, Department of Music  
Marshall University  
400 Hal Greer Boulevard Huntington, WV 25755-2232

Dear Professor Onofrio:

The NASM Commission on Accreditation at its November meetings gave careful consideration to the response in support of the application for renewal of Membership submitted by Marshall University.

The Commission voted to accept the response and continue the institution in good standing with the following degree listing:

- Bachelor of Arts in Music Education.
- Bachelor of Fine Arts in Music Theory and Composition.
- Bachelor of Fine Arts in Performance.
- Master of Arts in Theory and Composition.
- Master of Arts in Performance.
- Master of Music in Music History and Literature.
- Master of Arts in Music Education.
- Kindermusik.

The next NASM evaluation for reaccreditation is scheduled for the 2010-2011 academic year.

This action is taken upon review of Marshall University according to accreditation standards in effect in November of 2001. As a member of NASM, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in music current with NASM standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best wishes and cordial regards, I remain

Sincerely yours,

Samuel Hope
Executive Director

SH:ws
cc: Daniel D. Angel, President Marshall University; David Tomatz, President, NASM; Don Gibson, Chair NASM Commission on Accreditation; Jon Piersol, Associate Chair NASM Commission on Accreditation; Richard W. Rodean, NASM Visitor; Gordon D. McQuere, NASM Visitor
REPORT OF VISITATION  
March 4-7, 2001  

Marshall University  
400 Hal Greer Boulevard  
Huntington, West Virginia 25755-2232  
(304) 696-2710  
www.Marshall.edu/music

to

Dan Angel, President  
Marshall Onofrio, Chair  
Department of Music

Visiting Evaluators

Richard W. Rodean Gordon McQuere

Renewal of Final Approval is sought for the following degrees:

Bachelor of Arts in Music Education  
Bachelor of Fine Arts in Performance  
Master of Arts in Performance  
Master of Arts in Theory and Composition  
Master of Arts in Education  
Master of Arts in Music History/Literature

Final Approval for Listing is sought for the following degree:

Bachelor of Fine Arts in Music Theory and Composition

1
Visitors Richard Rodean and Gordon McQuere express their appreciation to Provost Sarah Denman, Dean Donald Van Horn, Dean Larry Froehlich, Chair Marshall Onofrio, the music faculty, administration and staff of Marshall University for their gracious hospitality and assistance in the preparation of this report.

"The following report and any statements therein regarding compliance with NASM accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors Report, and any Optional Response to the Visitors' Report submitted by the Institution."

PART I

A. Mission, Goals, and Objectives

The institutional mission, goals, and objectives of Marshall University are clearly articulated in the Undergraduate Catalog (UC, p. 5,6) and Graduate Catalog (GC, p. 22,23). The mission statements for the College of Fine Arts and College of Education and Human Services can be found in the Self-Study Report, p. 4,5. The Self-Study Report identifies a number of goals and objectives that the music unit appropriately addresses in support of these institutional and college mission statements (SSR, p. 9).

It is not clear how the music unit is in compliance with the standard that the"...music unit must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of advanced educational and artistic endeavors (NASM Handbook, II A, p. 57)." The visitors do not find any clearly stated music unit mission statement within the Self-Study Report or any currently published materials.

B. Size and Scope

Enrollment statistics provided in the Self-Study Report (SSR, p. 10) are accurate and appear to be within NASM standards, with the possible exception of sufficient numbers of students in several program areas (NASM Handbook 2001-2002, p. 58, II B).

Clarity of Catalog and NASM listing of degree programs appears to warrant attention. A single graduate degree (MA) with areas of emphasis in music education, history, performance, and theory/composition (SSR, p. 25) is institutionally more clear and acceptable than the separate degree programs given on the Self-Study cover page. The Marshall University Graduate Catalog does address this issue by stating the areas of emphasis with clearly detailed program separation (GC, p. 109,110). The Visitors recognize the promotional value of separate degree listings, but also appreciate the need for a critical mass of students in each area of specialty (NASM Handbook 2001-2002, p. 58, B). There have been no graduate theses.
written since 1997, a requirement for the MA in music history and literature. Currently there is one student completing a thesis in music history (projected for May, 2001) and two additional students recently enrolled in the program.

Over half of the enrollment in the music unit is enrolled in music education degree programs. The music faculty appears to actively participate in course design and development that is charged to the College of Education and Human Services. Efforts are under way to develop a Master of Arts in Teaching degree (SSR, p, 31). The impact of such a degree upon the existing MA degree in music education is not clear.

The music programs are currently in the midst of a major curriculum review that is successfully involving all parties (SSR, p. 30). Expanded multi-disciplinary degree programs in arts criticism, business, and music theatre are currently all under consideration (SSR, p. 31).

C. Finances

Faculty in the music unit of Marshall University recognize the concerns and constraints that face the university in view of a declining regional population base and economic considerations for the area. The university faces a major mid-year State cut-back that reflects these fiscal realities.

Perhaps as a result of these understandings, little input was received about relatively low salaries and restricted maintenance and operation support. It is understood that graduate teaching assistant stipends are not competitive, inspite of generous allocations for tuition waivers throughout the music department. A surpassingly low tuition rate for both in-state and out-of-state students has given Marshall University national recognition as one of the most affordable "fine education" schools in the nation.

Graduate assistant and adjunct faculty salaries are well below national and regional competitive levels. Efforts appear to be under way to adjust GTA and part time salaries in the immediate future.

D. Governance and Administration

It appears the governance and administrative workings at Marshall University meet NASM standards. It is refreshing to visit an institution where the administrative support system is well focused and a consistent source of essential infrastructure for music operations. Marshall University maintains a tradition of academic recognition for the values of the arts for students and the community.

The music department directly reports to both the College of Fine Arts and the College of Education and Human Services, an administrative structure that has historically presented operational problems in communication and function. Although recent years have shown improved reporting and assessment coordination, the structure remains somewhat awkward in moving forward curricular changes. Music interests have been well served by the ongoing support of the education component -- particularly in view of the wide variety of major
programs necessitating specialized music staffing. Although interest has been expressed to move some current education courses under the music umbrella, the prospects of expanded faculty teaching responsibilities in the College of Education and Human Services seems unlikely in view of music department specialty needs.

E. Faculty and Staff

The Department of Music has a full-time faculty of 20, who teach more than 62% of the classroom courses and much of the applied instruction. In addition 8 or 9 part-time faculty members are typically employed. This group includes several individuals who are teaching in key areas. A few classes (all for non-majors) are taught by graduate teaching assistants. The vast majority of faculty members appears to be well prepared and experienced, fully competent to deliver the instructional program of the department. The ratio of full-time faculty to parttime faculty appears to be appropriate.

In general, there appears to be an ample number of faculty members for the size and scope of the program, with an appropriate distribution of expertise. Some concern was noted that additional faculty would be needed, if the proposed curriculum in jazz becomes a reality. It was the impression of the Visitors that faculty morale was generally acceptable, especially in light of concerns registered over salary and funding levels. All the same, the observation of one faculty member was telling: "Marshall University needs an institutional commitment to say, 'We are excellent." This correlated with the repeated observation by the Visitors of faculty and students alike "going through the motions" of teaching and learning, perhaps indicating that morale was not high enough. On the other side of the ledger, however, was the obvious evidence that faculty put in many hours of uncompensated service and appear to have good collegial relations among themselves and with the administration.

The Visitors found no reason for concern with policies regarding appointment, evaluation, or advancement.

Teaching loads appear to be typical, with one exception. As noted in the Self Study (p. 53), the load ratio of studio instruction to classroom instruction is 5:3, rather than the 3:2 recommended by NASM (NASM 2001-2002 Handbook, p. 62). This results in a full-time applied load of 20 contact hours.

The student-faculty ratio appears to be quite favorable, and appropriate faculty development programs are in place. A list of faculty members on sabbatical leave in recent years is given in the Self Study (p. 57).

Graduate-assistant and staff positions are not numerous, but appear to make important contributions to the overall welfare of the department. There are two full-time office clerical staff members, plus a piano technician. The staff of the music library is discussed in Section G of this report.

The faculty are acutely aware of the low levels of compensation for faculty (both full and part time) and for graduate assistants, but did not voice complaints in view of the understood fiscal constraints of the university. The pay scale for part time faculty is given in the Self Study (p. 60). In particular, the low level of stipends for Graduate Assistants was cited as creating a substantial challenge in recruiting high quality graduate students.
F. Facilities, Equipment, and Safety

The Department of Music is primarily housed in Smith Music Hall, which contains offices, studios, a recital hall, the music library, practice rooms, classrooms, two rehearsal halls, and various support facilities. A short walk from Smith Hall is the Joan C. Edwards Performing Arts Center where a number of music performances are held throughout the year. A part of the Edwards Performing Center is a newly dedicated Jomie Jazz Center, a splendid facility that includes a state-of-the-art recording studio along with rehearsal and classroom areas.

Smith Music Hall appears to meet the needs of the department. Adequate classroom and rehearsal areas appear to be serving the music program with flexibility in scheduling and space utilization. The recital is spacious and conveniently located. Concerns were expressed for the ongoing maintenance of the facility (SSR, p. 60). Public access areas are poorly lighted and suggest safety concerns to be addressed (SSR, p. 68). Sound containment between practice rooms and studios remain concerns of both faculty and students alike. Plans are underway for a large separate facility for Marshall University's large marching band. This addition should address several logistical and rehearsal problems.

The functional utilization of the Jomie Jazz Center is yet to be effectively developed. Several jazz groups rehearse and perform in the building as well as a selected number of classes. At the present time there is no staff member located in the building with responsibilities for overseeing the facility operations. Likewise, there is no qualified staff technician to maintain and effectively oversee the recording studio.

Equipment inventory is adequate to support the activities of the department. Areas of concern that were expressed by both students and faculty include:

- Obsolete computer equipment in the music library.
- In spite of the luxury of having a full-time piano technician, quality performance instruments are lacking.
- Budgeted resources for repair and replacement of instruments does not exist.
- Although the Jomie Jazz Center remains un-staffed and lacking in essential equipment to support the facility functions, the visitors were informed that these resources are forthcoming.

G. Library

One of two branch libraries at Marshall University is located in the Department of Music. It is staffed by a professional music librarian, a full-time staff member and six student workers. The music library is open relatively long hours, insuring ample access by students and faculty alike.

The music librarian reports to the Dean of Libraries, who in turn report to the Provost. The budget for all acquisitions, for full-time personnel, and for half of the costs for student workers comes from the central libraries. The Department of Music provides space,
equipment, and the other half of student worker costs. The acquisition budget, some $5,500 per year, does not include periodicals, which are funded centrally.

Housed in the music library are all scores and recordings plus a core collection of books, reference materials, and recent acquisitions. All newer periodicals are in the new John Deaver Drinko Library. All older periodicals and the remainder of the circulating book collection are in the older James E. Morrow Library. In a strange anomaly, the modest collection of videos is split between the music library and the John Deaver Drinko Library based upon which budget funded the particular acquisition. Consequently, video performances are not easily accessible with the corresponding music score. Students working on projects requiring more than basic reference materials likely will need to visit three separate libraries.

The music library includes ten (10) stand-alone Macintosh work stations -- soon to be updated -- and four (4) PC terminals that are connected to the main library and to the internet -- an added dimension to the available resources for students and faculty.

The music library appears to be an efficient, well-run facility that effectively supports the undergraduate program. It is somewhat less supportive of the current graduate program in view of the rather modest size of the collection and multiple sites for research support.

The music library appears to be well patronized by both faculty and students.

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

Efforts to develop increased visibility throughout the region, state, and nation are priority issues by President Angel. It is likely the music unit will play an important role in contributing to these initiatives.

The admission office is reported to be understaffed, thus creating difficulties in getting appropriate communications and applications to prospective students.

Student records and departmental documents are held in the music office under the supervision of the Chair and an able staff of efficient secretarial assistance. The alumni files of six students were reviewed, including students who completed the BA education degree, BFA in theory/composition; MA in education, performance, music history/literature, and theory/composition. All questions and inconsistencies that were observed in transcripts and records were reconciled to the satisfaction of the visitors.

Three graduate transcripts included with the Self-Study Report (SSR, Appendix E) submitted as part of the "final approval for listing" for the BFA in theory and composition were reviewed and appear to be in compliance with the NASM standards for final plan approval (SSR, p.39, Article VI, Section 3).

It appears Marshall University has met NASM standards for "final program listing" of the Bachelor of Fine Arts in Music Theory and Composition.
Marshall University's College of Fine Arts has a policy of mandatory faculty/student advising that insures all students receive at least one formal advising session each semester.

Music faculty committees appear to be well organized and effectively designed to serve the needs of the unit. Of particular importance appears to be the Faculty Longrange Committee, a unit that serves as a peer review group for annual evaluations, chair review, and tenure/promotion considerations.

J. Published Materials

The Department of Music suffers from a lack of published materials about the department and its programs. Those that were available, including the catalogs, appeared to be accurate. Faculty cited the need for better recruiting material and for a professional designed web site as fundamental in their efforts to recruit more and more capable students. It was reported to the Visitors that a web site will soon become feasible through the College Dean's office.

K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

N/A

L. Community Involvement and Articulation with Other Schools

Marshall has a well established reputation and tradition of serving the community through mutually beneficial programs for a successful town-and-gown relationship. An active chorus, band and orchestra include students, faculty, and individuals from throughout the region.

A number of the faculty participate in the Huntington Symphony and the Charleston Symphony.

M. Non-Degree-Granting Programs for the Community (if applicable)

An active Kindermusik program provides valuable resources for the community and music education students.

N. Standards for (A) Independent Post secondary Music Units Without Regional or Other Institutional Accreditation and/or (B) Proprietary Institutions (if applicable)

N/A

O. Programs, Degrees, and Curricula

The Programs, Degrees, and Curricula of Marshall University appear to meet NASM standards with the possible exception of having sufficient numbers of students in specific areas (NASM Handbook 2001-2001, p.58, B). There are an unusually large number of independent study
courses and dual enrollment sections of graduate/undergraduate special focus courses, i.e., pedagogy, music literature, etc. Although these offerings do not appear to be of concern to the faculty or administration, it suggests concern for the appropriate critical mass of students in small enrollment majors, e.g., MA in music history/literature and the theory/composition programs. The recent acquisition of the Jomie Jazz Center has created a sense of need to expand the existing curricula to include jazz studies, a projected program currently not staffed.

A well designed process of pre-enrollment evaluation, sophomore level review, and ongoing jury examination schedule is being followed and documented. Marshall University has implemented a successful means of assessment of students in all programs.

The degree designation of Bachelor of Fine Arts (BFA) has historic roots that no longer are applicable to the current institutional structure. All degree programs appear to be within NASM standards for curricular distribution. The BFA offerings appear to be within the appropriate area distribution of the Bachelor of Music (BM) -- a designation that more clearly identifies the program sequence.

By far, the music education focus represents the largest single degree offering at Marshall University. The degree is overseen by the College of Education and Human Services. The visitors observed one student teacher at a neighboring school. All indications suggest sound preparation and adequate academic student teacher preparation. Dean Larry Froehlich indicated Marshall University's teacher placement to be increasingly dedicated to exporting teacher to other states -- a fact somewhat driven by the economic and demographic decline being experienced in West Virginia.

Undergraduate degree programs in applied music are satisfactorily represented with a good ongoing enrollment. Student performance levels, as observed in studio lessons and a student recital, range from marginally acceptable to quite fine. It appears there is a good performance representation of freshman/sophomore level students.

The proposed "final approval for listing" BFA degree in music theory and composition is currently being supported by very low enrollment within upper division sections that will likely be changed to private lesson status as a result of the current program review. As is the case with the graduate MA programs in history/literature and theory/composition, it is not expected that these programs will ever represent significant size. Student composers appear to have their works performed and programmed by the resident ensembles and there is impressive evidence of at least one excellent graduate research effort built upon the unique regional culture.

The visitors visited a variety of studio lessons/classes, band rehearsal, chorus rehearsal, and an appropriate student recital. In all cases the level of performance was satisfactory and in keeping with the curricula of the programs. We were not able to hear the jazz ensemble. The scheduled rehearsal was canceled because of a previous weekend tour. A large marching band appears to be an important recruiting tool for the music programs. The visitors were not able to observe the work of this group but were assured of its quality and potential for institutional growth. A pattern of canceled or abbreviated scheduled classes and classes that scheduled examinations during our visit created unfortunate constraints to our work.
Small ensemble experiences were apparent with ethnic ensembles, jazz groups, and traditional chamber music opportunities. Although enrollment figures often are very small for these groups, no institutional concerns appear to limit offerings as long as faculty are available.

Marshall University appears to meet NASM standards for maintaining a variety of large and small ensembles (NASM Handbook 2001-2001, p.82, A 6).

One student thesis was reviewed after successfully resolving student record indications that this thesis was not originally approved by the appropriate committee. This master thesis was well formulated and indicated good levels of graduate research work. Although there appears to be good quality of available representative work from students completing the master of arts degree in music history and literature and the master of arts degree in music theory ad composition, the very limited numbers of resident graduate students appears to create only threshold compliance with NASM standards for size and scope (NASM Handbook 2001-2002, p. 104, XI B).

The visitors visited with approximately 15 students representing all undergraduate major programs and one graduate applied music student. Attending students indicated convenience, low tuition, and positive student/faculty communication attributes at Marshall University to be motivating reasons for enrolling. A somewhat lower than expected student morale became evident when discussions shifted to concerns for inconsistencies in departmental policy procedures, dual enrollment of graduate and undergraduate students in upper division classes, and expectations for extended ensemble participation to fill the rather sizable numbers of ensembles. Students appeared to find some part time staffing to be inconsistent with resident faculty standards -- inspite of common course outline information.

All students in the music programs at Marshall University take a capstone course that also serves as the graduate research requirement. This important degree component is largely a bibliography course. Well organized student work from undergraduates in this course was reviewed with the assistance of the instructor. The differentiation between graduate and undergraduate requirements appears to be only an additional ten bibliographic entries for graduate students. Students expressed concern with this dual enrollment with added emphasis by pointing out that they would have to repeat the same course if they remained for the graduate program. Visitors did find one undergraduate graduate lacking this course on his transcript (waived and replaced) who later took the research course as a graduate student.

A large number of non-music majors are enrolled in the music appreciation offerings (9-12 sections of 42 students) each semester.

P. Music Unit Evaluation, Planning, and Projections

The music unit has recently completed a comprehensive plan for the peer evaluation of faculty and chair. This initiative is appropriate and represents an important step in clearly identifying expectations and accountability throughout the music unit.

Program review analysis and planning have recently been initiated. These plans, coupled with the completed faculty/chair evaluation documents, are ongoing efforts indicative of chair leadership and institutional projections. Although the numbers of current full time and part time faculty are appropriate for the current needs of the department, plans to develop jazz
studies (recording), business/music, and interdisciplinary arts criticism will require new faculty expertise and an expanded student enrollment. A new enrollment management has recently been added to the University administrative staff which will provide important support service for music growth. Projections anticipate an undergraduate enrollment of 150 and a graduate enrollment of 50 -- a modest expectation that is now unrealistic for areas of expertise represented by the number of current faculty members.

The Self-Study Report of Marshall University has been thoughtfully developed with appropriate input from all faculty. Materials presented to the Visitors were timely and responsive to the requests before and during the campus visit. Faculty and administrators appeared to be familiar with the document and process.

A clear mission statement by the department will help to clarify existing department operations and future staffing and program development (Visitor's Report, Part I A).

Q. Standards Summary (threshold compliance)

It appears Marshall University does not comply with NASM standards for clearly stating a department mission (NASM Handbook 2001-2002, II A, p. 57). A number of stated operational goals and objectives suggest mission efforts that support the stated College and institution missions (see Part I, section A of this Visitors Report. Although the department does not appear to meet NASM mission standards in the Self-Study Report, this omission may be addressed in the Optional Response.

It does not appear Marshall University complies with NASM standards for maintaining sufficient enrollment in graduate programs in music history/literature and sufficient advanced classes to support appropriate undergraduate/graduate sections -- currently being addressed with independent study sections and dual graduate/undergraduate enrollments (NASM Handbook 2001-2002, p. 58, II B).

R. Overview, Summary Assessment, and Recommendations for the Program

Marshall University enjoys a long history of successful music training that remains true today. As previously suggested in the Self-Study Report, these visitors agree that the institution does have a "sleeping giant" in its music department -- perhaps one that is coming out of hibernation in this new millennium.

Department Strengths:

• The exists unusually dedicated administrative support for the music program throughout Marshall University's upper administration. Music Chair Onofrio has earned the respect and support of virtually all reporting administrators, department faculty, and students alike. This energetic leadership has done much to strengthen the music program and give reason to anticipate a bright future for the department.

• A free-standing music library with a full-time music librarian is an important asset to the variety of programs in the music department.
• There exists exceptionally fine student-faculty rapport between music students and their teachers that accounts for improved retention patterns.

• Marshall University music programs have exhibited successful efforts in developing important town-and-gown relationships that have helped both community outreach efforts and strengthening large ensemble offerings.

• General student enrollment in music appreciation core courses is exceptionally high which suggests a valuable institutional resource for non-major fine arts class experience and significant credit hour production for the music unit.

Short Term Recommendations:

• The Smith Music Building is in need of improved hallway lighting comparable to the recent upgrading of rehearsal hall illumination.

• Regular building maintenance within the Smith Music Building is recommended to insure ongoing studio and classroom safety and appearance.

• An upgrade of laboratory and music library computers is recommended at the earliest possible time.

• Department policies and course syllabus enforcement consistency is recommended with particular attention given to clearly conveying to students and faculty any appropriate variances.

• Degree programs should be consistently described in official publications as either degree programs with emphasis in specific areas or as separate degree programs.

• Immediate steps to developed a current web page to support increased regional recruiting efforts.

Long Term Recommendations:

• Steps should be taken to develop a department climate that fosters the quality of work by students/faculty and conveys the very positive educational experiences that exist at Marshall University.

• At an appropriate time, it is recommended that consideration be given to changing the name of the BFA degree programs to the BM to more clearly convey the programs being offered.

Richard Rodean
Gordon Mcquere
EXHIBIT IIE: LETTER FROM
NASM COMMISSION ON ACCREDITATION
Dear Professor Onofrio:

The NASM Commission on Accreditation at its June meetings gave careful consideration to the application for Membership submitted by Marshall University.

The Commission voted to continue the current Membership status of the institution and to seek further information before completing its work with the application. This deferral by the Commission is not a negative action. Rather, it enables consideration of issues and concerns by the institution and the Commission within the framework of the present Self-Study and on-site visit.

The institution is asked to respond to the following concerns:

1. The institution is asked to demonstrate how it is in compliance with the NASM standard requiring that the music unit have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of advanced educational and artistic endeavors (see NASM Handbook 2001-2002, pages 57-58, item ILA.). The Commission acknowledges the institution's Optional Response citing the dual mission statements of the College of Fine Arts and the College of Education and Human Services as satisfying this standard. While it is entirely appropriate, and indeed laudable, for the music unit to be guided by and to be supportive of these documents, it is not clear that they adequately address the programmatic aspirations and resource issues indigenous to the music endeavor. The Commission notes that the NASM standard cited above includes the following statement: "Each music unit must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as (1) the basis for making educational and artistic decisions; (2) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and (3) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies."

The Self-Study (page 14) notes that implementation of a Bachelor of Fine Arts in Jazz Studies is under serious consideration. It is further noted, on that same page of the Self-Study, that "...individual faculty are preparing proposals for music business and musical theatre programs which will be examined by the department and college." While these proposals represent appropriate and entrepreneurial thinking, they obviously have profound implications for staffing, funding, and curricular direction. All such deliberations should ideally be undertaken in the context of available resources and agreed-upon programmatic priorities.
2. The institution should demonstrate how it is in compliance with the NASM standard which states:
"At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only. Undergraduate courses that are prerequisite to a given graduate program may not be taken for graduate degree credit in that program" (see NASM Handbook 2001-2002, page 101, item IX.H.).

The NASM Visitors' Report (pages 9, 10) cited this concern as being related to previously expressed concerns regarding the size and scope of the graduate program.

The Optional Response (page 7) indicates that dual enrollment courses are a "relatively recent phenomenon" for the Department of Music. There are currently three such offerings in place: MUS 4011601 (Music Research); MUS 425/655 (20th Century Music) and MUS 410/510 (Introduction to World Music). The Optional Response further states: "We must improve the difference between course requirements for the separate populations." This issue surfaced during the meeting between the visitors and students as a source of dissatisfaction for many students (see NASM Visitors' Report, page 9).

As part of its response to these concerns, the institution is asked to submit syllabi for the three courses cited, providing a clear demonstration of the unequivocal difference between goals, projects, and levels of expectation for graduate and undergraduate students. In addition, the Commission strongly urges the music unit to avoid further proliferation of dual enrollment courses.

The response should be submitted by October 1 for consideration at the Commission meetings of November, 2001.

A copy of the NASM Visitors' Report is enclosed, along with a document outlining procedures for submitting the response.

The Commission notes the existence of the Kindermusik program at Marshall University. This program appears to be in compliance with standards for Non-Degree-Granting Programs for the Community, and therefore will be listed in the next NASM Directory (see NASM Visitors' Report, page 7; NASM Handbook 2001-2002, page 31, Rules of Practice and Procedure, Article I, Section 3., and pages 71-72, item II.P.)

The Commission also voted to grant Final Approval for Listing for the following degree program:

Bachelor of Fine Arts in Music Theory and Composition.

Please contact the NASM National Office staff if you need clarification, information, or assistance in responding to the issues raised by the Commission.

In addition to and separate from the accreditation action outlined above, the Commission wishes to transmit the following recommendation:
As reported in the NASM Visitors' Report (page 8), since"... the degree designation of Bachelor of Fine Arts has historic roots that no longer are applicable to the current institutional structure," the institution is urged to consider using the title Bachelor of Music for professional undergraduate programs in music, rather than Bachelor of Fine Arts.

This recommendation is made in order to assist the development of the music program at Marshall University. The institution is under no obligation to respond to the Commission concerning this recommendation.

The Commission acknowledges receipt of the Plan of Study for the Master of Arts in Teaching, provided as an attachment to the Optional Response. At such time as precise course work has been determined, and the agreement with COEHS has been finalized, the institution should submit an application for Plan Approval and Final Approval for Listing to NASM for consideration (see NASM Handbook 2001-2002, pages 103-104, item XI.A.). The NASM National Office staff may be contacted regarding the appropriate procedures.

The Commission commends the institution for the thoroughness of its Optional Response and for the significant administrative actions documented therein. These include substantial improvements to adjunct salaries and graduate assistantships, major equipment purchases and upgrades, and facilities improvements in teaching areas and in the music library.

The institution is also commended for the energy and care with which those charged with futures planning are discharging their critically important duties.

With best wishes and cordial regards, I remain

Sincerely yours,

Samuel Hope
Executive Director

SH:ws

cc: Daniel D. Angel, President Marshall University; David Tomatz, President, NASM; Don Gibson, Chair NASM Commission on Accreditation; Jon Piersol, Associate Chair NASM Commission on Accreditation; Richard W. Rodean, NASM Visitor; Gordon D. McQuere, NASM Visitor
EXHIBIT IIE: RESPONSE TO
NASM COMMISSION ON ACCREDITATION
OPTIONAL RESPONSE to REPORT of VISITATION

from

Marshall University Department of Music
400 Hal Greer Boulevard
Huntington, WV 25755-2232

Dr. Dan Angel, President

Dr. Marshall Onofrio,
Chair -- Department of Music

Date of Visitation: March 4-7, 2001
Marshall University Department of Music. Response to Report of Visitation

N.R Page citations in parentheses refer to the page number in the Report of Visitation

Part 1
A. Mission, Goals, and Objectives

(p. 2) Marshall University does not require or publish mission statements by departments. Throughout our association with NASM, beginning in 1979, the Department of Music has not had a distinct mission statement. Instead, it publishes and supports the mission statement of the College of Fine Arts (COFA). The three member departments of the college have an active and ongoing voice in drafting and approving the college's mission statement, and that statement reflects the opinions and professional stance of our department. The list of learning goals supplied to the visiting team (and attached below) is the embodiment of how the Department of Music supports the college mission statement.

Similarly, the College of Education and Human Services (COEHS) publishes a single mission statement, which is supported by the Department of Music through its learning goals. The mission statements of the two colleges are given on pp. 4 and 5 of the Self-Study document.

B. Size and Scope

(p.2) Regarding the listing of degree programs at the Master level, the titles of the degrees, as listed on the title page of our Self-Study document, mirrors the listing found in the NASM Directory, and in fact does not match the institutional listing. With the association's permission, we are happy to amend the Directory listing to match that of the university and Graduate College. The resulting listing, if approved, should read

Master of Arts with a Major in Music, Areas of Emphasis in Music Education, History and Literature, Performance, or Theory/Composition.

Having recently completed the spring auditions, we are pleased to report that we have accepted graduate students in the following areas: guitar performance (1), trumpet performance (1), theory/composition (2), music education (1) and voice performance/choral conducting (1). All but one of these will be full-time students. In addition, a third theory/composition student will return to the program in the fall.

The graduate music history student mentioned in the visitor's report has completed the first draft of the thesis. Dates have been set for the public presentation of his project and for the oral examination. The faculty thesis committee is confident he will complete the degree in June, 2001. The other two students are proceeding appropriately through the program. We reiterate that composition students produce a substantial body of original work that is presented in public recital and complete a written comprehensive examination. These activities are considered equal to a traditional research thesis. Scores are bound and catalogued in the library alongside theses produced in theory and history.

To clarify a statement in the Report of Visitation, the Master of Arts in Teaching degree already exists, and already includes the possibility of obtaining certification in music. The process described for the visitors is intended to include more music-specific courses in the curriculum of the MAT in music. To that end, on April 3 of this year, the Department of Music
Marshall University Department of Music. Response to Report of Visitation

Chair met with the Associate Dean of the College of Education and Human Services to review proposed changes. Agreement was reached on a new course of study (see attached draft). Those courses with an MUS prefix and no course number will be designed this summer and submitted to appropriate departmental, college and university committees this fall. There are two students enrolled in the MAT program at this time, and the department and COEHS have agreed to permit them to follow this new plan.

The MA in Music Education (more correctly the MA in Music with emphasis in Music Education) is intended for students who earned the Bachelor's degree in Music Education and who already hold music teacher certification in West Virginia or another state. Thus there is no conflict between the MA and the MAT. The latter is intended for students who earned an undergraduate degree in music without certification.

C. Finances

(p.3) The Honorable Robert Wise, newly elected governor of the State of West Virginia, exempted higher education from the mid-year 3% budget cut. The State Legislature passed the state budget on Monday, April 23rd, and we await the final figures on our local budget. The legislature approved a 48-million dollar bond to construct new dormitory and dining hall facilities. The legislature allocated a greater dollar amount to Marshall University than to West Virginia University for salary adjustment, a welcome sign that the legislature recognizes the budget constraints under which we have operated for several years.

During the 1999-2000 academic year, the departments of the College of Fine Arts agreed to a three-year plan to raise graduate assistant and part-time salaries. We are pleased to report that with the assistance and encouragement of the Dean of the College of Fine Arts, this fall we will be paying the amount projected for 2002-03 to graduate assistants, and the amount projected for 2001-02 to part-time faculty.

In the fall of 1999, graduate assistant stipends for a full-time (20-hour per week) mixed teaching and service assignment were $3,000 per annum. For the fall of 2000, returning students were raised to $3,800 per annum. For the fall of 2001, all full-time assistants will be paid $4,500. In addition, we continue to waive full-time tuition for all graduate assistants.

In the fall of 1999, part-time faculty with the terminal degree teaching a three-credit course were paid $1,300 per course. In the fall of 2001, they will be paid $1,600.

D. Governance and Administration

(p.3) We reiterate that the current relationship between the Department of Music and the College of Education is mutually respective and productive. The recent agreement concerning the MAT degree is evidence of our mutual interest in assisting the students of Marshall University. The "awkward" nature of curricular changes is more a result of college and university layers than any unwillingness on the part of the College of Fine Arts, the College of Education and Human Services, and the Department of Music to work together. We look forward to continued communication and collaboration.
E. Faculty and Staff

(p.4) We are pleased that the visitors noted the high level of commitment by music faculty. We are just completing the busiest time of our performance calendar, and it would be difficult to find an institution in which the number of faculty and the depth of contribution to student recitals, ensemble concerts, supporting music, and the like, is greater.

The submission of a jazz curriculum (anticipated for fall 2001) will carry with it a recommendation to use a portion of the Jomie Jazz Endowment for part-time faculty salaries. In this way, we plan to hire specialists as needed. We have submitted a budget that includes annual Artists-in-Residence, but that program must await the transfer of the full endowment from the benefactor.

Sentences five and six of paragraph two in this section seem to contradict each other, and it is unclear to us what sentence five means. The number of teaching and advising awards earned by the faculty for excellence in these activities refutes the notion that we are "going through the motions." Similarly, the extremely high percentage of graduates who successfully secure positions in music or who gain acceptance into prominent graduate programs suggests that student learning is occurring at an advanced level of commitment and success.

Regarding applied teaching loads, the Department of Music has used the 5:3 ratio for more than a decade. The department chair and the dean of COFA have discussed the costs involved in shifting from 20 contact hours to 18, and this discussion will continue over the summer.

Recent progress surrounding graduate assistant and part-time faculty salaries was addressed in Section C. above.

F. Facilities, Equipment, and Safety

(p. 5) Issues over the lighting of hallway and public access areas have been shared with the Vice President for Academic Affairs. The department chair has spoken with the director of Plant Operations, and filed a request for appropriate renovations. At this time, we have been told that the major asbestos abatement program for the 4th floor of Smith Hall will occupy the summer 2001 renovation schedule, and that it is possible that we will receive new lighting this fall. Past experience suggests that the Department of Music must remain pro-active to ensure the completion of the project.

The request for construction bids for the new marching band facility was released in mid-April, with construction anticipated to begin in late May. Because this is a pre-fabricated structure of 6,000 square feet, we are hopeful that the building will be available for use as of September. We have planned an Alumni Marching Band event for the home football game of September 8, at which time we hope to "open the building" with a tailgate party hosted by the MU Alumni Foundation.

We have hired a local recording engineer to teach a one-week workshop in recording technology this summer. This negotiation included discussion of departmental recording projects throughout the year, and the possible entrepreneurial use of the Jomie recording facility.

• Obsolete computer equipment in the Music Library

The office of Computing Services on March 25 released six Macintosh Imac 0-3 computers to the department for use in the music library and composing studios. These will
Marshall University Department of Music. Response to Report of Visitation

replace some of the current older models in the library. There are 10 computer stations in the Music Library, and after installation of these and other newer computers over the summer, over half will be newer models that are adequate to our instructional and software requirements. The university has indicated that the program of supplying new computers to all incoming faculty will be continued. We will have three new hires this summer, and the new computers will make the previous generation available for reassignment within the department.

• Piano Inventory

We disagree with the assessment that quality performance instruments are lacking. Smith Recital Hall has two nine-foot Stein ways, one of which was overhauled last year, and the other of which is slated for overhaul this summer. The Jomie Jazz Center has a new seven-foot Kawai grand, a new Kawai upright, and received in April 2001 a new Yamaha upright with a Disklavier unit. Studio and practice room pianos are in various states of age and repair. The loaner program we enjoy with the Kawai Corporation provides several instruments each year. Voice faculty have small grands in their studios; full-time piano faculty have two small grands in their studios. Grand pianos are available for student use in four practice rooms.

• Instrument Repair/Replacement

While there is no discrete budget item for repair and replacement of instruments, it is not accurate to say that resources do not exist. The department has been quite successful in managing its resources to meet needs. Faculty request repairs or purchases on an ongoing basis, and to date, we have completed repairs as needed to all instruments requested by the faculty, with the exception of tuba overhauls. The most pressing need at this time is the purchase of euphoniums and the overhaul and/or purchase of tubas. Last summer we purchased additional music stands for the rehearsal rooms, and plan to do so again this year for the faculty studios and practice rooms.

From 1996-99, the department received a special allocation of just over $70,000 to purchase new instruments in all instrumental families except keyboard. Since the completion of that equipment replacement initiative in May 1999, we have purchased the following (large expenditures only):

13 station Yamaha Disklavier electronic piano lab (SUM 99)
Yamaha Upright Piano with Disklavier feature (FAOO)
Yamaha P-200 portable (88-key) electronic piano (FA 00)
Selmer Model 30 Bass Clarinet (SPO1)
Conn 52B Bass Trombone (SPO1)
Jazz Guitar (FA 00)
Jazz Guitar amplifier (SPOO)
Jazz Bass (SPO1)

• Jomie Jazz Center equipment

It is inaccurate to say the center lacks "essential equipment." The budget for the center was divided over a three-year period, beginning in the spring of 2000. The initial purchase provided a completely operational 24-track digital recording studio, two practice room workstations (of four total), four computer workstations (of eight total) for the MIDI laboratory, one computer for the faculty office, all necessary office furniture, music stands, chairs, two
pianos (see piano inventory above), a portable DA T recorder, video equipment (DA V, VCR, television, digital video camera) and a drum set. The second year (under completion now) will provide a complete security system for the building, acoustic panels to address a reverberation problem in the rehearsal room, a video monitor for closed circuit connections with the Playhouse stage, the remaining four computer workstations for the MIDI lab, the remaining two practice room workstations, a computer workstation for the classroom, an LCD projector for the building, upgrades to software for all computers, and various percussion equipment (including drum set cases, congas, timbales, bongos, and a percussion cabinet). Next year, acquisitions will include filing systems for music, concert percussion, additional electronic hardware, theatrical style lighting for the Jazz Forum, and acoustic isolation panels for recording situations.

G. Music Library

(p. 5) We are pleased that the visitors noted the high level of efficiency and use of our library. A brand-new circulation counter was installed the day before the visitors arrived, and wiring for the new Imac G-3s will be completed this summer. A video monitoring area will be established in one corner of the listening area. This will not change the policy which houses videos according to who purchased them, but will make it possible for students to work in the video format in the Music Library. Recent acquisitions primarily have been chosen to support graduate courses and research.

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

(p. 6) The requirement for advising of all students in the College of Fine Arts extends to music education majors. Although the College of Education and Human Services does not require advising, the Department of Music does require it of its students.

We are pleased to report that as of April 27, 2001, we have auditioned 63 undergraduate and six graduate students. Another five high school students are scheduled to audition during jury examinations (May 1-4). These numbers represent a significant increase over spring 2000, when we auditioned 49 undergraduates and 4 graduate students.

Traditionally, approximately 5-7 students arrive over the summer intending to be music majors. If possible, we schedule an audition for the week prior to the start of fall classes. If that is not possible, these students are accepted into the College of Fine Arts as undeclared majors. They are scheduled for music classes appropriate to their experience. The admission decision is deferred until the end of the fall semester, at which time their jury performance is counted as an entrance audition.

J. Published Materials

(p.7) The Dean of the College of Fine Arts has charged Dr. Leo Welch, Associate Professor of Music and Assistant Dean of the college, with updating the college and member department web sites, and developing a new brochure for the college. Dr. Welch has worked diligently throughout the spring semester to update selected portions of the Department of Music site. An undergraduate graphic design major has been selected to assist Dr. Welch over the summer in the process of redesigning the pages for the college and the three member departments. Several
new digital pictures of music faculty have been taken, and will be used on the site. We plan to replace the extensive amount of paper material we circulate with a user-friendly, interactive site through which students can learn about us, apply to the department, and submit questions. As soon as possible, we plan to add sound examples of student and faculty ensembles.

O. Programs, Degrees, and Curricula

(p. 8) The number of Independent Study courses has steadily declined during the past three years. We have a multi-year rotation for graduate music education courses and plan to design and implement such a rotation for graduate music history courses over the summer. The recent acquisition of a part-time faculty member with a Ph.D. in music history will assist in the offering of all period courses. Judicious scheduling of the graduate theory and history courses should assist with occasional low enrollments in those areas. Recent enrollments in these areas:

MUS 621 - Research in Music (spring 2001): 14
MUS 653 - Classical Music (fall 2000): 15
MUS 640A - Music Theory (fall 2000): 9
MUS 654 - Romantic Music (spring 1999): 11

The use of the Bachelor of Fine Arts (B.F.A.) designation does indeed have historic roots. Conversion to the Bachelor of Music (B.M.) designation will require approval by the West Virginia Higher Education Policy Commission, which has replaced the Board of Trustees as the governing body for the state university system. Use of the single B.F.A. designation for the College of Fine Arts also reflects the same problem as the M.A. degrees, i.e., listing of total numbers in the program. For this reason, we would be wise to continue with a single degree with areas of emphasis in performance, theory/composition, and shortly, jazz studies. Since the absence of a B.F.A. designation in music would affect the reporting of degrees in the College of Fine Arts, any decision to pursue this designation must come after appropriate discussion with the dean of the college and the Vice President for Academic Affairs. The dean and music department chair have held a preliminary discussion concerning the recommendation to change to the B.M. designation, but no action has been taken.

We are pleased to note the visitors' comment concerning support of student composers. At a recent student composers' recital sponsored by the MU Chapter of the Society of Composers, Inc., eleven works ranging from solo snare drum to wind octet were performed by several students and four faculty.

The Department of Music wishes to express its apology for deviations from the expected schedule during the visitation. In some cases these were unavoidable. In others, faculty changed their lesson or class schedule without consulting with the department chair. We are sorry for the inconvenience this caused the visiting team.

(p.9) The student thesis cited by the visitors was indeed the most recent in music history. The thesis completed immediately prior to that one (Craig Doolin, August 1997) resulted in Mr. Doolin's acceptance into the doctoral music history program at the University of Cincinnati,
Marshall University Department of Music. Response to Report of Visitation

which also offered him an assistantship. A few years before that, Jane Daniel's thesis resulted in her acceptance into the doctoral comparative arts program at Ohio University.

With the exception of MUS 4D/621 (Music Research), dual enrollment courses at the 400 and 500 level are a relatively recent phenomenon for the Department of Music. We recently have begun offering MUS 425/655 (Twentieth Century Music) and MUS 410/510 as dual enrollment courses. We must improve the difference between course requirements for the separate populations. Similarly, we must improve our supervision of part-time faculty to ensure unanimity of requirements and standards.

Except in a few studios, the student population is adequate to the number of our principal ensembles. The wide variety of chamber ensembles and the requirement for music education majors to participate in Marching Band does tax certain individuals. To that end, the music faculty approved (spring 2000) a resolution that prohibits incoming freshmen with marginal academic credentials from enrolling in more than one principal ensemble.

Without more specific information, it is difficult to comment upon student concern over perceived inconsistencies in departmental policy procedures. As the association well knows, students are not aware of the many factors which may influence a decision about policy, standards, or requirements. It is true that faculty have not always been diligent in appropriately and uniformly enforcing the standards of the applied music program. Such deviations typically are noted in the student's file, and the department chair requires reasons for such deviations as they occur or are suggested by faculty or jury committees. When policies change, it is difficult for students to remain objective about their own situation.

Perhaps the best example is the recently passed change in the participation requirement for Marching Band. The long-standing policy required four semesters of enrollment for wind, brass, and percussion majors, with no requirement for string, voice, or keyboard music education majors. In the spring of 2000, music faculty changed this to three semesters required of wind/brass/percussion, and one semester required of string/voice/keyboard. In the junior year, wind/brass/percussion majors may apply to substitute a choral ensemble for Marching Band during the fall semester senior year. This change became effective for freshmen entering in fall 2000.

The provision to substitute choir for Marching Band was made available to current upper classmen, who must submit a written petition to the department chair. It is easy to see how some students might perceive this option as favorable to some but not all.

(Capstone Courses, p. 9)

To correct the visitor's report: All Marshall University students must complete a capstone course. In the B.A. - music education degree this capstone is the student teaching semester, during which the student compiles and submits an extensive portfolio. The visiting team was provided with an example of a fall 2000 student portfolio. Students in the B.F.A. program enroll in MUS 498 (Composition) or MUS 499 (Performance) as the capstone course. MUS 498/499 is not a bibliography course, but requires the preparation, presentation and/or completion of several items including (see attached syllabi for these courses):

-- the senior recital,
-- the printed program and notes for the senior recital,
-- a research paper or written comprehensive examination,
-- a sample cover letter,
As capstone courses, MUS 498/499 are "fed by" MUS 302 (Analysis II), 304 (Styles), 422/423/425 (Music History Sequence, and MUS 401 (Research in Music).

MUS 401: Research in Music is required of all B.F.A. students, but it is not the capstone. We are pleased that the visitors found student work in MUS 401 to be well organized, since the work of the faculty member who supervises this course is exemplary and well respected by colleagues and supervisors. To clarify registration and content questions concerning MUS 401/621 (also see attached syllabi):

-- students who complete MUS 401 as undergraduates and then enter the graduate program are not required to re-take MUS 621. Instead, they enroll in an independent study research project reflecting the area of their degree emphasis. Students who did not perform up to expectations but passed MUS 401 are permitted to repeat the course as MUS 621 upon permission of the instructor.

-- course requirements extend well beyond the bibliographic. Numerous research projects result in two oral presentations, program notes for the senior or graduate recital, and large term paper. This work often overlaps with that of the capstone, but is not necessarily the same.

-- the syllabus for MUS 621 (the graduate level) requires twenty additional bibliographic entries (not ten as stated in the Report of Visitation), requires additional oral reports, and requires graduate students to present oral reports first, thus allowing undergraduates more time to complete and present their work.

-- graduate student work is held to a higher standard. As experienced students, they are expected to produce written and verbal work that is more polished, more developed, and reflective of more mature conclusions.

P. Music Unit Evaluation, Planning and Projections

(p.9) Currently, the Department of Music is searching for three full-time faculty members. In all these searches, demonstration of flexibility in teaching expertise alongside exemplary performance skills is a crucial component. The new program in jazz studies will take advantage of current staff members' experience by reallocating some of their assignment to these and future new hires.

(p.10) To clarify the first new sentence on the page: A new [dean for] enrollment management has recently been added...

It is not clear why the visiting team concludes that the areas of expertise represented by current faculty are not realistic support for the projected goal of 150 undergraduate and 50 graduate students. As the Faculty Record Reports document, our faculty represent highly developed practitioners of all orchestral instruments (except harp), voice, and keyboard, and have advanced training and experience in theory, history, education, composition, conducting, and research. It is true that such an increase in enrollment will make the number of faculty...
Marshall University Department of Music. Response to Report of Visitation

inadequate. That is not the same, however, as a real or perceived deficiency in breadth of expertise.

"--"

Q. Standards Summary

(p. 10) Please see the response to Part One of the Report of Visitors, given on page one of this document, pertaining to a departmental mission statement. In previous sections of this response, we have addressed the declining use of Independent Study courses, the results of recent recruitment efforts, and the issue of dual enrollment courses. We are happy to supply further information as required.

R. Overview, Summary Assessment, and Recommendations

We appreciate and concur with the statement of strengths. The above paragraphs mention already-implemented changes in several of the short-term recommendations, and the suggestion for consideration of the B.M. designation.

Regarding the climate, music faculty have discussed the sense of morale and pride felt by faculty and students. Part of this is the result of low self-esteem encountered throughout West Virginia. Students who are from the local (tri-state) region, and feel that "we're only Marshall University" feed a portion of this low morale. The visitors quite correctly suggest that we must improve our efforts to publicize the "very positive educational experiences that exist at Marshall University."

On behalf of the Marshall University Department of Music, we wish to thank Drs. Richard Rodean and Gordon McQuere for their collegiality, diligence, and assistance in this process.

This optional response is respectfully submitted for the Marshall University Department of Music by

Marshall Onofrio May 2, 2001
Dr. Marshall Onofrio, Chair -- Department of Music

~
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Paul Balshaw  Rank: Professor

Status: (Check one) Full-time X ; Part-time_____; Graduate Assistant._____ 

Highest Degree Earned: Doctorate Date Degree Received: 1963

Conferred by: The University of Rochester; Eastman School of Music

Area of Specialization: Sacred Music

Professional Registration/Licensure Agency:____________________________________

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, title and enrollment.

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<td>MUS 408 Orchestra</td>
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<td>2003 Spring</td>
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<td>2002 Fall</td>
<td>MUS 654 Romantic Era</td>
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2 If your degree is not in your area of current assignment, please explain.

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations. Sabbatical leave Spring 2002, WMVEA Conference Spring 2002 and 2003, Conductor’s Guild, American Viola Society, Society for Music Theory


5 Indicate any other activities that have contributed to effective teaching. Structured reading in teaching areas during my sabbatical. Ongoing participation in professional discussion groups on Internet: Orchestralist; Society for Music Theory, Violaist.

6 List professional books/papers published during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Ann Marie Bingham
Rank: Assistant Professor

Status: (Check one) Full-time X; Part-time ; Graduate Assistant

Highest Degree Earned: Doctorate
Date Degree Received: August 1990

Conferred by: University of Kentucky

Area of Specialization: Clarinet Performance

Professional Registration/Licensure Agency:

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To determine compatibility of credentials with assignment:

1. List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, title and enrollment.

<table>
<thead>
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<td>2003 Spring</td>
<td>MUS 183B Oboe</td>
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<tr>
<td>2003 Spring</td>
<td>MUS 183C Oboe</td>
<td>1</td>
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<td>2003 Spring</td>
<td>MUS 183D Oboe</td>
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<td>MUS 384A Clarinet</td>
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<td>2003 Spring</td>
<td>MUS 384D Clarinet</td>
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<td>MUS 684A Clarinet</td>
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<td>2003 Spring</td>
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<td>2001 Fall</td>
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<td>2001 Fall</td>
<td>MUS 262 Woodwind Tech.</td>
<td>12</td>
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<td>2001 Fall</td>
<td>MUS 425 20th Century</td>
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<td>2001 Fall</td>
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N.B. During 2001-2002 Dr. Bingham was a part-time faculty member.

(2002 Spring | MUS 183A Oboe | 2001 Fall | MUS 183C Oboe | 1
(2002 Fall | MUS 262 Woodwind Tech. | 12
(2001 Fall | MUS 425 20th Century | 25
(2001 Fall | MUS 655 Cont. Music | 5

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2. If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3. Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

- Member of International Clarinet Association and International Double Reed Society
- Treasurer for 2003 West Virginia MENC convention

4. List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

- Solo English Horn Recital, Blue Lake Fine Arts Camp, Twin Lake, Michigan, July 2000 (Invitation Performance)
- Blue Lake Festival Band Concert, Midwest International Band and Orchestra Conference, December 1998 (Invitation Performance)
- Blue Lake Festival Band Concert, Illinois Music Educators Association, January 2000 (Invitation Performance)
- Blue Lake Festival Band Concert, Michigan Music Educators Conference, January 2002
(Invitation Performance)

5 Indicate any other activities that have contributed to effective teaching.  
Performing and teaching faculty at Blue Lake Fine Arts Camp, Twin Lake, Michigan (1980-present)

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.  
Solo English Horn Recital, International Double Reed Society Conference (August 2001)

8 List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Edwin Bingham  Rank: Professor

Status: (Check one) Full-time X ; Part-time_____; Graduate Assistant._____

Highest Degree Earned: Doctorate  Date Degree Received: 1988

Conferred by  The University of Kentucky

Area of Specialization: Doctor of Musical Arts, Saxophone

To determine compatibility of credentials with assignment:

List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<thead>
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<th>Year/Semester</th>
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<td>2003 Spring</td>
<td>MUS 185D Bassoon</td>
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<td>2003 Spring</td>
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<td>2003 Spring</td>
<td>MUS 267 Wind Symphony</td>
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<td>2003 Spring</td>
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<td>2002 Fall</td>
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<td>MUS 467 Wind Symphony</td>
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(Note: Begin with the most recent activities in each of the following sections.)

Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

North American Saxophone Alliance, Nation Conference 2002
International Association for Jazz Education,
International Double Reed Society, International Conferences 2003, 2000, 1999
National Association of Music Business Educators, Chico, Ca 20002
4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.
   Fellow, Drinko Academy 2003-2004
   Music Educators National Conference State Convention (Student chapter) 2000

4 Indicate any other activities that have contributed to effective teaching.
   Bassoonist, Huntington Symphony Orchestra 1988-2003
   Saxophone soloist, Huntington Symphony Orchestra 2003
   Saxophonist, West Virginia Symphony Orchestra 1988-2003
   Clinician and Adjudicator, WVMENC 1988-2003
   Private Studio, 1998-2003

7 List papers presented at state, regional, and/or national organization conferences during the last five years.
   “Applications of Computer Assisted Instruction in the Applied Studio”
   North American Saxophone Alliance, Denton TX, 2002
   International Double Reed Society, Greensboro, NC, 2003

8 List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: David Castleberry          Rank: Professor

Status: (Check one) Full-time X; Part-time _____; Graduate Assistant._____

Highest Degree Earned:  Doctorate   Date Degree Received: 1992

Conferred by: The University of Texas at Austin

Area of Specialization: Choral Conducting

Professional Registration/Licensure ______ Agency:____________________________________

Years non-teaching experience 0
Years of employment other than Marshall 5
Years of employment at Marshall 13
Years of employment in higher education 18

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<td>2003 Spring</td>
<td>MUS 407 Chamber Choir</td>
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<td>MUS 204 Univ Chorus</td>
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<td>2002 Fall</td>
<td>MUS 207 Chamber Choir</td>
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<td>2002 Fall</td>
<td>MUS 403 Choral Union</td>
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2002- Editorial Board Member and CD Reviews Editor for Choral Journal, the magazine of the American Choral Directors Association, with a subscription of over 20,000.
2001-2003 President of West Virginia ACDA. Current Vice-President.
2000 Conducted showcase concert for West Virginia Music Educators Association with the Marshall University Chamber Choir.
1998-2003 Attendance at and participation in conferences at the state, division, and national levels of the American Choral Directors Association.

2 If your degree is not in your area of current assignment, please explain.

3 Professional development activities during the past five years, including professional organizations to which you belong and ate, regional, and national conferences attended. List any offices you hold in professional organizations.

(Note: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

(Note: Begin with the most recent activities in each of the following sections.)

NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

3 Professional development activities during the past five years, including professional organizations to which you belong and ate, regional, and national conferences attended. List any offices you hold in professional organizations.

2002- Editorial Board Member and CD Reviews Editor for Choral Journal, the magazine of the American Choral Directors Association, with a subscription of over 20,000.
2001-2003 President of West Virginia ACDA. Current Vice-President.
2000 Conducted showcase concert for West Virginia Music Educators Association with the Marshall University Chamber Choir.
1998-2003 Attendance at and participation in conferences at the state, division, and national levels of the American Choral Directors Association.

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

2003 Conductor for showcase concert of West Virginia ACDA.
2003 Invitation to present master classes in choral conducting and interpretation at the University of Wisconsin at Madison.
2002 Eastern Kentucky Division Honor Choir.
1998-2001 Performances at Charleston, South Carolina's Piccolo Spoleto with the MU Chamber Choir.

Indicate any other activities that have contributed to effective teaching.


List professional books/papers published during the last five years.
2002 CD Reviews Editor for Choral Journal, with responsibilities for monthly column. Personal submissions, along with editing of reviews by other authors.

List papers presented at state, regional, and/or national organization conferences during the last five years.
2001 Presentation for WVMEA
2000 Presentation for WV MENC

List externally funded research (grants and contracts) you received during the last five years.
2003 Quinlan Fund Recipient, for participation in panel presentation for the American Choral Directors Association, New York City.
**Appendix II**

**Faculty Data Sheet**

(No more than TWO pages per faculty member)

Name: Solen Dikener

Status: (Check one) Full-time X ; Part-time ___ ; Graduate Assistant._____

Highest Degree Earned: Doctorate Date Degree Received: May 2000

Conferred by: Michigan State University

Area of Specialization: Cello & Bass Performance and Instruction

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<td>Years of employment at Marshall</td>
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<td>Years of employment in higher education</td>
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</table>

To determine compatibility of credentials with assignment:

1. List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

<table>
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<td>2002 Fall MUS 142 Music Apprec.</td>
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</table>

2. Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

**Professional affiliations:**

- College Music Society 1998-present
- Kalamazoo Junior Symphony Orchestra, Board Member 1997-1998
- Internet Cello Society 1996-present
- Chamber Music of America 1996-present
- American String Teachers Associations 1992-present

**Conferences:**

- ASTA State Conference, East Lansing, MI 2002

3. List awards/honors (*including invitations to speak in your area of expertise) or special recognition in the last five years.

**Solo Appearances with Orchestra:**

- Ohio Valley Youth Orchestra, Gallipolis, OH 2003 (Boccherini: B flat maj.)
- Kalamazoo Symphony Orchestra, MI 2002 (Brahms op.102), 1999 (Boccherini: B flat maj.)
- Central Michigan University Orchestra, Mt. Pleasant, MI 2000 (Boccherini: B flat maj.)
- Bates College Orchestra, Lewiston, ME 1999 (Beethoven: op.56)
- Kalamazoo College and Community Orchestra, MI 1998 (Tchaikovsky: op.33)

**Solo Recitals:**

- Huntington Museum of Art, Huntington, WV, 2003
- Marshall University, Department of Music, Huntington, WV 2002, 2003
- The Community Arts Program, Music For Summer Nights, Kalamazoo, MI 2002
- Saco River Festival, Cornish, ME 2001
- Bates College Summer Series, Lewiston, ME 1999, 1997
Fontana Music Festival, Shelbyville, MI 1999  
Kalamazoo College Summer Series, MI 1998, 1997

5 Indicate any other activities that have contributed to effective teaching.

Marshall University Center for Teaching Excellence – New Faculty Fall Seminars 2002  
Participated at Walter Verdehr Strings Master Class in Huntington, WV on 03/2003.

6 List professional books/papers published during the last five years.

**Compact Discs:**


7 List papers presented at state, regional, and/or national organization conferences during the last five years.

**Cello Master Classes:**

Hacettepe University, Ankara, Turkey 2003, 1995  
Ohio Valley Youth Orchestra, Gallipolis, OH 2003  
Young Strings Academy, Kalamazoo, MI 1999

8 List externally funded research (grants and contracts) you received during the last five years.

Irwing S. Gilmore Emerging Artist Grant, Kalamazoo, MI 1998
Appendix II  
Faculty Data Sheet  
(No more than TWO pages per faculty member)

Name: Linda Dobbs  
Rank: Professor  

Status: (Check one) Full-time  
Part-time  
Graduate Assistant.  

Highest Degree Earned: Master of Music  
Date Degree Received: 1972  
Conferred by: Bowling Green State University  

Area of Specialization: Vocal Performance  

Professional Registration/Licensure Agency:  

Years non-teaching experience  
Years of employment other than Marshall  
Years of employment at Marshall  
Years of employment in higher education  

To determine compatibility of credentials with assignment:  

1. List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.  

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<td></td>
<td>(team-taught, 20%)</td>
<td>15</td>
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<td>2003 Spring</td>
<td>MUS 196 Voice</td>
<td>10</td>
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<td>2003 Spring</td>
<td>MUS 396 Voice</td>
<td>4</td>
</tr>
<tr>
<td>2003 Spring</td>
<td>MUS 696B Voice</td>
<td>1</td>
</tr>
<tr>
<td>2002 Fall</td>
<td>MUS 196 Voice</td>
<td>11</td>
</tr>
<tr>
<td>2002 Fall</td>
<td>MUS 313 Vocal Techniques</td>
<td>10</td>
</tr>
<tr>
<td>2002 Fall</td>
<td>MUS 396 Voice</td>
<td>4</td>
</tr>
<tr>
<td>2002 Fall</td>
<td>MUS 696 Voice</td>
<td>1</td>
</tr>
<tr>
<td>2002 Spring</td>
<td>MUS 196 Voice</td>
<td>8</td>
</tr>
<tr>
<td>2002 Spring</td>
<td>MUS 206 Opera Workshop</td>
<td>4</td>
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<tr>
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<td>2002 Spring</td>
<td>MUS 396 Voice</td>
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<tr>
<td>2002 Spring</td>
<td>MUS 313 Vocal Techniques</td>
<td>10</td>
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<td>MUS 406 Opera Workshop</td>
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<td>MUS 396 Voice</td>
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<td>MUS 396 Voice</td>
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<td>2002 Fall</td>
<td>MUS 696 Voice</td>
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<td>MUS 196 Voice</td>
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<td>2002 Spring</td>
<td>MUS 206 Opera Workshop</td>
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<td>2002 Spring</td>
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<td>2002 Spring</td>
<td>MUS 396 Voice</td>
<td>4</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)  

2. If your degree is not in your area of current assignment, please explain.  

3. Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.  

4. List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.  
COFA Merit Awards Fall 1999 and 2001; INCO Awards 1998,1999  
COFA Benendum Grant “Distance Learning” Pilot Project, Wayne Co.Teachers, S2003,  
MU CEHS Wayne Co. Teacher’s Academy, S2001  

5. Indicate any other activities that have contributed to effective teaching.  
Development of HON 481 materials on Traditional Irish song
Sabbatical Study – Irish Traditional Song, U. of Limerick, Ireland, S and F1999
Development of “Arts on Wheels,” June Harless Center for Rural Education 2001, 2002
Augusta Festival Irish Week, 2003, 2000, 1998 study with Frank Harte, Padraigín Ní Uallacháin
Celtic Colours Festival, Cape Breton, Nova Scotia F 2001
Recital “Through American Eyes” w/ Vicki Bragin, Huntington Museum of Art, SP2003
Snowshoe Institute 2002, 2003

6 List professional books/papers published during the last five years.

Co-author of Opera—The Fiddler’s Ghost, pub. MMB Music F2001
CD “Calamity Nights” Shenanigans Band, 2000
Articles, Reviews— Opera for Youth Journal 2002, 2000, 1999

7 List papers presented at state, regional, and/or national organization conferences during the last five years.


8 List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Wendell Dobbs  
Rank: Professor

Status: (Check one) Full-time X ; Part-time ____ ; Graduate Assistant._____

Highest Degree: Earned: Doctorate  
Date Degree Received: 1983

Conferred by: Catholic University of America, Washington, DC

Area of Specialization: Music Performance

Professional Registration/Licensure______ Agency:____________________________________

Years non-teaching experience 7
Years of employment other than Marshall 0
Years of employment at Marshall 18
Years of employment in higher education 18

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
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<tr>
<td>2003 Spring</td>
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<td>2003 Spring</td>
<td>MUS 182A Flute</td>
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<td>2003 Spring</td>
<td>MUS 182B Flute</td>
<td>5</td>
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<tr>
<td>2003 Spring</td>
<td>MUS 182D Flute</td>
<td>1</td>
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<tr>
<td>2003 Spring</td>
<td>MUS 254 Flute Ensemble</td>
<td>3</td>
</tr>
<tr>
<td>2003 Spring</td>
<td>MUS 454 Flute Ensemble</td>
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</tr>
<tr>
<td>2003 Spring</td>
<td>MUS 682A Flute</td>
<td>1</td>
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<tr>
<td>2003 Spring</td>
<td>HON 481 SpTp: Gaelic Rev</td>
<td>15</td>
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<td>2002 Fall</td>
<td>MUS 142 Music Apprc.</td>
<td>47</td>
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<td>2002 Fall</td>
<td>MUS 174 Ceili Band</td>
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<td>2002 Fall</td>
<td>MUS 182A Flute</td>
<td>6</td>
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<td>2002 Fall</td>
<td>MUS 182B Flute</td>
<td>1</td>
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<td>2002 Fall</td>
<td>MUS 182C Flute</td>
<td>1</td>
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<td>2002 Fall</td>
<td>MUS 254 Flute Ensemble</td>
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<td>2002 Fall</td>
<td>MUS 374 Ceili Band</td>
<td>2</td>
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<td>2002 Fall</td>
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<td>2002 Fall</td>
<td>MUS 382C Flute</td>
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<td>2002 Fall</td>
<td>MUS 682B Flute</td>
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<td>2002 Fall</td>
<td>MUS 682C Flute</td>
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<td>2002 Summer</td>
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<td>2002 Spring</td>
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<td>2002 Spring</td>
<td>MUS 182B Flute</td>
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<td>2002 Spring</td>
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<td>2002 Spring</td>
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<td>2002 Spring</td>
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<td>2002 Spring</td>
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<td>2002 Spring</td>
<td>MUS 682C Flute</td>
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<td>2001 Fall</td>
<td>MUS 142 Irish Ceili Band</td>
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<td>2001 Fall</td>
<td>MUS 182A Flute</td>
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<tr>
<td>2001 Fall</td>
<td>MUS 182B Flute</td>
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<td>2001 Fall</td>
<td>MUS 182C Flute</td>
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<td>2001 Fall</td>
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<td>2001 Fall</td>
<td>MUS 382C Flute</td>
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<td>2001 Fall</td>
<td>MUS 454 Flute Ensemble</td>
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<td>2001 Fall</td>
<td>MUS 142 Irish Ceili Band</td>
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<td>2001 Fall</td>
<td>MUS 182A Flute</td>
<td>1</td>
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<td>2001 Fall</td>
<td>MUS 182B Flute</td>
<td>1</td>
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<td>2001 Fall</td>
<td>MUS 182C Flute</td>
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<td>2001 Fall</td>
<td>MUS 382A Flute</td>
<td>2</td>
</tr>
<tr>
<td>2001 Fall</td>
<td>MUS 382C Flute</td>
<td>1</td>
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</tbody>
</table>

2 If your degree is not in your area of current assignment, please explain.  Degree is in area of current assignment.

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations. 02-03, Board Member, Local 362, American Fed. Of Musicians; S,F 99, 6-mo. Sabbatical in Ireland to study Irish Trad. Music. Shenanigans Irish Band, hundreds of performances throughout region. 18 Seasons as Principal Flutist with Huntington Symphony Orchestra. F/98 Premiere of Paul Whear’s Celtic Concerto for flute and orchestra with Huntington Symphony Orchestra.

(Note: Begin with the most recent activities in each of the following sections.)

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.  8/02, K. Hoover’s Canyon Echoes with L. Welch, National Flute Association Convention, Washington, DC
5 Indicate any other activities that have contributed to effective teaching.
F/01, Sp/02 Honors Course, Beyond the Pale, -- The Gaelic Revival in Ireland.
Editing of Music Student Handbook, Department of Music
Development of Level System for Applied Study within Department of Music.

6 List professional books/papers published during the last five years.
S00, Flute and Company, Flute Music of Katherine Hoover, Leonarda Records.
4/00, Fluters of Old Erin, Flute Talk Magazine.
F/00, Calamity Nights, Shenanigans Band, published privately.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

8 List externally funded research (grants and contracts) you received during the last five years.
Name: James Steven Hall  Rank: Associate Professor

Status: (Check one) Full-time X; Part-time ___; Graduate Assistant._____

Highest Degree Earned: Master of Music  Date Degree Received: 1982

Conferred by: Morehead State University

Area of Specialization: Music Education

Professional Registration/Licensure Agency: _______________________________________

Years non-teaching experience
Years of employment other than Marshall 9
Years of employment at Marshall 9
Years of employment in higher education 18

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

| Year/Summer | Course Number & Title | Enr.
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<td>MUS 268 Pep Band</td>
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<td>MUS 268 Pep Band</td>
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<td>MUS 480 SpTP: Marching Band Techniques and Pageantry</td>
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<td>2002 Spring</td>
<td>MUS 410 Intr to World Music</td>
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<td>2001 Fall</td>
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(Note: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(Note: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

American Federation of Musicians, Percussive Arts Society

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

Invitation to be a member of an “Onsite Inspection Team” to travel to Brazil – 2003; Marshall University College of Fine Arts Merit Awards for outstanding achievement – 1998 & 1999; Multicultural Grant to study music in Ghana, West Africa; Pre-concert lecture on Indian Classical Music for Shubha Mudgal, vocal artist – 1999; Guest Artist on Paul Blazer Spring Band Concert Ashland, Kentucky – 2001; Presented clinics on African Music & Dance for WV Day of Percussion and WV Governor School for the Arts - 1999

5 Indicate any other activities that have contributed to effective teaching.

Recent Notable Performances:

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

8 List externally funded research (grants and contracts) you received during the last five years.
Appendix II

Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Stephen Lawson  Rank: Associate Professor

Status: (Check one) Full-time  X; Part-time_____; Graduate Assistant._____

Highest Degree Earned: Doctor of Musical Arts  Date Degree Received: June 1991

Conferred by: Michigan State University

Area of Specialization: Horn Performance

Professional Registration/Licensure________ Agency:_______________________________

Years non-teaching experience 2
Years of employment other than Marshall 17
Years of employment at Marshall 1
Years of employment in higher education 18

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<th>Year/Semester</th>
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<td>2003 Spring</td>
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<td>MUS 258 Brass Ensemble</td>
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<td>2002 Fall</td>
<td>MUS 186A French Horn</td>
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<td>2002 Fall</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

International Horn Society – member since 1982

June 2003  International Horn Workshop, Bloomington, IN - Attendee
Feb. 2003  Mid-West Regional Horn Workshop, Bowling Green, OH, Guest Artist/Adjudicator

2002-2003 Kingsbury Woodwind Quintet, Marshall University, Huntington, WV – horn
2002-2003 Marshall University Faculty Brass Quintet, - horn
2002-2003 Performances with: Huntington Symphony Orchestra (7), West Virginia Symphony Orchestra (2), River Cities Symphony Orchestra (3), Ohio Valley Symphony (1)
Mar. 2001 NorthWestern Horn Workshop, Eugene, MI, Solo on Regional Artist Recital, Octet
2001-2002 Bismarck Symphony Orchestra, principal trumpet
1998-2001 Minot Symphony Orchestra, principal horn
June 1996 International Horn Workshop, Eugene, OR, Guest Artist – Historical Horns Recital, Octet
1993-2000 Audubon Chamber Ensemble, founder/director, horn
1993-1998 Minot Symphony Orchestra, Music Director
1991-present International Music Camp (summers) InternationalPeace Gardens, ND – Horn Instructor
4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.
   Sept. 2001 Music Consultant to Turtle Mountain Community College on curriculum development.
   June 2001 International Horn Workshop, Kalamzoo MI, co-presenter – *Teaching Aspects of Neill Sanders*
   Mar. 2001 *Aspects of Tuition*, presented at a meeting of North Dakota University System, Council of College Faculties, and ND State Board of Higher Education.
   Feb. 1999 *Strength Builders for Trumpet*, presented at Minot State University Jazz Festival
   Oct. 1998 *Preparing High School Horn Players*, presented to ND Music Educators Assoc. Conference

5 Indicate any other activities that have contributed to effective teaching.
   1999-2002 Member of a Bush Grant Committee on Faculty Development, that sponsored several workshops on:
      curriculum development, teaching effectiveness, assessment.
   2002-2003 New Faculty Orientation sessions at Marshall University.
      June 2003 Attended master classes, and guided warm-ups at International Horn Workshop, Bloomington, IN.

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.
   June 2001 International Horn Workshop, Kalamzoo MI, co-presenter – *Teaching Aspects of Neill Sanders*
   Mar. 2001 *Aspects of Tuition*, presented at a meeting of North Dakota University System, Council of College Faculties, and ND State Board of Higher Education.

8 List externally funded research (grants and contracts) you received during the last five years.
   1999-2000 North Dakota Arts Council grant – for rural communities outreach program involving Audubon Chamber Ensemble
   June 2000 NDAC grant for Audubon Chamber Ensemble to perform at *Arts Beyond Boundaries* presenters conference as ND representatives.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Ben Miller   Rank: Professor

Status: (Check one) Full-time X ; Part-time ; Graduate Assistant.

Highest Degree Earned: Doctor of Musical Arts   Date Degree Received: 1988

Conferred by: University of Iowa

Area of Specialization: Percussion Pedagogy and Performance

Professional Registration/Licensure
Agency:

Years non-teaching experience 3
Years of employment other than Marshall 5
Years of employment at Marshall 26
Years of employment in higher education 31

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<td>2002 Summer</td>
<td>MUS 198 Percussion</td>
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<td>MUS 257 Percussion Ens</td>
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<td>2002 Spring</td>
<td>MUS 264 Percussion Tech</td>
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<td>MUS 264 Percussion Tech</td>
<td>14</td>
<td>2002 Spring</td>
<td>MUS 265 Symphonic Band</td>
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<td>2002 Spring</td>
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<td>2002 Spring</td>
<td>MUS 465 Symphonic Band</td>
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<td>2002 Spring</td>
<td>MUS 630A Inst Conducting</td>
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<td>2003 Spring</td>
<td>Jazz Ensemble III</td>
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<td>2002 Fall</td>
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<td>MUS 315 Inst Conducting</td>
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<td>2002 Fall</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Percussive Arts Society
West Virginia State Chapter President
University Pedagogy Committee
Education Committee
PASIC Clinician 2000
PASIC Panelist 2000-2002
PASIC 2001-2002 Performer

International Association for Jazz Education
Attended International Convention 1999-2003

Mid West International Band & Orchestra Convention
Attended 1999-2003
4. List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

5. Indicate any other activities that have contributed to effective teaching.

6. List professional books/papers published during the last five years.

7. List papers presented at state, regional, and/or national organization conferences during the last five years.

Percussive Arts Society International Convention Clinician 2000, Dallas, TX
Percussive Arts Society International Convention Panelist 2000, Dallas, TX, 2002 Columbus, OH
Clinician/Adjudication Great Plains Jazz Festival 2002 Omaha, NB
Clinician Mid West International Band & Orchestra Convention 1999, Chicago, IL
Clinician North-Central Region Music Educators National Conference 2000, Cincinnati, OH
Clinician South Carolina Music Educators Association Convention, 2001 Greenville, SC
Clinician Maryland Music Educators Association Convention, 2001 Rockville, MD
Clinician West Virginia Music Educators Association Convention 2003 Huntington, WV

8. List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Marshall Onofrio  Rank: Professor

Status: (Check one) Full-time X  Part-time_____  Graduate Assistant._____  

Highest Degree Earned: Doctor of Music Arts  Date Degree Received: 1987

Conferred by: The Ohio State University

Area of Specialization: Composition, Conducting

Professional Registration/Licensure_______  
Agency: ________________________________

Years non-teaching experience  3
Years of employment other than Marshall  17
Years of employment at Marshall  5
Years of employment in higher education  22

To determine compatibility of credentials with assignment:

1  List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<td>MUS 430/431/433 Composition</td>
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<td>MUS 498 BFA Composition</td>
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<td>2003 Spring</td>
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<td>MUS 282 Composition Class</td>
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<td>2002 Fall</td>
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2002 Summer Jazz-MU-Tazz Faculty

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<td>MUS 302 Advanced Analysis</td>
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<td>MUS 430 Composition</td>
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<td>2002 Spring</td>
<td>MUS 433 Adv Composition</td>
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<td>2002 Spring</td>
<td>MUS 485 Independent Study</td>
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<td>2002 Spring</td>
<td>MUS 498 BFA Composition</td>
<td>1</td>
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<td>2002 Spring</td>
<td>MUS 645A Composition</td>
<td>3</td>
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<td>2002 Spring</td>
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2001 Fall Jazz-MU-Tazz Faculty

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<td>MUS 100 Applied Mus Lab</td>
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<td>2001 Fall</td>
<td>MUS 376 Junior Recital</td>
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<td>2001 Fall</td>
<td>MUS 430 Composition</td>
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<td>2001 Fall</td>
<td>MUS 431 Adv Composition</td>
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</tr>
<tr>
<td>2001 Fall</td>
<td>MUS 499 BFA Performance</td>
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<tr>
<td>2001 Fall</td>
<td>MUS 580 College Teaching</td>
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<tr>
<td>2001 Fall</td>
<td>MUS 645A Composition</td>
<td>2</td>
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<tr>
<td>2001 Fall</td>
<td>MUS 681 Thesis</td>
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</table>

( NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

If your degree is not in your area of current assignment, please explain.  NA

( NOTE: Begin with the most recent activities in each of the following sections.)
3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Member of: American Federation of Musicians, American Music Center, International Association for Jazz Education, Music Educators National Conference (includes WV Music Educators Association), Society of Composers, Inc.

Attended National Association of Schools of Music Annual Meeting 1998 - 2002
Attended CMENC State Conference in 2001, 2000

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

May 2003 Plaque of Appreciation from Marshall University Board of Governors
May 2003 Invited speaker for Huntington HS Band Banquet
April 2003 Adjudicator for Region III Middle School Band Festival
Spring 2002 Honorary Inductee into MU Zeta Lambda chapter of Kappa Kappa Psi (national band honorary)
December 2001 Selected as Fabulous Faculty Member by MU Chapter of Phi Eta Sigma
November 2001 Presentation: Careers and Selecting a Graduate School to CMENC convention

5 Indicate any other activities that have contributed to effective teaching.

Team –taught experimental course (with Dr. Paul Balshaw) on Professional Practices (SP03)
Consulted with Dr. Elaine Baker, Director of the Center for Teaching Excellence regarding Collegiate Teaching Seminar (FA02)
SP/SUM 03: Coordinated preparation, schedule and syllabus for MUS 305: Music Technology (initial offering FA03), a team-taught course involving 9 faculty; course manager during FA03

6 List professional books/papers published during the last five years.


“Training the Composer of Tomorrow.” In Issue 6.1 (1999) of ArachnE.


7 List papers presented at state, regional, and/or national organization conferences during the last five years.

Part-Time Faculty: Issues and Strategies delivered 2/5/03: 20th Annual Academic Chairperson’s Conference, Orlando, FL.
Pro-Active Faculty Evaluation: Search to Arrival delivered 2/7/01: 18th Annual Academic Chairperson’s Conference, Orlando, FL.

Several performances of original compositions and arrangements in Huntington and elsewhere.

8 List externally funded research (grants and contracts) you received during the last five years.

INCO grants to support conference presentations in 1999 (Ontario), 2001 (FL), and 2003 (FL).
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Merrie Leslie Petteys  
Rank: Professor

Status: (Check one) Full-time X ; Part-time ; Graduate Assistant.____

Highest Degree Earned: Doctorate  
Date Degree Received: May, 1987

Conferred by: University of Missouri-Kansas City

Area of Specialization: Piano Performance

Professional Registration/Licensure________ Agency:____________________________________

Years non-teaching experience
Years of employment other than Marshall 5
Years of employment at Marshall 16
Years of employment in higher education 21

To determine compatibility of credentials with assignment:

1. List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester | Course Number & Title | Enr.
--- | --- | ---
2003 Spring | MUS 195 Piano | 10
2003 Spring | MUS 255 String Ens. | 3
2003 Spring | MUS 376 Jr Recital | 1
2003 Spring | MUS 395 Piano | 2
2003 Spring | MUS 455 String Ens. | 1
2003 Spring | MUS 695 Piano | 3
2003 Spring | MUS 585/485 Ind.Study | 4
2002 Fall | MUS 195A/B/C Piano | 10
2002 Fall | MUS 255 String Ensemble | 6
2002 Fall | MUS 395A Piano | 2
2002 Fall | MUS 401 Research in Music | 9
2002 Fall | MUS 455 String Ensemble | 1
2002 Fall | MUS 621 Intr.to Grad Study | 2
2002 Fall | MUS 695A/B/C/D Piano | 4
2002 Fall | MUS 195A/C/C Piano | 17

2002 Spring | MUS 195A/B/C Piano | 10
2002 Spring | MUS 395A/D Piano | 3
2002 Spring | MUS 401 Research in Music | 4
2002 Spring | MUS 695C Piano | 2
2002 Spring | MUS 612 Projects & Problems | 2
2002 Spring | MUS 621 Intr.Grad Study | 5
2001 Fall | MUS 255 String Ensemble | 2
2001 Fall | MUS 395C Piano | 2
2001 Fall | MUS 455 String Ensemble | 4
2001 Fall | MUS 585 Independent Study | 1
2001 Fall | MUS 586 Independent Study | 1
2001 Fall | MUS 619B Piano Pedagogy | 4
2001 Fall | MUS 695A/C Piano | 4

(NOTE: Begin with the most recent activities in each of the following sections.)

3. Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.


4. List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.


5. Indicate any other activities that have contributed to effective teaching.

Presented piano masterclasses WVMEA state competition, 2002 and 2003; at University of North Carolina-Charlotte, 1998; Longy School of Music, 1998. Adjudicated piano competitions and festivals throughout WV, VA, KY and OH including state competitions for WVMEA (2000& 03) and OMTA Buckeye Festival (2001). Participate in International Piano Workshop, July 2-15, Brisbane, Australia

6. List professional books/papers published during the last five years.


List papers presented at state, regional, and/or national organization conferences during the last five years.

List externally funded research (grants and contracts) you received during the last five years.

Teach Piano and Piano Ensemble, WV Governor’s School for the Arts, 1999 and 2000.

List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Martin Saunders  Rank: Assistant Professor

Status: (Check one) Full-time    X ; Part-time_____;  Graduate Assistant._____

Highest Degree Earned: Masters  Date Degree Received: 1996

Conferred by: Wright State University

Area of Specialization: Trumpet, Jazz

Professional Registration/Licensure________ Agency:____________________________________

Years non-teaching experience 7
Years of employment other than Marshall 0
Years of employment at Marshall 1
Years of employment in higher education 1

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<td>2003 Spring</td>
<td>MUS 187D Trumpet</td>
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<td>2003 Spring</td>
<td>MUS 259 Jazz Ensemble</td>
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<td>2003 Spring</td>
<td>MUS 387B Trumpet</td>
<td>2</td>
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<td>2003 Spring</td>
<td>MUS 387C Trumpet</td>
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<td>2003 Spring</td>
<td>MUS 387D Trumpet</td>
<td>1</td>
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<td>2003 Spring</td>
<td>MUS 458 Brass Ensemble</td>
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<td>2003 Spring</td>
<td>MUS 459 Jazz Ensemble</td>
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<td>2002 Fall</td>
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<td>2002 Fall</td>
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<td>2002 Fall</td>
<td>MUS 459 Jazz Ensemble</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Member of: International Trumpet Guild, International Association of Jazz Educators, American Federation of Musicians (Locals in Huntington, WV and Omaha, NE). Attended the 2003 ITG Conference in Ft. Worth, TX, the 2003 Ohio Chapter ITG conference, the 2003 National Trumpet Competition, the 2000 IAJE International Conference

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

Chosen as Artist Faculty Member for the 2003 National Trumpet Competition, 2003 Summer Research Award from Marshall University, USAF Achievement Medal.

5 Indicate any other activities that have contributed to effective teaching.
Host for two guest trumpet clinicians during 2002-2003 academic year, Trumpet lessons during work toward completion of the Doctorate of Musical Arts degree (Summer, 2003).

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

Trumpet Ensemble arrangement *A Quiet Place* presented at the 2003 International Trumpet Guild conference, Performed in Artist Faculty Trumpet Ensemble at the 2003 National Trumpet Competition

8 List externally funded research (grants and contracts) you received during the last five years.
Appendix II

Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Elizabeth Reed Smith  
Rank: Professor

Status: (Check one) Full-time X ; Part-time ; Graduate Assistant.

Highest Degree Earned: Doctorate  
Date Degree Received: May 1983

Conferred by: Eastman School of Music of the University of Rochester

Area of Specialization: Violin Performance and Literature

Professional Registration/Licensure Agency:

Years non-teaching experience 0
Years of employment other than Marshall 1
Years of employment at Marshall 13
Years of employment in higher education 13

To determine compatibility of credentials with assignment:

1. List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

<table>
<thead>
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<td>2002 Spring MUS 191A-D Violin 12</td>
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<td>2003 Spring MUS 192D Viola 1</td>
<td>2002 Spring MUS 255/455 String Ensemble 12</td>
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<td>2003 Spring MUS 255/455 String Ensemble 6</td>
<td>2002 Spring MUS 485 Independent Study 1</td>
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<tr>
<td>2003 Spring MUS 582 SpTp: Class Piano 3</td>
<td>2002 Spring MUS 499 BFA Perf. Capstone 1</td>
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<td>2002 Spring MUS 208/408 Orchestra 35</td>
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<td>2002 Fall MUS 191A-D, 391A Violin 8</td>
<td>2001 Fall MUS 191A-D Violin 16</td>
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<td>2002 Fall MUS 192D Viola 1</td>
<td>2001 Fall MUS 192B-D, 392C Viola 4</td>
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<td>2002 Fall MUS 261 String Techniques 17 (team-taught 50%)</td>
<td>2001 Fall MUS 261 String Techniques 15 (team-taught 50%)</td>
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<td>2002 Fall MUS 455 String Ensemble 2</td>
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<td>2002 Fall MUS 691A Violin 1</td>
<td>2001 Fall MUS 485 Independent Study 1</td>
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<td>2002 Fall MUS 580 SpTp: Class Piano 3</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.
N/A

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Member: American String Teachers Association, Music Teachers National Association, College Music Society, Chamber Music America, Maud Powell Society

Attended: Yearly state meetings of American String Teachers Association, WV Music Educators Association WV All-State Orchestra Chair (for WV String Teachers Association), 1998-2000

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

Chosen: Fabulous Faculty Member, by MU chapter of Phi Eta Sigma, 1998, 1999, 2000, 2001
Nominated: Marshall & Shirley Reynolds Teaching Award, 2001
Taught at WV Governor’s School for the Arts, July 2000
Indicate any other activities that have contributed to effective teaching.

Creative activities: My many performances included solo performance of Beethoven Violin Concerto with Huntington Symphony Orchestra, 3-24-01.
I served as Concertmaster of the Huntington Symphony Orchestra, the Seneca Chamber Orchestra, and the Southern Ohio Light Opera Orchestra. I was violinist of the Nevelson Duo.

List professional books/papers published during the last five years.
Several essays were published at http://www.bright.net/~hhelser/sheila.html, a site devoted to violin teaching, by request of the editor.
Recording of American music accepted by CRI and Albany Records.

List papers presented at state, regional, and/or national organization conferences during the last five years.

List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Larry W. Stickler
Rank: Professor

Status: (Check one) Full-time__; Part-time__; Graduate Assistant.

Highest Degree Earned: Doctorate
Date Degree Received: 1988

Conferred by: Indiana University - Bloomington

Area of Specialization: Voice Pedagogy, Literature, Performance

Professional Registration/Licensure
Agency:

Years non-teaching experience
0

Years of employment other than Marshall
2

Years of employment at Marshall
15

Years of employment in higher education
17

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
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<tr>
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<td>MUS 196-396 Voice</td>
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<td></td>
<td>MUS 342 Music Elem Clsrm</td>
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<td>MUS 499 BFA Performance</td>
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<td>MUS 376 Junior Recital</td>
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<td>MUS 429/619A Vocal Pedagogy</td>
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<td>MUS 616 Curric Constr</td>
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<td>MUS 675 Creative Activities</td>
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<td>Children</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

National Association of Teachers of Singing.
American Choral Directors Association.
West Virginia Choral Directors Association.
National Association for Music Educators.
West Virginia Music Educators Association.
Member, Executive Board, West Virginia Music Educators present–2001.
President, West Virginia College and University Music Teachers Association 2003.
Co-Chairman, State Conference, WVMEA 2000.

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

Faculty, West Virginia Governor’s Honors Academy, 2003, 2002.
Guest Conductor, Senior High Choir, Wayne County Choral Festival 2003.
Advisor, Marshall University Collegiate Chapter of MENC recognized as National Chapter of Excellence 2002.
Guest Conductor, Cabell All-County Middle School Choir 2002.
Dean, WV Governor’s School for the Arts 2000, 1999.
Guest Conductor, Middle School Chorus, Boone County Music Festival 2000

5 Indicate any other activities that have contributed to effective teaching

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

8 List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Michael Stroehrer  Rank: Associate Professor

Status: (Check one) Full-time  X  ; Part-time ; Graduate Assistant.

Highest Degree Earned: Doctorate  Date Degree Received: 1991

Conferred by: University of North Texas

Area of Specialization: Music Education

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
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<td>MUS 189 Euphonium</td>
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<td>MUS 258/458 Brass Ens.</td>
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<td>MUS 388 Trombone</td>
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<td>2003 Spring</td>
<td>MUS 389 Euphonium</td>
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<td>2003 Spring</td>
<td>MUS 585 Ind. Study</td>
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<td>2002 Fall</td>
<td>MUS 617 Sem. Music Ed</td>
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<td>MUS 689B Euphonium</td>
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<td>MUS 190 Tuba</td>
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<td>2002 Spring</td>
<td>MUS 188 Trombone</td>
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(2001 Fall MUS 188 Trombone 2
2001 Fall MUS 189 Euphonium 2
2001 Fall MUS 190 Tuba 1
2001 Fall MUS 258/458 Brass Ens. 19
2001 Fall MUS 259/459 Jazz Ens. 7
2001 Fall MUS 388 Trombone 5
2001 Fall MUS 389 Euphonium 2
2001 Fall MUS 390 Tuba 1
2001 Fall MUS 688 Trombone 1
2001 Fall MUS 690 Tuba 1

NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.
International Trombone Festival, 2001, 2002
Midwest Band and Orchestra Clinic, 2000, 2001, 2002
West Virginia Music Educators Association, 2001, 2002
American Federation of Musicians
Georgia Music Educators Association: District College Chair
International Trombone Association: Online Moderator
Music Educators National Conference
West Virginia Music Educators Association: Local Convention Chair

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.
COFA Faculty Merit Award, 2002; COFA Faculty Development Grant, 2002; INCO Faculty Development Grant, 2001
Putnam All-County Band, Winfield, WV, 2001; Boone All-County Band, Seth, WV 2002; Lawrence All-County Band, Proctorville, OH, 2002; Raleigh County District Band, Beckley, WV, 2003
Outside Alumni, University of North Texas Trombone Department, 2001
Service Learning Grant from Pamplin Foundation: Instrumental Music Outreach, 1999
Indicate any other activities that have contributed to effective teaching.
MU Faculty Development Workshops, 2000, 2002; Music Technology Workshop, 2003

List professional books/papers published during the last five years.
Anton Bruckner, Os Justi, motet for eight voices arranged for trombone ensemble, published by Kagarice Brass Editions, Denton, TX, May, 2002

Performances
Numerous performances with faculty jazz ensemble Bluetrane 2000-2003
Numerous Performances with Faculty Brass Quintet 2002-2003
Huntington Symphony, 2003
Frank Sinatra, Jr. show, 2003
Mark Zanter Jazz Quartet, 2002-2003
MU Faculty Recital, "Other People's Music," 2003
Performed Bourgeois Concerto with MU Wind Symphony, 2002
MU Faculty Recital, "The Jazz Connection," 2002
Music at the Museum: "RiverSlide," 2002
"Chamber 10 and More," RiverSlide, 2002
Tommy Tune show, 2001
Solo Recital, Huntington Museum of Art, Huntington, WV: Dvorak, Ewazen, Gershwin, 2001
Marshall University Faculty Recital, Huntington, WV: Prescott, Dvorak, Ewazen, Gershwin, 2001
Solo Recital "Romancing the Bone," St. Paul's Church, Augusta, GA, 2000
Augusta State University Faculty Recital, "Music from England," 1999
Numerous performances with ASU Faculty Brass Quintet 1998-1999
South Carolina Philharmonic, 1998-2000

List papers presented at state, regional, and/or national organization conferences during the last five years.
"Trombone Consumer Test," International Trombone Festival, Denton, TX, May 2002
"Better Beginning Brass through Breath and Brain," Midwest Band and Orchestra Clinic, 12/19/01, Chicago, IL
"Jazz 101," Buddy Rogers Jazz Festival, Dayton, OH, 2001
"The Do's and Don’ts of Playing Jazz for Brass Players" Clinic presented at Buddy Rogers Jazz Festival, Dayton, OH, 3/3/01

List externally funded research (grants and contracts) you received during the last five years.
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Mark Zanter-Fox  Rank: Assistant Professor

Status: (Check one) Full-time X; Part-time ; Graduate Assistant.____

Highest Degree Earned:  A. Mus. D. Date Degree Received: 2001

Conferred by: University of Illinois

Area of Specialization: Music Theory, Composition

Professional Registration/Licensure Agency:________________________

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, title and enrollment.

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<tr>
<th>Year/Semester</th>
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<td>MUS 430 Composition 3</td>
<td>2002 Spring MUS 430 Composition 2</td>
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<td>MUS 431 Adv Composition I 1</td>
<td>2002 Spring MUS 432 Elect Music Comp. 5</td>
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<td>MUS 433 Adv Composition II 1</td>
<td>2002 Spring MUS 480 SpTp: Counterpoint 2</td>
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<td>2003 Spring</td>
<td>MUS 645A Original Comp. 1</td>
<td>2002 Spring MUS 645A Original Comp. 2</td>
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<td>MUS 645B Original Comp. 1</td>
<td>2002 Spring MUS 645B Original Comp. 1</td>
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<td>MUS 199A Jazz Guitar 1</td>
<td>2002 Fall MUS 645A Composition 1</td>
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<td>MUS 194 Electric Bass 1</td>
<td>2001 Fall MUS 115 Elem Theory 27</td>
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<td>MUS 215 Adv Music Theory 19</td>
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3

(2) If your degree is not in your area of current assignment, please explain.

(Note: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations. ASCAP, SCI, MTMW, ACF, AMC

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years. ASCAP plus Award (2001-2003), Pickens-Queen finalist, 2002 Faculty Merit Award.

5 Indicate any other activities that have contributed to effective teaching. Development of course materials (CD's of excerpts for Blatter Instrumentation and Orchestration) Coordinating music theory area: Advising instructors, preparing/administering barrier and proficiency exams, preparing additional course materials. Developing 640e, music theory e-course. Worked with student composers group to produce CD recordings sold at Festival Band, and WVMEA conferences.
Participated as a guest lecturer in John Van Kirk's "Rendering the Landscape" course.
Prepared web resources for technology and jazz camps.
Developed tutorials for Jomie Jazz computer lab.

6 List professional books/papers published during the last five years.
7 List papers/creative work presented at state, regional, and/or national organization conferences during the last five years.

*Diminutions* for wind ensemble performed by University of Montana contemporary music ensemble. (national).
Performed with George Lewis during his residency at UIUC (national).
*Impromptu Variations* recorded by University of San Bernardino pianist, Kris Carlisle (national).
Performances at SCI Region I and V-Regional conferences (2001) (Regional)
Character Studies for Guitar presented at June in Buffalo (1999) (National)
Recorded Vinko Globokar's *Eisenberg* for Col Legno records (1998) (International)

8 List externally funded research (grants and contracts) you received during the last five years.
Name: Kay Lawson

Rank: __________________________

Status: (Check one) Full-time _____ ; Part-time X ; Graduate Assistant. _____

Highest Degree Earned: M.M. Date Degree Received: 1983 & 1989

Conferred by: Michigan State University

Area of Specialization: Music Education & Bassoon Performance

Professional Registration/Licensure K-12  Agency: West Virginia Department of Education

Years non-teaching experience 3
Years of employment other than Marshall 8
Years of employment at Marshall 1
Years of employment in higher education 12

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
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<td>2003 Spring</td>
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<td>2003 Spring</td>
<td>YGS 272 Arts &amp; History Seminar</td>
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<td>2002 Fall</td>
<td>MUS 338 Mat &amp; Meth Classrooms</td>
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<td>MUS 342 Music Elem. Classrooms</td>
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<td>MUS 581 SpTp: Matl &amp; Meth Pre-K-4</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Susan Onofrio  
Rank: __________________________

Status: (Check one) Full-time _____; Part-time X; Graduate Assistant._____

Highest Degree Earned: M.Arts – Music  
Date Degree Received: 2001

Conferred by: Marshall University

Area of Specialization: Choral Conducting, Music Education

Professional Registration/Licensure_______
Agency: ______________________________________

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To determine compatibility of credentials with assignment:

1  List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<td>2003 Spring</td>
<td>Student Teacher Observations</td>
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<td>MUS 142 Music Appreciation</td>
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<td>MUS 342 Music in Elementary Classroom</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Jorge Salas

Rank: ________________

Status: (Check one) Full-time _____; Part-time _____; Graduate Assistant. _____

Highest Degree Earned: MM Date Degree Received: 2002

Conferred by: University of Kentucky

Area of Specialization: Tuba/Euphonium

Professional Registration/Licensure _____ Agency: ________________________________

Years non-teaching experience 14
Years of employment other than Marshall 2
Years of employment at Marshall 2
Years of employment in higher education 4

To determine compatibility of credentials with assignment:

1. List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<td>MUS 690D Tuba</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)
Appendix II
Faculty Data Sheet
(No more than TWO pages per faculty member)

Name: Vicki Stroeher

Rank: __________________________

Status: (Check one) Full-time _____; Part-time X; Graduate Assistant. _____

Highest Degree Earned: Ph.D. _______ Date Degree Received: 1994

Conferred by: University of North Texas

Area of Specialization: Musicology

Professional Registration/Licensure _______ Agency: ______________________________________

Years non-teaching experience
Years of employment other than Marshall ______
Years of employment at Marshall ______
Years of employment in higher education ______

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

<table>
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<th>Course Number &amp; Title</th>
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<td>2001 Fall</td>
<td>MUS 215 Adv Music Theory</td>
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(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)
Name: Albert Zabel  Rank: Adjunct

Status: (Check one) Full-time _____; Part-time X ; Graduate Assistant_____ 

Highest Degree Earned: M.Mus  Date Degree Received: June, 1962 

Conferred by: Westminster Choir College (Ryder University)

Area of Specialization: Organ Performance

Professional Registration/Licensure _______ Agency: _______________________________

Years non-teaching experience
Years of employment other than Marshall  40
Years of employment at Marshall  15
Years of employment in higher education

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

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<td>2001 Fall</td>
<td>MUS 321 Choral Arranging</td>
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<tr>
<td>2001 Fall</td>
<td>MUS 646 Adv Choral Arr.</td>
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</tbody>
</table>

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)
### Appendix V
**Program Course Enrollment**

<table>
<thead>
<tr>
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<tr>
<td>MUS 510</td>
<td>Intro to World Music</td>
<td>E</td>
<td>Su</td>
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<td>MUS 550</td>
<td>Guitar Literature</td>
<td>R</td>
<td>Su</td>
<td>Fa</td>
<td>Sp</td>
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<td>MUS 580</td>
<td>Special Topics (all courses)</td>
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<td>Su</td>
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<td>MUS 581</td>
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<td>MUS 591</td>
<td>Wksp: Choral Voice</td>
<td>E</td>
<td>Su</td>
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<td>Su</td>
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<td>MUS 591</td>
<td>Wksp: Opera for Youth</td>
<td>E</td>
<td>Su</td>
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<td>MUS 591</td>
<td>Wksp: Orff and Dalcroze</td>
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<td>MUS 593</td>
<td>Wksp: Wind &amp; Perc Festival</td>
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<td>C Song Literature</td>
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<td>MUS 612</td>
<td>Projects &amp; Problems Music</td>
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<tr>
<td>MUS 615</td>
<td>Band Maneuver &amp; Pageantry</td>
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<td>MUS 616</td>
<td>Curriculum Construction</td>
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<td>MUS 617</td>
<td>Seminar Music Education</td>
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<tr>
<td>MUS 618</td>
<td>A Admin Instrumental Music</td>
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<td>MUS 618</td>
<td>B Admin of Choral Music</td>
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<td>MUS 619</td>
<td>A Seminar in Vocal Pedagogy</td>
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<td>MUS 630</td>
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<td>MUS 640</td>
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<td>MUS 640</td>
<td>A Original Composition</td>
<td>E/R</td>
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<td>MUS 645</td>
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<td>Advanced Choral Arranging</td>
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<td>MUS 651</td>
<td>Music of the Renaissance</td>
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<td>MUS 655</td>
<td>Contemporary Music</td>
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<td>MUS 675</td>
<td>Creative Activity Childrn</td>
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<td>MUS 680, 682-699</td>
<td>Applied Music (all instruments, voice)</td>
<td>E/R</td>
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</table>

Notes: E/R indicates Elective/Required course.
(Note: If you listed courses in Appendix IV, do not list them again in this appendix.)

* Indicate all courses other than the service courses here. Please include all special topics courses offered as well as independent studies. When listing Independent studies, please list the number of independent study students enrolled, but DO NOT include individual names or the titles of the independent studies.

---

### Appendix VI
**Program Enrollment**

<table>
<thead>
<tr>
<th>Students</th>
<th>Year 1 1998</th>
<th>Year 2 1999</th>
<th>Year 3 2000</th>
<th>Year 4 2001</th>
<th>Year 5 2002</th>
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<td>New Students Admitted</td>
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<td>4</td>
<td>9</td>
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<tr>
<td>Principal Majors Enrolled</td>
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<tr>
<td>5180—Music, MA</td>
<td>21</td>
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<td>GF20-MA, Music</td>
<td>6</td>
<td>24</td>
<td>18</td>
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<td>Second Majors Enrolled*</td>
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<td>Other Areas of Emphasis(i.e., education specialization majors)</td>
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<tr>
<td>Minors**</td>
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<tr>
<td>Grand Total of Students Enrolled</td>
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<td>17</td>
<td>25</td>
<td>19</td>
<td>20</td>
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<td>Graduates of the program</td>
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<td>6</td>
<td>6</td>
<td>9</td>
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</tbody>
</table>

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*If known. This information is not completely accurate at this time, as students often do not declare a second major until the junior evaluation or the student has her/his primary major in another college.

**If known. This information is not completely accurate at this time, as students often do not declare minors until the junior evaluation or senior application for graduation.
Component/Area/Program/Discipline: **Department of Music**

N. B. These items apply to all areas of emphasis within the **M.A. degree**: general music studies (education concentration), history/literature, performance, and theory/composition

<table>
<thead>
<tr>
<th>Student Outcome</th>
<th>Person/Office Responsible</th>
<th>ASSESSMENT TOOL/Approach</th>
<th>Standards/Benchmark</th>
<th>RESULTS/ANALYSIS</th>
<th>ACTION TAKEN</th>
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<tbody>
<tr>
<td>Effective Applied Music Performance</td>
<td>Individual applied teacher; faculty of applied area</td>
<td>Entrance audition/interview; Juried performances; Level system evaluations, Student recitals, Ensemble programs, Graduate Recitals</td>
<td>Course descriptions</td>
<td>Nature of undergrad preparation is a predictor of success and indicator of need for remediation</td>
<td>Accepted/not accepted/probationally accepted; Student passed/not passed on to next level of applied music study</td>
</tr>
<tr>
<td>Use of theoretical materials of music</td>
<td>theory and analysis teachers; applied teachers; conducting teachers</td>
<td>Course assessment instruments, such as tests, performances, computer drills; barrier exams in general musicianship; Plan of Study; Written Comprehensive Examination</td>
<td>Requirement for next level of study Extant examples of correct use of language, Nationally accepted norms</td>
<td>Point basis</td>
<td>Student passed/not passed on to next course; Plan of Study approved/not approved;</td>
</tr>
<tr>
<td>Knowledge of musical repertoire and relationship between repertoire and musical developments</td>
<td>Individual applied teacher; theory, history, style, and analysis teachers; thesis/recital director</td>
<td>Course assessment instruments, such as tests and performances, approval of Plan of Study; progress review at 12-18 hours completed,</td>
<td>Requirement for next level of study Extant examples of correct use of language, Nationally accepted norms</td>
<td>Point basis</td>
<td>Student passed/not passed on to next course; Plan of Study approved/not approved; student approved/not approved to begin thesis or recital preparation</td>
</tr>
<tr>
<td>Communication of musical ideas and information in a broad context</td>
<td>Individual applied teacher; thesis/ recital director; MUS 621 and music history instructors</td>
<td>Course assessment instruments, faculty review of written and oral comprehensive examination</td>
<td>Examples from the literature</td>
<td>Point basis</td>
<td>Student passed/not passed in course; student approved/not approved to begin thesis or recital preparation; student approved/not approved for graduation</td>
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</tbody>
</table>