

National Association of Schools of Music

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APPLICATION FOR MEMBERSHIP

NOTE: Paper copies must accompany Self-Study.

Please print or type all information.

Sam Houston State University; School of Music

Name of Institution and Music Unit

Box 2208

Street and/or Mailing Address

Huntsville

City

Texas

State

77341-2208

Zip Code

Multipurpose Institutions - Chief Executive Officer/President: Dr. James Gaertner

Independent Schools of Music - Chief Executive Officer/President:

Chair, Board of Trustees:

Has the institution had a consultative visit? [] YES [x] NO

If yes: Date of the consultative visit Name of the consultant

I. APPLICATION CATEGORY (check only one):

- [] Membership (for first-time applicants or institutions with Associate Membership)
[x] Renewal of Membership (for institutions with Membership)

II. INSTITUTIONAL CATEGORY (check all that apply):

- [x] Degree-Granting [] Non-Degree-granting [] Community/Junior College
[x] Doctoral Degree-Granting [x] Public [] Private
[x] Not-for-Profit [] Proprietary

If applicable, please provide the following by indicating:

Year of last NASM accreditation visit 1997

Full name of regional accrediting agency Southern Association of Colleges & Schools

Year of latest regional accreditation agency visitation 1999

Year of next regional accreditation agency visitation 2009

Is the institution presently being denied recognition or accreditation by any state or accreditation agency? [] YES [x] NO

If yes, which agency(ies)?

Is the institution's recognition or accreditation presently being revoked by any state or accreditation agency? [] YES [x] NO

If yes, which agency(ies)?

Is the institution accredited by NCATE? [x] YES [] NO

If yes: Year of latest NCATE visitation 2003 Year of next NCATE visitation 2009

(continued on the reverse)

ITEMS TRANSMITTED WITH THIS APPLICATION FORM (please indicate the number of copies where requested):

- Self-Study Document – 2 copies Catalog – 2 copies
- Application Fee (or date Fee was submitted: _____) Amount of Fee submitted: \$ _____

NOTE: One copy each of the Self-Study document, catalog, and all supportive materials should be sent directly to each visiting evaluator upon confirmation of the visit, and must be received by the visitors at least four weeks prior to the visit.

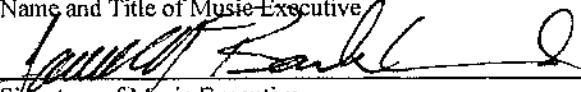
STATEMENT BY APPLICANT INSTITUTION

Failure to act favorably upon an application for Membership or renewal of Membership in the National Association of Schools of Music shall not, in and of itself, constitute grounds for legal action against NASM by the applicant institution or individuals therein.

In all cases when a disagreement cannot be resolved through normal NASM procedures, the institution and the individuals therein agree to abide by NASM procedures entitled *Requests for Reconsideration by an Accrediting Commission* and/or *Appeals of Adverse Decisions Concerning Accredited Institutional Membership* as set forth in the **NASM Rules of Practice and Procedure**. These procedures provide for final action after review in accordance with the Rules of the American Arbitration Association.

Upon receipt of an invoice before the visitation for an application fee, and after the visitation, for the expenses of the evaluators, the visited institution agrees to pay the application fee and to reimburse NASM for the expenses incurred by the visiting evaluators.

James M. Bankhead Director, School of Music
Name and Title of Music Executive

 02-28-07
Signature of Music Executive Date

930-294-3808 930-294-3765 jmb031@shsu.edu
Telephone (include area code) Facsimile (include area code) Web Address

NEW APPLICANTS ONLY

If your institution is seeking accredited institutional Membership for the first time, this Application Form must be signed by the Chief Executive Officer/President of the institution.

Name and Title of Chief Executive Officer/President

Signature of Chief Executive Officer/President

Date

Three copies of this Application form are to be returned to the NASM National Office. One copy is to be retained for the institution's files.

National Association of Schools of Music

SELF-STUDY

In the Standard Format

Presented for consideration by the
NASM Commission on Accreditation

by

Sam Houston State University
P.O. Box 2208
Huntsville, TX 77341
(936) 294-1360; Fax (936) 294-3765
www.shsu.edu/music

Renewal of Final Approval

Bachelor of Arts in Music

- General Music Track

Bachelor of Music

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

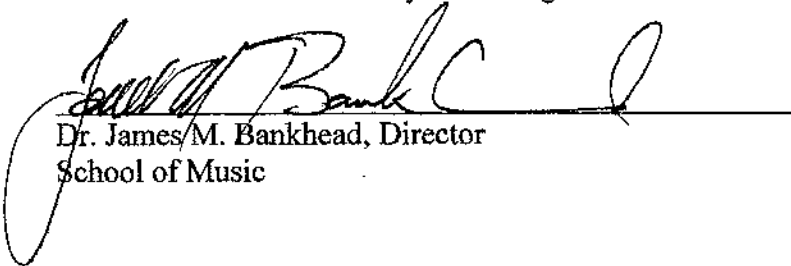
Bachelor of Music in Music Therapy

Master of Music

- Music Education Track
- Performance Track
- Theory/composition Track
- Conducting Track
- Musicology Track

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

February 27, 2007



Dr. James M. Bankhead, Director
School of Music

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School of Music
Sam Houston State University

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NASM Self-Study
Sam Houston State University
School of Music

I. OPERATIONS

A. Mission, Goals, Objectives

Mission Statement

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

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

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

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

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

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

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

Goals

a. To offer high-quality curricular programs

Bachelor of Arts in Music

- General Music (currently offered)
- Future BA program might include Jazz Studies/Commercial Music and Music Business

Bachelor of Music

- Music Performance—to educate and train those students wishing to prepare themselves for careers in performance and/or studio teaching and/or to prepare students for the demands of graduate studies in their chosen specialty.

- Teacher Certification/Music Education (Instrumental or Choral emphasis)—to educate and train those students wishing to prepare themselves for careers teaching public school music.
- Theory/Composition—to educate and train those students who wish to prepare themselves for careers as composers, arrangers, and/or college teachers

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

- To prepare all students in these programs for the demands of graduate studies in music.
- To offer high-quality Master of Music programs in:
 - Conducting—to educate and train students of good potential as fully effective musicians and directors of musical ensembles in a variety of venues.
 - Performance—to further educate and train those students of outstanding talent preparing themselves for possible professional careers, studio teaching, and/or higher education in music
 - Music Education – to further educate and train students in music education and the development of strong music programs in our school systems
 - Theory/Composition—to further educate and train those students preparing themselves for careers as composers, arrangers, and/or college teachers.
- To prepare all students in our programs for the demands of doctoral studies in their chosen specialty.
- To offer minor-level studies in music to university students in any curriculum whose interest and talents cause them to seek music as minor field.
- To stimulate interest in and support of the arts, and an understanding of diverse musical cultures by members of the general students population through offering of music courses for constituency.
- To support the university's general education core curriculum by offering music courses consistent with its curricular requirements.
- To contribute to the cultural enrichment of this region through outreach activities and an active calendar of public performances by SHSU faculty and students, as well as by guest artists and groups.
- To contribute to the advancing knowledge and understanding of music and world culture by actively engaging in creative activity and/or scholarly research.
- To engage in cooperative ventures with other regional institutions of higher education when such ventures can be of benefit to all.

Objectives

- To continue to acquire the financial resources necessary to support previously stated goals, especially:
 - Scholarship support is necessary to attract those students who can best benefit by musical education and training at SHSU.
 - Endowments and current fund assistance is needed to maintain and increase the quality of equipment, facilities, and programs.
- Work with the College of Arts & Sciences and the University administration to develop plans and secure funding for adequate performance halls, classrooms, rehearsal spaces, practice rooms, labs, and storage space
- To maintain and expand our equipment resources to meet the needs of our expanding enrollment

- d. To continue efforts in the area in recruiting to assure proper maintenance of the size of the student population. This effort will enable the continuation of our high quality programs. We will continue our efforts to improve effectiveness in paper flow and scheduling with specific to attention to students in their sophomore and junior years
- e. To improve marketing of the School of Music through the development of visually stimulating materials and increased scholarship funding.
- f. To provide special experiences in music-making that stimulate students to achieve their highest musical potential, such as regular touring and accepting of invitations for prestigious performances as a result of competitive auditions.

Relation to University Mission

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

University Mission Statement

Sam Houston State University is a multicultural institution whose mission is to provide excellence by continually improving quality education, scholarship, and service to its students and to appropriate regional, state, national, and international constituencies.

University Goals

- Promote students' intellectual, social, ethical, and leadership growth.
- Recruit and retain qualified, dedicated faculty and support staff.
- Recruit and retain qualified, motivated students.
- Provide the necessary library and other facilities to support quality instruction, research, and public service.
- Provide an educational environment that encourages systematic inquiry and research.
- Promote and support diversity and provide for equitable opportunities for minorities.
- Offer a wide range of academic studies in pre-professional, baccalaureate, master's, and doctoral programs.
- Collaborate with other universities, institutions, and constituencies.
- Provide instructional research and public service through distance learning and technology.

1. To what extent are mission, goals, and objectives guiding the work of the music unit? For example, as (a) the basis for making educational and artistic decisions; (b) the basis for long-range planning, including development of new curricula, innovative activities, expansion or reduction of programs or enrollment; and (c) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies?

(a) The basis for making educational and artistic decisions:

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

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

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

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

(b) The basis for long-range planning, including development of new curricula, innovative activities, expansion or reduction of programs or enrollment:

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

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

- Expansion and improvement of the Graduate Studies area – in fall 2007 we will double the number of Graduate Teaching Assistants from 5 to 10. We intend to have 30 graduate students, half of whom will be TA/GA students, by the 2009-10 academic year
- Expansion of our choral program – in 2007 we added a Woman's Choir. We now have three large choral ensembles. We plan to add chamber choir within the next three years
- Expansion of marching band program – the Bearkat Marching Band has grown each year to the current 165 members. Within the next 3 years we will work to expand that organization to 225-230 members
- Expansion and improvement of Opera Workshop program in all aspects: participation, quality training, and production values. We are severely hampered by the lack of an adequate performance space. We understand and accept the guidance and parameters provided by NASM in regard to undergraduate opera programs.
- Growth of the piano area – hired a full time accompanist and three adjunct studio faculty to meet current needs. We will need an additional full time faculty position within five years to be able to keep up with student and program demands.
- Growth of the Music Therapy program – we are in the process of hiring a full time faculty member with a PhD so we can develop and offer a Master of Music Therapy degree within the next two years
- Growth and development of special events sponsored/hosted by the School:
 - Marching Band Festival
 - Jazz Festival
 - String Invitational
 - ATSSB Audition Advantage Workshop

New Music Symposium
Music Therapy Awareness Weekend
Fall Choir Workshop
Summer camps for junior and senior high school students
Summer workshops for music teachers

(c) The basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies?

Decisions that impact or involve the entire faculty are made a matter of discussion and vote by the faculty. The daily operation of the School is the responsibility of the Director, Assistant Director, two Associate Directors and the three (2.75 FTE) department secretaries. The Director, School of Music has operational control of budgets and other administrative matters but shares the decision-making responsibilities with the faculty and staff.

An effective committee structure is being implemented to empower the faculty to have more input in the creative and administrative processes in the School. We have recently formed an Executive Committee. We have a working Curriculum Committee. All of the tenured faculty are involved with the Tenure/Promotion process of evaluating and voting on tenure/promotion. We need to add a budget committee, Scholarship Committee, and Development Committee for the school. The Director appoints search committees for the various tenure track positions as the need arises.

We follow the prescribed policies and procedures for all personnel actions including faculty reviews, tenure/promotion, post tenure reviews, etc. (see Appendix A).

To recruit and maintain qualified, motivated students, SHSU has raised the minimum test scores and GPA necessary to qualify for admission. As a result, the university is attracting a higher quality student. The School of Music has also raised its performance standards for undergraduate and graduate students, and in turn, is attracting a talented pool of prospective students. This has been partially achieved through competitive scholarships and the excellent reputation of ensembles and faculty.

In order to maintain our high-quality curricula, it has been necessary to expand the School of Music faculty. Three new full-time, tenure track lines have been added over the past few years. Due to the recent growth in quality and quantity of the student body, the School of Music expects to secure more academic positions in the future to help maintain our high professional standards and keep our low student-teacher ratio. Support from the University has allowed the School of Music to obtain excellent adjunct faculty until these positions are created.

The Director of the School of Music is responsible for the allocation of funds/resources. Drafting budget submissions and making special resource presentations is part of the Director's role. Funding includes requests/allocations for tours and faculty presentations/performances to promote the musical life for the greater Huntsville community. Our ensembles have presented performances throughout the region, including recent appearances at the annual Texas Music Educators Association Convention. The SHSU Symphony Orchestra toured Europe in 2005. The SHSU Chorale will

perform at the ACDA national convention in Miami in March 2007 and will tour Italy in May of 2007. We have begun the planning process to have the symphony orchestra tour China in 2008.

B. Size and Scope

- 1. Describe and evaluate any process by which the unit periodically evaluates its mission, goals, and objectives in light of such factors as size, complexity, resources, personnel, and relationships to the goals and objectives of specific curricular offerings.***

There is not a formal structure for evaluation of the mission/goals/objectives. But, the Director and faculty are in constant dialogue about the school and the needs of our students. As appropriate and necessary, we make changes in all aspects of the School. Of particular concern are the degree programs and the curriculum structure. This past year we have undertaken a massive effort to fix many problems with the curriculum. These changes will be thoroughly discussed in Section II Instructional Programs. But it is one excellent example of the ongoing review of our programs. The Director also reviews the need for equipment, supplies and other support on a regular basis.

The School of Music has 330 undergraduate students, 21 graduate students, 26 full time tenure/tenure track faculty, 27 adjunct faculty and 3 staff. Student enrollment is sufficient to support the size and scope of programs offered. The size of the faculty is barely adequate to support the student body; our staff numbers are low. The numbers result in a 7:1 student to teacher ratio, which is adequate for the size and scope of the School of Music. The School of Music is able to offer advanced courses and ensembles necessary for the proper education of our students and meets the criteria set forth in our mission, goals and objectives.

We were able to secure funding to increase one secretary from .75 time base to 1.0. We will hire a Technical Director/Building Manager in the 2007 spring semester. Funding for that position will come from Music Course fees (see staff position documents at appendix B). However, we need a secretary for the band program, a full time piano technician and another .5 secretary to meet the current needs of the School. Increasing the number of students and faculty, while expanding our fundraising activities, will make the staffing issue a major problem within the next 3-5 years.

The School of Music Director discusses possible personnel needs with faculty. Once a priority order is reached, the Director requests faculty lines from the Dean of College of Arts and Sciences. The dean is granted a number of lines from the University, which are distributed as deemed needed to the various schools within the college.

At the faculty retreat in August 2006, the faculty voted to make Music Therapy, Music Education and Director of Jazz Studies the next three faculty positions needed in the School. The Dean approved one position to the School. We are in the final process of hiring a new faculty member in the Music Therapy area. That search should be completed by April 1, 2007.

In the fall of 2005, an additional tenure-track applied vocal position was added. Two new tenure-track positions were added in 2006. We conducted national searches and hired a new Associate Choir Director and Director of Percussion. We also had to replace our Assistant Director of Bands/Marching and Athletic Bands in 2006. All three hires are excellent additions to our faculty.

Buildings

The single biggest problem the School of Music has is the terrible performance facility at this institution. We have only one dedicated performance space – a very old and completely inadequate A-frame building (used to be a small church) that is virtually rotting away and is not worth even the simplest repairs.

However, the state Coordinating Board (controls all aspects of education in Texas) has approved, in concept, \$35,000,000 for a new building. Of that amount, 3% (\$1,050,000) is on our campus for the planning phase of the project. Assuming that the planning goes well and final approval granted, we could see groundbreaking for the new building as early as late fall 2007. The building could then be completed in about 24 months (please see Appendix C).

Our current building, constructed in 1986, is at maximum capacity. Studio space is problematic. Faculty members are required to share cramped offices and use practice rooms for office/studio space. Recently, the School of Music obtained 6 additional offices in a nearby building.

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

Performance Venues

The “Recital Hall” – the A-frame building – critical for our recitals and large classes, was not built as a recital hall and is in terrible condition. We are making minor changes to the lighting system in this building but nothing more. Since it is scheduled for demolition in the near future, the University is unwilling to finance improvements to the building.

Killinger Auditorium, located in the Criminal Justice Center, is the largest hall on campus. The auditorium is completely controlled by the CJ Center. Performances scheduled months in advance can, and often are, canceled with only a few days notice if and when the Criminal Justice department decides it needs the facility. In addition, the hall is not acoustically designed for music performance. We do use the facility a few times each year.

University Theater Center, located in the Theater Building, is controlled by the Theatre Department. The full schedule of performances by Theatre prohibits our use of this facility because they do not have any place to rehearse or build sets. They must use the main stage as a classroom, rehearsal space, set-building area and performance space. The new addition will tie the Theater and Music buildings together and will provide adequate space so Music and Theatre can use the main stage theater.

Large ensembles – choirs, orchestra and concert bands - must present concerts/productions off campus at local churches, schools and long-distance locations (closer to downtown Houston).

Students are asked to drive off campus for rehearsals and concerts or the School of Music must hire/rent transportation.

The new performing arts building is crucial to the education of our students and growth of the School of Music. This is single greatest need we have.

Equipment

Generally speaking, the School of Music has the equipment needed. We have reasonable funding for equipment and can sustain the programs with have with the current level of funding. There are some things that we need to be working toward as we grow and develop our programs:

Bands

- Two oboes and English horn
- Other equipment is adequate for the size and scope
- Storage shelves for marching band equipment

Orchestras

- Replace 10 violins, 2 celli, 2 basses for string techniques classes
- Conductors stand/podium
- Storage lockers for string basses

Choir and choral area

- Replace old risers
- Replace old shell system
- New audio and DVD system for the rehearsal room

Opera Workshop

- New lighting system for production to be installed in March 2007
- Storage spaces

Jazz Ensembles

- Baritone Saxophone
- Tenor Saxophone

Percussion Ensemble/Steel Drum Band

- 6 steel drums
- Many pieces of gear (complete list available if needed)

Piano/keyboard area

- In Fall 2006 we started a new program to have all pianos tuned/regulated three times each year
- We turned in 10 old pianos and have replaced 3 of them already. We will purchase two more instruments (one small grand and one upright) before the beginning of the 2007-08 school year
- All of our instruments are now in good condition

- We will purchase another 7 foot grand in the 2007-08 year.
- We have two harpsichords that need repair and perhaps replacement.
- We have one practice pipe organ that is in good condition

C. Finances (see Appendix II)

Describe and evaluate the overall fiscal operation applicable to the music unit. Discuss such matters as (a) the sources and reliability of operating income; (b) the balance of income to expenses; (c) the extent to which regular budget allocations for personnel, space, equipment and materials are appropriate and sufficient to sustain the programs of the music unit from year to year; and (d) the allocation and control of expenditures. If applicable, composite data, long-range financial planning documents, etc., may be included as appendices.

(a) The sources and reliability of operating income; Sources of Income:

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

		<u>Received</u>
2006-7	Operations & Maintenance	\$ 32,000
	Capital Equipment (HEAF)	\$ 53,700
	Travel	\$ 10,000
	Student wages	\$ 8,000
	Student Service Fees	\$144,480
	Course Fees	\$232,030
2005-6	Operations & Maintenance	\$ 50,000
	Travel	\$ 10,000
	Student wages	\$ 8,000
	HEAF (Capital Equipment)	\$ 53,700
	Student Service Fees	\$133,200
	Course Fees	\$305,003
2004-5	Operations & Maintenance	\$ 50,000
	HEAF (Capital Equipment)	\$ 70,000
	Travel	\$ 5,000
	Student wages	\$ 7,704
	Student Service Fees	\$114,130
	Course Fees	\$258,389

- **State Operation and Maintenance Funds** – the School of Music’s share of these funds has been approximately \$50,000 for the last three years. The amount is determined by the Dean of the College of Arts and Sciences and is based on amounts from previous years.

- **State Capital Equipment Outlay (HEAF)** – this is determined by the Dean, who receives a lump sum to distribute in his college. The amount has fluctuated over the past three years. For the 2005-6 year, the School of Music requested \$497,016.88 and received \$53,700. The amount granted has ranged from \$50,000 to \$70,000 with requests well over \$400,000.
- **Student Service Fees** – these fees are attached to most music courses both General Education and within the major. The fees have been vitally important to the operation of the School.
- **Faculty, Staff and Student Workers' Salaries and Benefits** – annual allocation provided by the state
- **Funds for Library support staff, books and audio-visual resources** – annual allocation provided to the university by the state. This is an excellent and stable source of funding
- **Friends of Music** – this is our local support group for the School of Music. This “soft” money provides for many projects that state funds or fees cannot cover. We anticipate about \$22,000 per year in this account. That amount has been relatively constant and indicates that we could realize more income if we work at it a little harder.
- **Ticket Sales** – ticket income from ensemble performances. All students are admitted free to concerts. All Friends of Music donors are currently given free tickets. This is another area where we can see more income once we have a new facility and front of house/box office support.
- **Summer Camp** – we present several summer camps. Net proceeds from the camps provide about \$100,000 for scholarships each year.
- **Donations** – are usually channeled through the Friends of Music account unless they are given to a particular “named” scholarship account. We recently got new endowment for just under \$500,000. We will receive about \$24,000 per year for scholarship from that one endowment
- **Festivals and Workshops** – the School of Music annually sponsors festival and Workshops which generate funds for scholarships, travel, equipment, etc.
 - SHSU Marching Band Festival
 - SHSU Jazz Festival
 - East Texas Children's Choral Festival
 - String Invitational
 - ATSSB Audition Advantage Workshop
 - Music Therapy Awareness Weekend
 - Fall Choir Workshop
- **Grants** – this is an area that can be expanded. Prof. Alfredo Velez attended a grant workshop in February. He will help with grant writing for specific School projects.

Reliability of Income

State Operation and Maintenance accounts are fairly reasonable, although they have decreased in the past three years. Capital Equipment accounts have remained fairly low as have support staff and student worker accounts. The chief problem is a lack of sufficient Operation and Maintenance funds.

Balance of Income to Expenses

The fiscal operation of the department is significantly inadequate to its size, scope and quality. We do not run deficits in any accounts.

Allocation and Control of Expenditures

State Operation and Maintenance and Capital Equipment moneys are allocated by the Dean, College of Arts and Sciences from his share of funds allocated to the College by the Vice President for Academic Affairs. These budgets are viewed as inadequate for proper operation by department chairs in the college. Budget allocations for the School of Music had been shrinking in past but slight improvements were made last year. Once allocated by the state to the university, moneys are allocated by the Vice President of Academic Affairs for academic proposals and by the Director of the Physical Plant for physical plant projects.

D. Governance and Administration

1. Present a table clearly outlining the internal organization of the music unit.

Please see Appendix A for the university and School of Music organization charts.

2. How are the administrative and educational policies of the music unit determined? Evaluate the effectiveness of these procedures. Are there any external administrative controls that adversely affect the development and maintenance of educational quality?

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

3. If the music unit and/or the institution is responsible to a state-wide board for purposes of governance of planning, what types of decisions are reserved to the central state offices, and how does the music unit relate to any system or state-wide master plans?

The university is governed by the Board of Regents of the Texas State University System as outlined in the table of organization at *Appendix A*. In addition, the Texas Higher Education Coordinating Board must approve all new programs and substantive curricular changes. This board has broad

powers to approve or disapprove curriculum for all Texas state-assisted universities. Music curricular proposals require the approval of this board. This is not generally seen as a hindrance: Our programs are in place and are consistent with our size, scope and mission. It does, however, take a long period of time to change courses with the current system.

4. Evaluate the effectiveness of communication between the administration of the music unit and its faculty, staff and students.

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

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

5. Outline the music executive's responsibilities including teaching, creative work and research, performing and community service, as well as administration. Outline the extent of clerical, professional and technical support containing the names of staff positions and a brief overview of principal responsibilities.

The music executive receives .50 FTE release for administrative duties and .50 FTE for teaching. Creative activities, community service and performance are subsumed in the total. The fact is that the Director position should be a 1.0 but the Texas system does not allow that to be done.

A staff of 2.75 FTE professional, plus a small group of budgeted student workers serves the School of Music. We are in the process of hiring a new staff person who will be the Music Technical Director/Building Manager. This new 1.0 FTE position will be funded out of Course fees. We still need new staff positions for the Band program (1.0 secretary), piano/keyboard (at least a .5 tuner/technician position).

Julie Schwab (1.0 FTE)

Secretary to Music Executive
Timesheets
Personnel matters
Add/Drop/Class changes
Prioritize faculty requests
Supervise Office staff
Student data files

Nicole Alfred (1.0 FTE)

Front Desk Reception
Locker rental
room/hall scheduling
faculty evaluations
supervise mailings
supervise student workers
add/drop/class changes

Alicia Tate (.75 FTE)

Accounting
purchasing
travel
special equipment and
music orders
maintenance/repair
office equipment

Update mailing lists	maintenance/repair
Friends of Music	Performance calendar
Administrative records	concert attendance
Office equipment	summer camps

We will continue to contract for piano tuning/repair, audio engineering support, web master and other important areas.

6. Present policies regarding the term of the chief music executive and review of the chief music executive.

Faculty colleagues review administrators annually; reports go directly to the Dean. Likewise Deans are reviewed annually by Department Chair; reports go to the Provost/ice President of Academic Affairs. Several chairs in the Arts and Sciences have long tenures with Sam Houston State University.

The current School of Music Director was hired with the expectation that he would serve at least 5 years in that position providing his work/service meets the expectations of the faculty and Dean.

7. List of programs offered that are jointly administered with other units. Describe how these programs are controlled, administered and evaluated, including any distribution of responsibility between the music unit and the other units, with special attention to: (a) admission, (b) retention, (c) degree programs and requirements, and (d) graduation requirements.

Graduate programs come under the supervision of the College of Arts and Sciences Graduate Council and the Graduate School. The graduate advisor for the School of Music is Dr. Scott Plugge (Associate Chair). The Master of Music programs are administered by the School of Music and the College of Arts and Sciences.

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

E. Faculty and Staff

1. **Faculty information** see HEADS Data Survey submitted as *Appendix I*

2. **Faculty Record Reports** see *Appendix III*

3. Describe and evaluate in summary fashion the relationship of faculty members' aggregate qualifications to size, scope, mission, goals and objectives.

The SHSU music faculty is fully qualified to successfully execute the size, scope, mission, goals and objectives of the program. The School of Music faculty includes 26 full-time members, 16 of which hold the earned doctorate. Faculty members have a wide breadth of experience: public school teaching, studio teaching, professional performing in orchestras, bands, opera companies, chamber

groups, etc. The School of Music currently has 27 adjunct faculty members. Due to our proximity to Houston, we are able to draw on a highly skilled group of free-lance and symphony professionals for part-time instruction in studios, many of which hold doctorates. The specific qualifications of faculty are detailed in Faculty Record Reports (see *Appendix III*). These qualifications are more than sufficient to meet the needs of the program and its mission, goals and objectives.

4. *With the exception of salaries, describe and evaluate the principal conditions at the institution and in the music unit affecting faculty productivity, morale and development.*

The School of Music serves as a performing home for major and minor ensembles as well as faculty, guest artist and student recitals. The biggest problem is with performing spaces for ensembles and faculty. These problems are being addressed as we go through the new building design and building process.

We will have finished designed and blue prints before the end of the summer. We could break ground for the new facility as early as fall 2007.

We have received, and continue to receive, excellent support from all levels of the administration including the Dean, Provost and President.

We are spending more funds to support faculty research and creative activity as well as those projects that include students. Our faculty is well represented at state and national conferences, conventions and meetings.

Faculty morale is good to excellent. The prognosis for the future is really good in all areas.

5. *Comment on faculty salaries, their distribution, their relationship to salary scales in similar institutions, and if appropriate, their relationship to salaries of parallel disciplines within the part institution. What is the status of the relationship of faculty salaries to productivity, morale and development? For example, are salary levels sufficient to attract and retain the caliber of faculty needed to support the programs offered?*

Faculty salaries are generally reasonable. Salaries for first-time appointment have been low, but recent steps have been taken to address this concern through "market adjustments" and merit pay increases. Salaries for visiting faculty have also been low. The incoming salary is important as increases are based upon the beginning salary. Budget problems for the state of Texas in recent years have reduced raises in most university systems. Merit raises appear to be somewhat unbalanced. Salaries in the College of Arts and Sciences are lower than those for the College of Business Administration, but these differences are not uncommon when compared with other institutions.

Moral is generally good. Recent shifts in faculty workloads – reducing some faculty to 3/3 loads has helped a great deal. Faculty salary plays only a little role in productivity; this is an extraordinarily hard-working, dedicated and focused faculty. Many engaged in professional development seem to do so apart from direct salary considerations or reimbursement.

6. Describe and evaluate the policies of the institution regarding appointment and compensation (e.g. promotions, rank, tenure, fringe benefits, increase in salary, etc.) of music faculty. If applicable, to what extent are these consistent with policies for faculty in other disciplines? Discuss the impact of these policies on faculty moral and professional development.

Faculty members are given annual probationary appointments until tenure is granted. A three-person committee is formed and assigned to each probationary faculty member. The members of the committee observe classes, lessons and ensembles of the faculty member in question and write a review. The tenured music faculty then reviews the files of probationary. Although specific IDEA (student evaluations) numbers are not disclosed, a student evaluation summary is also taken into consideration. At this point, the tenured music faculty vote either yes, no or unknown regarding the probationary faculty. The chair meets privately with the probationary member to surmise the results of the discussion and voting.

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

The principle issues whereby tenure considerations affect faculty morale lie in our developing an adequate and appropriate probationary faculty evaluation system. There is on-going discussion regarding the appropriate means for evaluating faculty and faculty work. The dean is interested in greater clarity and uniformity within the college as well. This system, which functions apart from the university faculty evaluation system (FES), is more highly developed in music than in most other SHSU departments. Once tenured, each faculty is evaluated every 5 years.

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

Our student evaluation mechanism, the IDEA System, has only been in place for two years. The evaluations are based on a 5-point scale. The previous system employed by SHSU was based on a 7-point scale. Several university forms have not yet been converted which is frustrating. Also IDEA System guidelines are not strictly followed by the administration. There is also a general feeling that the IDEA system is not an effective means of evaluation for arts disciplines.

It would be beneficial to have clarity regarding evaluation and tenure policies. This is an ongoing process at the College and School of Music levels.

7. How are graduate music faculty members selected and designated?

It is expected that each tenure/ tenure-track faculty member in the school of music obtain graduate faculty status, therefore the following designations are used:

Tenured faculty: Regular Graduate Faculty status
Tenure-track faculty: Associate Graduate Faculty status

8. To what extent are published load formulas consistent with actual teaching loads in the music unit?

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

Academic classes	Three contact hours	.25 FTE
	12 contact hours is normal	
Major Ensembles	Six contact hours	.5 FTE
	Wind Ensemble, Symphony Orchestra, Bearkat Marching Band (fall only)	
	Choral Concert Choir, Symphonic Band [spring semester]	
Minor ensembles	Three contact hours,	.25 FTE
	Opera Workshop and Jazz Ensembles	
Chamber Ensembles	Three contact hours	.20 FTE
	Chamber orchestra, Guitar ensemble, percussion ensemble	
Practicum (Music Therapy)	One contact hour	.20 FTE
Singers Diction	Two contact hours	.20 FTE
Class Piano	Two contact hours	.125 FTE
Applied	4-6 Students	.25 FTE
	8-10 Students	.50 FTE
	13-15 Students	.75 FTE
	17-19 Students	1.0 FTE

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

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

The institutions funding policies regarding Adjunct Faculty are as follows:

\$2,500 per .25 load

\$10,000 per semester/\$20,000 per academic year maximum

F. Facilities, Equipment, and Safety

Describe and evaluate the physical plant and equipment, including the number and quality of buildings used by the music unit, type of construction and adequacy of soundproofing and climate control; number and quality of classrooms, offices, studios for teaching, practice studios and rehearsal halls, audio and video equipment, computers, auditoriums for concerts, pianos, orchestral instruments and other instructional equipment.

School of Music Building: Description of floor plans (see Appendix A)

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

First Floor

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

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

Second Floor

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

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

Third Floor

The third floor is mostly faculty office/teaching studio space. At the top of the stairs is a balcony, which is open to the entire central hallway below. Rooms 309 to 327 located along the west wall are faculty offices with the exception of room 312, which is a copy/workroom. Room 328 is a chamber rehearsal area. Along the north wall are men's and women's lavatories, the elevator, studio 333 and a mechanical area. To the south are studios 329 to 332. The east side of the floor opens to a hallway that currently serves as a storage area, which is used for the storage of method instruments, band instruments, marching band uniforms and filing cabinets. The stairs in the south storage area lead to the roof. The end of the hallway opens to a mechanical area. The thin area to the south is the storage area above room 201 (on the second floor). This storage area houses the marching percussion equipment and other marching band related items.

Evaluation

The School of Music Building is at full capacity. Graduate student offices and some faculty offices are in Wenger practice rooms, other faculty share offices. Rehearsal halls double as classrooms and several classes meet in the Recital Hall, located in a separate building across the parking lot. The possibility of expansion in this building is extremely limited. The new/proposed performing arts center will alleviate these problems. But, we need to manage carefully until that project is completed.

The main drawback of the building is the absence performance halls. Recitals and chamber groups perform in the recital hall, which is a small A-frame church. Large ensemble concerts are held in the Criminal Justice Center auditorium, occasionally in the University Theater Center or off campus in local churches and school auditoriums. None of these halls were acoustically designed for music. In addition, the use of these spaces requires large-scale equipment moves for most performances. The constant moving causes unnatural wear and tear on large and expensive equipment such as percussion instruments. Many off campus locations charge a fee for the use of the facility.

Number and quality of classrooms

The majority of the School of Music's classroom teaching takes place in four classrooms: Rooms 216, 217, 218 and 219. Larger classes are also taught in 201, 202 and the Recital Hall. Room 328

and rehearsal hall 205 are also used for classroom teaching. The following summarizes the dimensions, equipment, and other facilities currently available in each classroom:

Room 216

Dimensions: 20' wide x 23' long

Piano: Kawai

Electronic equipment:

Other facilities: chairs, desk blackboards

Room 217

Dimensions: 20' wide x 23' long

Piano: Boston upright

Electronic equipment: NAD amplifier, NAD CD player, NAD cassette player, Pioneer DVD player, projection system with screen, two speakers, JVC turntable

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

Room 218

Dimensions: 20' wide x 26" long

Piano: Yamaha upright

Electronic equipment: Sony 5 disc CD player, NAD amplifier, NAD cassette player, Sylvania DVD player, JVC turntable, projection system with screen, 2 speakers

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

Room 219

Dimensions: 20' wide x 33' long

Piano: Kawai upright

Electronic equipment: Toshiba DVD player, NAD amplifier, NAD CD player, NAD cassette player, JVC turntable, projection system with screen, 2 speakers

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

Room 328

Pianos: Kawai grand piano

Electronic equipment: Pioneer CD player, Nakamichi cassette player, Technics turntable, Yamaha amplifier

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

Recital Hall (not a good space at all)

Capacity: 210 seats

Pianos: 2 Steinway grand pianos

Additional classroom equipment

In addition to the equipment already noted, the following equipment is stored for use in the classrooms on portable carts:

TV, Toshiba DVD

TV, Toshiba DVD

TV, Sony VHS/DVD

Two carts each containing an overhead projector

Evaluation

The condition of the classroom facilities is generally good. The pianos are adequate. All of the stereo systems need to be upgraded to include DVD projection systems in addition to newer/better audio equipment for the three rehearsal rooms. Projection systems have been added to the classrooms, allowing power point presentations and lectures. Temperature in these spaces continues to be a problem. Rooms dedicated to instrumental methods, music therapy labs, percussion rehearsal and storage and other educational courses are included in the new building plan.

Main Music Office:

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

Faculty Studios and Offices:

Pianos: all faculty desiring a piano have one.

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

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

Evaluation

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

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

Practice studios/rooms:

Thirty-seven Wenger sound modules serve as practice rooms for students. Thirty practice rooms contain a piano; many have mirrors, chairs and stands. One practice room is used as a Reed Room,

dedicated for the use of oboe and bassoonists. A few practice rooms contain grand pianos dedicated for piano major use.

Rehearsal Halls:

Room 201

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

Piano: Boston

Electronic equipment: need to install a good sound system with DVD projection

Room 202

Large rehearsal hall for Choral groups and orchestra

Piano: Steinway grand piano, Yamaha upright piano

Electronic equipment; needs new sounds system and DVD projection

Room 205:

Smaller rehearsal hall – jazz bands, and other small groups

Piano: Steinway grand piano

Electronic equipment: need to audio system with DVD projection

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

Auditoriums for Concerts:

Killinger Auditorium – belongs to College of Criminal Justice (Jazz ensembles)

Piano: Bosendorfer grand piano

Capacity: 650 (used as divided large class room)

University Heights Baptist Church (Orchestra and Choirs)

Mance Park Junior High School (bands)

G. Library and Learning Resources

Abbreviations:

NGL	Newton Gresham Library
MLR	Music Listening Room
ILL	Inter-Library Services

1. Is the music collection (a) part of the general library, (b) a departmental library serviced by general personnel, (c) an independent unit budgeted and operated by the music unit? Describe the responsibilities and authority of the individual in charge of the music library.

The library collection and library support is absolutely wonderful. This is one of the great strengths of our programs.

The music collection at Sam Houston State University is part of the general library, the Newton Gresham Library (NGL). As a result of the recent renovation of the NGL, the music collection and audio-visual materials were merged together and are now located in a separate unit within the main library, called the Music Listening Room (MLR). Any materials dealing with music are in this room with the exception of reference materials and the most recent issues of periodicals, which are in the current periodicals area. Music reference resources are integrated into the general reference collection within the general library. The MLR has a service counter, which designates the MLR as a satellite circulation area for its materials as well as other library materials.

The individual in charge of the MLR bears the title Music Coordinator/Reference Librarian and is a full-time faculty member, assistant professor, on a 12-month contract. The Music Coordinator/Reference Librarian serves as bibliographer/collection development librarian for music and oversees the functioning of the MLR. The Music Coordinator/Reference Librarian's responsibilities include hiring, training and supervision of student assistants, development of policies and procedures, equipment maintenance and purchases, coordination of materials needed for music courses (reserve items), and generally being accessible for assisting faculty, staff, students, and community members using the MLR. Additionally, the Music Coordinator/Reference Librarian rotates weekend shift with other librarians to perform approximately three weekend shifts per semester.

2. Describe and evaluate the music library holdings (including electronic access to holdings) in relation to the needs of (a) music students, (b) general students, (c) music faculty, (d) curricular offerings and curricular levels.

The following description of the music collection is based upon preliminary assessment conducted as part of the Conspectus project, as well as upon professional observation by the present Music Coordinator/Reference Librarian as part of on-going collection development activities. As of 1994, the NGL owned 67% of the music resources listed in the 1988 edition of *Books for College Libraries*, and 50% of the "ML" class resources listed in the 1983 edition of *A Basic Music Library* (MLA). For the size of the institution, our holdings in sets and collected editions are strong representing 83% of resources listed in *Books for College Libraries*. As part of the Conspectus project, additional evaluation of the holdings was made annually through the year 2000 by examination of holdings in the OCLC CACD (OCLC's Collection Assessment CD), in comparison with holdings of institutions of similar nature within the state of Texas, as well as to CRL institutions overall. The sound recording collection is adequate and efforts to purchase requested items or additional recordings of heavily used materials were made as a result of on-going evaluation.

The growth of the collection has been guided primarily by the curricular needs of the School of Music. As these needs have changed, attention has been given to filling gaps in the collection. Lack of use in certain areas appears to be due to either a) no courses or ensembles in that subject area, b) no majors in the subject area, or c) lack of awareness on the part of the music students regarding what resources are in the collection. Use of music materials by non-music students (especially those in dance, theater, and education) has increased significantly. In as far as is observable by the Music Coordinator/Reference Librarian, in most cases the faculty needs are being met. Those needs that cannot be met with library resources are referred to interlibrary loan or the material is purchased for the collection.

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

3. Describe and evaluate the library acquisitions policy and indicate the role of faculty and students in determining acquisitions.

The policies and procedures for library acquisitions are included in the Newton Gresham Library's Collection Development Policy Manual (Summer 1986) which underwent partial revision in 1996 based upon a five-year project using the Conspectus approach to collection evaluation and development. A comprehensive review of the collection policy is scheduled for 2006-2007. Selection intensity levels are primarily determined based upon the curricular needs of the programs offered in the School of Music, as well as by instructional research needs of the music faculty. In addition, materials may be selected which support cross disciplinary needs in the areas of art, dance, drama, education, history, linguistics, folklore, ethnic and popular cultures, and mass communications. The collection policy forms the basis for the library's slips approval program with Yankee Book Peddler (YBP), which provides notification of monographic materials for potential purchase by the library.

The library maintains awareness of the curricular needs and aims of the School of Music in several ways. The Newton Gresham Library is represented as a voting member of the University Curriculum Committee. This provides a formal structure within which the library is informed of all proposed changes in degree programs, as well as course additions, changes, and deletions. Program and course proposals are submitted to the library for review as part of the university curriculum process. The music subject bibliographer evaluates the current adequacy of the collection as well as the adequacy of the budgetary allocation to support proposed music curriculum additions and revisions, and prepares individual formal statements for the library director's signature. A review of library expenditures for music materials reveals that expenditures have increased more than 50% since 1996.

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

4. Describe any cooperative arrangements to augment holdings that have been established with information sources outside the institution such as libraries of municipalities, historical societies, and other educational institutions.

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

5. Does the music unit rely on community libraries?

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

6. Explain how the music library is staffed.

The Music Listening Room (MLR) is open 82.5 hours a week out of the 99.5 hours a week that the entire NGL itself is open.

M-TH	8:30 am – 11:00 pm
F	8:30 am – 6:00 pm
Sat	1:00 pm – 7:00 pm
Sun	2:00 pm – 11:00 pm

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

Primary responsibility for staffing the MLR is assigned to student assistants, some of whom are paid minimum wage from the NGL's budget, while others are financial aid work/study recipients. On average, there are usually 6 to 8 students employed in any given semester, with each student working between 6 and 12 hours per week. Student assistants do not have to be music majors; in fact, the ideal is to staff 50% majors and 50% non-majors. The MLR is staffed with 45 hours per week of minimum wage paid student assistants, with any additional time being staffed with work/study recipients. The Music Coordinator/Reference Librarian covers all hours in the MLR for which there are no available student assistants.

7. Describe student and faculty access (a) to the institution's library in terms of (1) hours of operation, (2) catalogues and indexes; (b) to the holdings of other institutions through such means as union catalogues and interlibrary loan.

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

There are several reference sources available online (i.e. *Harvard Dictionary of Music*) through *xreferplus*, (an electronic version of reference books).

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

On-line catalogs of other institutions (Texas, national, and world-wide) are available via the library's on-line catalog as book marked hyperlinks. Additionally, union catalogs from other institutions, as well as the Library of Congress, are available in Reference. Inter Library Services (ILL) is open to all students and faculty and requests are made totally electronically online. At present, the library pays the first \$5 of any request, making the majority of the materials available to the patron free of charge. The School of Music accounts for an estimated 3% of the NGL ILL requests. NGL is a member of OCLC and AMIGOS, and complies with the National Interlibrary Loan Code. The TexShare program also allows students and faculty to have direct, personal access to library materials at other institutions.

8. Describe and evaluate instruction provided about the use of the music library.

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

The bibliography course for graduate music students (MUS 698, "Research Techniques") is taught by a faculty member from the School of Music. The faculty member will make arrangements with the Music Coordinator/Reference Librarian to teach one session on aspects of the music collection and library use.

9. Describe the facilities for the music library. Evaluate (a) the adequacy of the facilities in relation to the needs of the music program; (b) the accessibility of resources such as audio equipment, microfilm readers, and computer terminals.

The Music Listening Room (MLR) has 8 audio stations (5 with CD player/cassette player combinations; 2 with turntable/cassette player combinations, one with dual cassette player, and an audio/visual station which includes a TV combo unit (DVD/VHS television), a laser disc player, VHS player, and a DVD player. There is one public access computer terminal within the MLR, which is available to faculty, students, and staff who want to access the on-line catalog and databases/indexes. The microform readers/printers are located on the first floor of the Newton Gresham Library in the

Microforms Room. At present, the facilities are adequate when usage is relatively steady. During midterms, finals and other exam times when usage is heavy, the facilities are stressed—even more so should any piece of equipment be non-functioning.

10. Describe the extent to which elements of the music collection (books, collected editions, periodicals, videotapes/DVDs, scores, and recordings) are available for use at a single location.

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

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

11. How is the music library allocation determined within the institution's overall library budget? Identify by title the individual responsible for the management of such allocations.

The Assistant Director of the Newton Gresham Library and Head of Technical Services, Janice Lange (Associate Professor), is responsible for determining the allocation of the library materials budget. Departmental budget allocations are based in part upon past allocations and usage patterns. Currently, the Music Listening Room (MLR) is receiving 3.2% (\$16,000) of the materials budget. In addition, the book budget allocation is contingent upon how much of the library resource budget is available after the encumbrances are made to pay for serial subscriptions. At present, the library materials budget is split approximately 68% for serials and 32% for monographic materials.

12. List expenditures for music acquisitions.

<i>Items</i>	<i>Number in Collection</i>	<i>Expenditures:</i>		
		2004-05	2003-04	2002-03
Books	15,219	\$6,724.47	\$7,270.12	\$7,070
Scores	14,201	\$5,938.67	\$3,868.05	\$758.70
Collected Editions [M1-M3] including 48 standing order titles	4,729 vols.	\$8,792	\$7,482.00	\$4,839
Periodicals [64 current subscription titles]	338 vols.	\$6,706	\$3,700*	\$6,228
Sound Recordings	11,131 (total)	\$4,497.68	\$4,436.20	\$3,644

6,836 LP recordings
 4,104 compact discs
 191 audio cassettes

Visual Materials	215 (total)	\$766.28	\$389.48	\$0
80 music video cassettes		(DVDs)	(VHS)	(VHS)
113 music DVDs			\$1,190.68	\$91.41
22 laser discs			(DVDs)	(DVDs)
Microfilm/ Microfiche/Microcard	25 titles	\$0	\$0	\$0
Electronic Resources	5	\$37,340	\$43,171	\$41,105

*Music Index is acquired in a database package now.

2005-2006 Projected Expenditures:

Music books, scores, compact discs, music videos, music DVDs	\$16,000
Collected Editions	\$9,232
Periodicals	\$7,377
Electronic Resources	\$39,207

13. Describe and evaluate the budgetary support provided for (a) staff and (b) equipment acquisitions and maintenance.

There is no specific budget set aside for equipment acquisition and maintenance for the Music Listening Room (MLR). Equipment is purchased and repaired on a case-by-case basis, as the need arises, and as funds from the Library's general equipment budget are available. The student assistant allocation is based on one worker per shift for 45 hours, of the 82.5 hours that the MLR is open, at the rate of \$5.15 per hour. The remaining 37.5 hours are filled with work/study financial aid awarded students as scheduling permits. Any hours of the 82.5 hours not allocated by a student assistant are covered by the Music Coordinator/Reference Librarian.

14. Please note any areas for improvement the Self-Study has revealed concerning library holdings and operations. Describe how these issues can be addressed.

Continued encouragement of faculty to provide their wish lists for any materials that they want added to the collection will further involvement in material selection. More arranged and organized library bibliographic-instructions sessions by the Music Coordinator/Reference Librarian for music classes and private lesson studios would be useful. To improve this aspect, continual informing and reminding of the faculty about these sessions are available at anytime upon request from the Music Coordinator/Reference Librarian. (See number 8 above.)

The MLR could use updated equipment in the listening stations. Future hopes for the MLR also include modernized listening stations and increased holdings to the collected editions (M1-M3), with more recently published and newly created materials being added to the collection. These acquisitions will be pursued as the budget allows.

15. Conclusion

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

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

1. Describe and evaluate the music unit's policies, practices, and promotional activities associated with the student recruitment process. Relate these policies and practices to issues of institutional integrity and public responsibility.

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

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

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

2. Describe and evaluate the policies and procedures used for admission to professional curricula (degree- or non-degree-grant) at the undergraduate or entry level by discussing such items as (a) the music and non-music admission requirements for undergraduate students expecting to qualify as music majors (1) as freshmen, or (2) with advanced standing; (b) auditions and placement examinations in music: their format, purpose, timing and use; (c) the effectiveness of the admissions process in recruiting students who complete the program satisfactorily.

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

The University requires the following for undergraduate students:

1. Completed Texas Common Application or the SHSU Undergraduate Admissions Application with non-refundable application fee.
2. Official copy of high school transcript showing class rank. Upon graduation from high school, applicant must provide a final official high school transcript showing final class rank, date of graduation, and graduation plan.
3. Official copy of ACT Composite or SAT I Total (Critical Reading + Math) score.
 - Top 10%: no minimum score on ACT Composite or new SAT I Total (Critical Reading + Math)
 - Top 11% - 25%: a minimum score of 17 on ACT Composite or a minimum score of 850 on new SAT I Total (Critical Reading + Math)
 - Second Quartile: a minimum score of 19 on ACT Composite or a minimum score of 930 on new SAT I Total (Critical Reading + Math).
 - Third Quartile: a minimum score of 22 on ACT Composite or 1030 on new SAT I Total (Critical Reading + Math).
 - Fourth Quartile: a minimum score of 25 on ACT Composite or 1140 on new SAT I Total (Critical Reading + Math).

A beginning freshman student who has attempted college/university course work while enrolled in high school or in the semester prior to entering Sam Houston State University must provide official transcript(s) indicating the completion of all transferable academic hours (excluding developmental, remedial, vocational/technical, continuing education, or lifelong learning courses) with an overall cumulative transfer grade point average of 2.0 or higher on all academic hours attempted.

The University requires the following for transfer students:

- Undergraduate students who transfer to Sam Houston State University from another regionally accredited college or university with less than 12 transferable academic hours must meet the standards of beginning freshman students (see Beginning Freshman Students above) and must provide the following documentation.
- Completed Texas Common Application or the SHSU Undergraduate Admissions Application with nonrefundable application fee.
- Official transcript(s) from all accredited colleges and universities attended.
- Official transcript(s) indicating the completion of fewer than 12 transferable academic hours (excluding developmental, remedial, vocational/technical, continuing education, or lifelong learning courses). All students must present a cumulative transfer grade point average of 2.0 or higher.

Undergraduate students who transfer to Sam Houston State University from another regionally accredited college or university with 12 or more transferable academic hours, as defined by this policy, must provide the following documentation.

- Completed Texas Common Application or the SHSU Undergraduate Admissions Application with nonrefundable application fee.

- Official transcript(s) from all accredited colleges or universities attended.
- Official transcript(s) indicating the completion of 12 or more transferable academic hours (excluding developmental, remedial, vocational/technical, continuing education, or lifelong learning courses). All students must present a cumulative transfer grade point average of 2.0 or higher.

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

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

Refer to the website for more information www.shsu.edu/catalog/transferinformation.html

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

- Audition on principal instrument
- School of Music application
- Three letters of reference

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

The School of Music does not currently have a theory placement exam for undergraduates. The faculty is discussing this issue and we may begin to require the placement exam.

Describe and evaluate all entrance and placement auditions given to student entering at the (a) master's level, (b) doctoral level. For example, Music Tests—Theory, Performance, History and literature, other (specify); General Tests—Graduate Record (what minimum score is expected?); Languages; other (specify).

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

The University requires the following for graduate students:

- A Graduate Studies application (or Texas Common Application) along with the one-time graduate application fee of \$20.
- Official transcripts from all universities/colleges attended.
- The appropriate official admission test score required for the graduate program. Most programs require the Graduate Record Examination (GRE) while the College of Business Administration requires the Graduate Management Admission Test (GMAT). Some programs will accept the Miller Analogies Test (MAT) in lieu of the GRE. Please review the graduate catalog or contact the graduate advisor for the degree program for specific test requirements.

- Any additional documents (e.g. letters of recommendations, vita, essay) required by the individual graduate program. Please refer to the appropriate section of the graduate catalog or contact the appropriate graduate advisor to determine program specific requirements.
- International students must also submit the following information/documents.
 - a. Original evaluation of foreign educational credentials (except for College of Business Administration graduate programs).
 - b. Proof of financial support.
 - c. International student applications should be completed and received no later than 90 days before the beginning of the initial semester of enrollment.
 - d. Students applying from outside the U.S. must submit a TOEFL score of at least 550, or at least 213 if they took the computerized version of the test, and demonstrate a speaking knowledge of English. If a student's first language is English they will not have to furnish a TOEFL score. (See the appropriate catalogue for other exceptions.) It is permissible for an individual college within the University to establish a higher TOEFL score for admission to a particular program .

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

- Audition on principal instrument for performance and conducting majors; Admission interview for Theory/composition or Musicology majors.
- School of Music application
- Three letters of reference and recommendation
- Transcripts from all previous college level academic work
- Completion of the Graduate Music Diagnostic Exam
- Submission of scores from the Graduate Record Exam (GRE).

3. Describe and evaluate policies and procedures used for retention.

Students are evaluated through the following checkpoints:

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

4. Describe and evaluate policies and procedures used for the advisement and counseling system at various program levels. Provide information concerning counseling for students preparing to be elementary/secondary specialist music teachers.

All students are required to be formally advised each semester prior to registration. Karen Miller advises music therapy students; Dr. Wayne Barrett advises all other undergraduate students; Dr. Scott Plugge advises graduate students. All faculty members are available for informal advising.

The State of Texas awards an all-level certification for the music education major. No special treatment for elementary music teachers is available. Every effort is made to place students in the appropriate environment, including elementary school settings, during student teaching.

5. Describe and evaluate policies and procedures used for the student record keeping system at various program levels, including issues such as courses taken, grades, repertory studied, performance and special evaluations.

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

I. Credit and Time Requirements

1. Describe the extent to which NASM standards are met concerning program lengths, awarding credit, transfer of credit and published policies.

The State of Texas Education Board often dictates classes and hours necessary to receive degrees. Sam Houston State University currently requires a minimum of 128 hours for the baccalaureate degree. The music degrees currently range from 128 to 139 hours. The high unit degree programs include certification (music education) and internship (music therapy) hours.

The Texas State Legislature has mandated (law was passed in 2005) that all undergraduate degrees be 120 units. The only exceptions are for programs that have a certification component or other strong justification. We have restructured the degree programs to lower the overall units required. Only the degree that we have not been able to reduce is the Music Education degree. That is a problem because of the 45 general education units required by the state and the 24 units required for state teacher certification. That leaves only 70 hours for music courses.

The Master of Music degrees offered at SHSU contain 30 hours, which meet both the NASM and SHSU recommended requirements.

The School of Music awarding of credit follows the NASM guidelines and published policies of SHSU. Semesters are 16 weeks in length; summer school semesters are equivalent in hours to long-term semesters but with compressed time lines.

Published policies regarding transfer of credit are contained in the undergraduate catalog and on-line at <http://www.shsu.edu/catalog/transfereinformat.html>. SHSU has articulation agreements with many community and junior colleges to help ensure proper course equivalency and transfer.

2. Address area for improvement and plans or means for addressing them.

Our degrees are at 120 units for the BA, 123 units for the BM in Performance, Theory/Comp, 139 for Music Education/Certification, and 133-135 in Music Therapy. Since September 2006 we have carefully examined every degree to make sure we are offering excellent degrees. The State of Texas has mandated that all Bachelors degrees be at 120 units unless a very strong case can be made to have more units in the degree. We have done that work and the paperwork is now going through the system to make the needed changes. Further, when students exceed 20 units beyond those required for the major, students will only be allowed to continue to take courses when they pay the out-of-state

tuition/fee rates. This allows for few, if any, electives. There are no free electives in our Music Education/Certificate degree or the Music Therapy degree.

We are changing the structure of the degrees so we offer a Bachelor of Arts with various tracks; Bachelor of Music with various tracks; and Master of Music with various tracks. We will continue to offer a separate Bachelor of Music in Music Therapy.

We are offering the degrees with tracks so that we can have low enrollment separate tracks (theory/composition as an example) and not have the degree dropped automatically by the Texas State Coordinating Board. Their rules stipulate that there must be a specific number of major

J. Published Materials

We have just recently started a major overhaul of our printed materials and web design. The University Marketing office is assisting us with this project. We have the first four fact sheets completed that will be part of the larger marketing plan. Examples of the new materials are included in Appendix V.

All of our publications – including catalogues, promotional brochures, workshop announcements, recital programs, recruiting posters, artist series flyers, summer band camp posters, and other promotional materials will have a common design using a standard word-mark. Our promotional materials compare favorably with NASM standards.

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

Our Faculty Handbook and Student Handbook are being rewritten. Once completed, they will be linked to the School Web site. These provide information about internal operations of the School. The revised handbooks will be ready for the 2007-08 school year and will reflect the new curriculum requirements for each degree.

The new College of Arts & Sciences newsletter, located on the website, is a good method of advertising and promoting our faculty, students and events.

We need to improve our communication and involvement with our alumni. We are working closely with the University Advancement Office to have up-to-date contact information. We are currently requesting information of graduates from our website.

One final area that needs to be addressed is the consistency of information regarding courses and degree plans. Efforts are underway to guarantee that all published materials contain the exact same information.

Please refer to **Appendix V** for the collection of published materials for the School of Music.

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

Not applicable

L. Community Involvement and Articulation with Other Schools

Community Involvement

The School of Music has many on-going programs and activities designed to involve the community. The following activities typically occur once a year:

- The Symphony Orchestra presents an annual concert at the Cynthia M. Woods Pavilion (located in The Woodlands, TX) for elementary school children in the Conroe Independent School District. This concert occurs in the spring at approximately the time fourth and fifth graders have the opportunity to choose a music ensemble as a course. Printed materials for the children, including information on the music, are prepared and distributed at the concert. The concert is attended by thousands of students, administrators and teachers each year and is covered by The Woodlands and Conroe Courier newspapers. Graduate conducting students participate and faculty often performs.
- The School of Music hosts a String Invitational for area orchestra students and their teachers. Hundreds of students attend master classes conducted on all-state etudes and excerpts.
- The instrumental faculty presents an ATSSB "Audition Advantage!" workshop for area band students and directors. Master classes, recitals and informal lectures are included in the one-day workshop. Students are invited to attend a performance by a SHSU ensemble in the evening.
- The Bearkat Marching Band hosts a Band Festival each fall for with 30 area high school marching bands participating each year.
- The Symphonic Choir is open to all music students and community member who qualify by audition. The group collaborates with other local groups such as the Cypress Creek Community Choir and the Houston Masterworks Chorus. The Symphonic Choir performs two to three times a year, including the holiday concert, "Home for the Holidays" and a large work at the end of the academic year.
- Music Therapy presents an annual workshop open to interested students, professionals and the community at large. Lectures, presentations and performances are included in the weekend event.
- At least one School of Music ensemble will tour throughout the region and/or state each year.

- We produce a Jazz Festival that will have 11-14 bands from around the state participating.

In addition to the above-mentioned events, the following also occurs:

- The SHSU Brass Quintet and the SHSU Woodwind Quartet have performed many concerts and clinics for public schools in the region for the past several years.
- Many members of the faculty serve as officers at the regional, state and national levels in musical organizations
- Members of the faculty travel to other colleges and conventions to perform recitals, clinics and master classes. Many judge competitions throughout Texas as well.
- The East Texas Children's Choral Festival was held on the SHSU campus for a number of years. A few years ago, the Huntsville Children's Chorus took over the organization and SHSU was released of this responsibility.

Articulation with Other Schools

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

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

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

M. Non-Degree Granting Programs for the Community

Not applicable

N. Operational Standards for All Institutions for which NASM is the Designated Institutional Accreditor

Not applicable.

O. Operational Standards and Procedures for Proprietary Institutions

Not applicable

II. INSTRUCTIONAL PROGRAMS

A. Non-degree granting Institutions for Non-degree granting Programs within Degree Granting Institutions

Not applicable

B. Associate Degree Program

Not applicable

C. Baccalaureate and Graduate Degrees

1. General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music

Discuss and evaluate the extent to which the music unit's overall objectives and practices meet NASM standards for:

a. Musicianship

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

In addition to applied study and ensemble performance, music majors receive intensive and thorough training in theory and aural skills. During the first two years, students are required to take four semesters of theory (MUS 122 Theory I, MUS 123 Theory II, MUS 222 Theory III, MUS 223 Theory IV) and three semesters of aural skills (MUS 124 Musicianship I, MUS 125 Musicianship II, MUS 224 Musicianship III). Each course is 2 credit hours. The content of the Theory and Musicianship sequence begins with a broad and inclusive presentation of musical materials and structure and concludes with twentieth-century practices. The expectations for aural skills are broad and

demanding; sight-singing and ear training are the main focus of these courses. The content of the musicianship courses are closely integrated with the theory courses. Requirements for the use of the Computer Assisted Instruction Lab are integrated into each course.

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

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

The music literature/music history sequence begins with an introductory course, MUS 138 Survey of Music, which provides the fundamentals of musical terminology, standard instrumental and vocal forms, and representative composers and compositions from secular and sacred music of most eras. The following three courses, MUS 376, 377 and 378, proceed in chronological order beginning with music of the ancient world. Emphasis is placed upon the evolution of musical styles and formal structures as they relate to political, social and other artistic developments of their eras. Each has a significant listening component, which encourages awareness of style beyond the simple memorization of individual compositions. Three of the courses are designated as Writing Enhanced by the University and significant time to devote to the development of research and writing skills.

Currently, all music students are required to take at least one semester of conducting. Basic techniques of conducting and score reading are addressed in MUS 226, Conducting I. All music students, except music therapy, are required to take advanced theory courses such as orchestration, structure and analysis and counterpoint.

b. General studies

The General Studies portion of the curriculum for all Baccalaureate Degrees aligns with the prescribed NASM requirements. There are 45 units required in the General Studies area. General Studies are divided into six component areas: Communication, Mathematics, Natural Sciences, Humanities & Visual & Performing Arts, Social and Behavioral Sciences, Institutionally Designated Option. Except for the Communication and Mathematics area, students are allowed to choose from several possible courses to fulfill the specific component area requirement. Through the General Studies courses, SHSU music students attain the necessary skills to speak and write clearly and effectively. Students have opportunities for study in natural and physical sciences, social sciences and communications as recommended by NASM.

c. Relationships between musicianship and general studies

We agree that a broad and flexible intellectual foundation is crucial for the fulfillment of an individual's potential. The application of diverse artistic, scientific and humanistic disciplines to the ultimate excellence of a musician's skills is considered fundamental. The School of Music stresses

the important relationships between music, arts and sciences, as well as with political, social and religious disciplines.

d. Residence

Quoting page 69 of the 2006 -2008 SHSU undergraduate catalog:

The following hours must be completed “in residence” to meet degree requirements:

- at least 25% of the credit hours required by the degree (e.g., 32 semester credit hours for a 128 credit hour program) of which 24 semester credit hours must be advanced (300 or 400-level)
- 12 semester credit hours (SCH) of advanced (300 or 400-level) coursework within the major field of study
- 6 semester credit hours (SCH) of advanced (300 or 400-level coursework) within the minor field of study (if applicable).

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

Students should be well grounded in fundamental musical competencies and communication skills in order to reach the highest levels of musicianship. Additional studies in sciences, arts and humanities provide students with the necessary skills to become well-rounded musicians and public advocates for music. requirements in musicianship, general studies, and residence provide music students with a solid foundation upon which to refine their musical and communication skills.

Describe areas for improvement and plans or means for addressing them.

We are working to improve our theory and musicianship courses. This area has seen a large amount of faculty turnover in the past five years. We have appointed Dr. Trent Hanna to be the coordinator for this area and he is making excellent progress in fixing the problems. He is coordinating these courses to create a uniform and coherent presentation of the information throughout the multiple sections throughout the theory and musicianship course cycle.

We currently offer four courses in music history: Survey of Music (MUS 138), History of Music, beginning to Monteverdi (MUS 376), History of Music, Monteverdi to Beethoven (MUS 377) and History of Music, Beethoven to the present (MUS 378). We will change to a three-course Music History sequence that includes the General Studies MUS 138 Survey of Music. This change was a result of trying to get the total units nearer the 120 mark. We will make the appropriate adjustments to the course content for the three remaining history courses.

2. Competencies Common to All Professional Baccalaureate Degrees in Music

Evaluate and discuss the extent to which the music unit’s overall objectives and practices meet NASM standards for developing competencies for all professional degree/music education students in:

a. Performance

All music students are required to enroll in applied lessons for 6-8 semesters depending upon which degree track they follow. Lessons include technique exercises, etudes, repertoire and sight-reading. Applied faculty assign repertoire from various time periods and countries to provide an overview of the repertoire available for that instrument. As a part of the applied course, students are required to perform a jury at the end of each semester. Students are also required to pass an applied proficiency, usually given at the end of the sophomore year. Once a successful level of proficiency is reached, students are allowed to enroll in upper level lessons. All degrees require at least two semesters of upper level applied lessons. Music Education, both vocal and instrument, require a junior recital; performance majors are required to perform both a junior and senior recital; theory/composition majors are required to give a composition recital. Although the music therapy degree does not require a recital, therapy students are welcome to give recitals.

Music students are required to pass a piano proficiency or take 2-3 semesters of Beginning Piano. Four sections of class piano are offered which are geared toward passing the proficiency. Currently students are not required to have class piano; they are only required to complete a piano proficiency. Piano classes will be required in the new degree plans.

All music degrees require students to participate in major ensembles. Students are also encouraged to perform in minor ensembles such as Opera Workshop and Jazz Ensemble. Although the literature for all ensembles is varied, the need for chamber music has been discussed at great length. While students often participate in studio choirs (ex: flute choir, trombone choir, etc.), the faculty recognizes the need for a true chamber music experience. We have submitted the appropriate curricular changes to give credit for string quartets, woodwind quintets, piano trios, etc. These ensembles will be counted toward graduation requirements.

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

The performance requirements satisfactorily meet NASM standards.

b. Basic Skills and Analysis

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

c. Composition and Improvisation

We only offer the most basic introductions to composition and improvisation to students who are not theory/comp majors. This is accomplished in music theory, class piano, and studio instruction.

Theory/comp majors need to have courses that deal with advanced composition issues.

We have just reintroduced a class in improvisation.

d. Repertory and History

All majors are required to take at least three courses in standard music history. We are changing the curriculum from a four course sequence to a three course sequences are part of our efforts to reduce the degree requirements to be nearer to the 120 standard. Our history sequence is excellent and meets or exceeds NASM standards.

Repertory is taught in history classes, studio instruction and ensembles. Some of our degrees either have or will so have a separate repertory course.

e. Technology

We have an excellent computer lab equipped with MAC G5 computers and desktop piano type keyboards. We use the lab for music theory, composition, scoring/arranging and some other classes.

However, we do not make maximum use of this resource.

f. Synthesis

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

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

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

Describe areas of improvement and plans or means for addressing them.

Performance

- We need to strengthen our jazz studies program.
 - We need to hire a faculty member who is a jazz expert – we hope to have that new faculty line within the next two years

- Allocate resources needed to bring all aspects of that program up to the standard of our other resources
 - We are already refocusing funding to support the jazz ensembles
 - We have hired an adjunct faculty member to teach the jazz lab band and teach jazz improvisation courses
 - We hope to be able to offer a jazz arranging class at least every other semester
- We need to add a Chamber Choir to our Choral Studies program
 - The issue is faculty workload. We will hire someone to teach school vocal techniques classes to enable our choral directors to focus on the ensembles
 - We are finding creative ways to share faculty workloads to enable the ensemble directors freedom of programming and scheduling
- We need to increase our chamber music offerings/ensembles
 - We have just started giving ensemble credit for trios, quartets, etc.
 - We have just started giving workload credit to faculty to coach chamber groups
 - We have begun programming/scheduling more performances by chamber ensembles

Basic Skills and analysis

- The new curriculum for our degree programs includes MUS 363 Structure and Analysis as part of the BM core. This course, added to the basic skills courses will help give our students a better understanding of analytical techniques.
- Making the piano proficiency requirements more stringent will benefit students in theory. We are requiring more piano class in some of the disciplines to help make keyboard skills meaningful to students

Composition and Improvisation

- This is one of the weaker areas in our curriculum. We are doing the following:
- Establishing Improvisation classes and will offer them on a regular basis
- Increase the focus on improvisation in theory, keyboard classes and studio instruction
- Expanding our course offerings in composition

Repertory and History

- We are adding specific repertory/history classes to the performance degrees
- We are adding significant emphasis on repertory in our history sequence series of courses

Technology

- Not one of our strongest areas
- We are going to use the computer lab for more courses and make it available for more hours
- We are considering new course that will offer training in the many technologies that are of great use/value to musicians
- We have convinced the Education Department to allow us to teach the required technology course required for our Music Education students rather than having them take a generic computer course

Synthesis

- The faculty, including the Curriculum Committee, is constantly seeking ways to integrate and coordinate all aspects of the curriculum

- Coordinating calendars, frequent discussion about course content and constant evaluation of our degree programs and individual courses is necessary. We have begun doing those things.

3. Specific Undergraduate Programs and Procedures

We have had some major problems with our undergraduate degree programs. As a faculty, we have worked very hard to get these things fixed. We have met almost every week of the Fall 2006 semester to evaluate and redesign our degree programs. We are submitting the appropriate paper work through the university channels and, through this Self-Study document, to NASM.

Dr. Bankhead communicated the difficulties/problems to NASM in discussion with Karen Moynahan. We were advised to make the necessary changes, indicate in the Self-Study what the problems were/are and how we intend to correct the problems.

The degree Curricular Tables in Appendix IV reflect the updates/corrections/alterations in our degree programs that we are submitting paper work through the university system to implement.

- We submit any curricular additions/deletions/changes to the Dean's office
- The Dean's office sends our curriculum materials to the College and University Curriculum Committees
 - Some minor things, like course number changes or name changes, etc. can be approved at lower levels within the process
 - Major degree changes must be approved at higher levels
 - Actual new degrees or major/significant changes must be approved by the State Coordinating Board
 - Only degrees approved by the Coordinating Board can be granted
- The University Curriculum Committee makes recommendations to the Provost
- The Provost forwards his recommendations to the President
- The President forwards his recommendations to the State Coordinating Board
- The State Coordinating Board approves

These are the problems/challenges that we have tried to rectify:

- The degrees that NASM indicates we offer; the degrees approved by the State Coordinating Board; and, the degrees listed in the catalog do not match – we are doing different things than any of those sources indicates
 - NASM indicates that we offer the following degrees
 - BM in Theory/Composition
 - BM in Music Therapy
 - BM in Music Literature
 - BM in Teacher Certification (Music Education)
 - BM in Performance
 - MM in Performance
 - MM in Theory/Composition
 - MM in Pedagogy
 - MM in Conducting
 - MM in Musicology

NOTE: we started the process to eliminate the BA degree in 1999. We sent NASM a letter indicating we intended to do so. But, that process was never completed. We do offer the degree and we do have students enrolled in it.

- The Coordinating Board has the following degrees approved for us to offer:
 - BA in Music
 - BM in Music
 - BM in Music Therapy
 - MM in Conducting
 - MM in Performance
 - MM in Music Education
- The course catalog has two listing of courses we offer
 - The College of Arts and Sciences lists (catalog page 104)
 - Bachelor of Arts in Music
 - Bachelor of Music
 - Bachelor of Music Therapy
 - Bachelor of Music Therapy-Correctional
 - Master of Music (Graduate catalog, page 79)
 - The School of Music listing (catalog page 194)
 - Bachelor of Music
 - Performance Track
 - Teacher Certification Track
 - Theory/Composition Track
 - Bachelor of Music: Music Therapy Track
 - Master of Music
 - Performance Track
 - Conducting Track
 - Kodály Pedagogy Track
 - Musicology Track
 - Theory/Composition Track

The State Coordinating Board Policies dictate that degree programs that do not have a requisite number of graduates in a given period of time will automatically be dropped from the degree inventory/approved degree listings. The following degrees were dropped from the degree inventory/approved degrees:

<u>Degree</u>	<u>Year Dropped</u>
Bachelor of Music in Theory/Composition	2005
Master of Music Kodály Pedagogy	2005
Master of Music in Musicology	2005
Master of Music in Composition	2005

Needless to say, getting our curriculum problem straightened out has been a top priority for us. The problems and confusion is multiplied through the system and is especially evident in trying to accurately advise students. We simply must get our curriculum problems fixed.

We are submitting appropriate documents/paperwork through the university system to reformat our degrees:

- Bachelor of Arts in Music
 - General Music Track
 - We are using the “track system” to allow us to add various degrees in the future
- Bachelor of Music
 - Performance Track
 - Keyboard
 - Instrumental
 - Voice
 - Teacher Certification (Music Education)
 - Instrumental
 - Vocal
 - Strings
 - Theory/Composition
- Bachelor of Music in Music Therapy
- Master of Music
 - Performance track
 - Conducting
 - Composition/theory track
 - Musicology/history track

We have carefully reviewed requirements for the four degrees we intend to offer (BA, BM, BM in Music Therapy, MM) to ensure they meet the following standards:

- NASM Standards for degrees
- National Music Therapy Association certification requirements
- State of Texas Teacher Certification requirements
- University lower/upper division credit hour requirements

We have taken into account these important factors:

- The Texas State Law mandating that undergraduate degrees will have 120 credits/units unless justification can be provided for high degree requirements (Certification, accreditation)
- Students who have more than 20 units above the required number of units/credits for their degree will be charged out-of-state tuition fees. This new policy has a significant impact on students who play in multiple ensembles each semester
- Maintaining high standards for academic rigor and artistic achievement

The process of making the several changes to the degrees, new courses being submitted and restructuring the curriculum will take about one full year. The action (approvals) from the Coordinating Board will be the final determination regarding the degrees we can offer. The structure of those degrees are sound, rigorous and meet NASM standards.

4. General Information: Teacher Preparation (Music Education) Programs

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

- Admittance to the SHSU Educator Preparation Program
- Successful completion of 27 semester hours of certification coursework
- Completion of the Bachelor's Degree
- Passing scores on relevant portions of the Texas Examinations of Educator Standards (TExES).

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

Admission to the Educator Preparation Program

In the first education class (SED 374), students seeking initial Teacher Certification apply for admission to the program. A one-time fee is charged upon application. Regular admission to the Educator Preparation program requires meeting each of the criteria listed below. Admission standing will be pending until each requirement is satisfied. Regular admission to the Educator Preparation program is required prior to placement in the Methods Block coursework. The requirements are:

1. Demonstration of successful college performance:

- 2.5 overall GPA (includes transfer hours and SHSU hours)
- 2.5 GPA in program area or teaching field
- "C" or above in all courses required for teaching field/certification

2. Demonstration of college level skills

- In computer science: C or above in CS 133 or CS 138
- In reading: Scores at or above THEA/TASP >250 in Reading, or ACT > 21 in English, or SAT > 550 Verbal
- In mathematics: Scores at or above THEA/TASP > 250 in Math, or ACT > 21 in Math, or SAT > 550 in Math, or Grade of B or better in Math 164 or higher with > 240 THEA/TASP score
- In writing: Scores at or above THEA/TASP > 240 in Writing, or B or higher in English 164 and English 165
- In oral communication: Grade of C or better in Speech course

3. Clear Criminal History Background Check

Professional Education Course Sequence (normally completed prior to the Methods Block)

SED 374
SED 383
SCM 384

Methods Block

(normally the last semester prior to student teaching)

SED 464
SED 494
RDG 392

Student Teaching Block

SED 480
SED 496
SED 497

Secondary Education Course Descriptions

SED 374 Human Growth and Learning. This course examines growth and learning in elementary and secondary environments. Major theories of teaching-learning processes are studied. Human development related to education is emphasized. Special attention is paid to the cultural milieu. Field experiences (10 hours) in 8-12 public schools included in this course. Prerequisite: Junior status. Credit 3

SED 383 Media and Technology in Secondary Schools. This course is designed to provide teachers who seek certification at the secondary level with an introductory overview of the teacher education program, with an introduction into instructional issues and teaching models, and with an introduction into how technology impacts education both in terms of increasing teacher productivity and in terms of integrating technology into instruction. Prerequisite: Junior status. Credit 3. **Taught within the School of Music.**

SCM 384 Speech for Teachers. Designed primarily for prospective teachers, this course focuses on the research, theory, and practice of communication in classrooms as well as other instructional settings. Students will organize and present formal and instructional presentations in simulated classroom situations. Limited to juniors and seniors. Credit 3.

SED 464 Methods of Teaching in Secondary Schools. This course provides a study of the objectives and the selection, organization, and presentation of the subject matter of the various secondary school subjects, instruction in the organization of units of work, and demonstration teaching. A minimum of fifteen hours will be spent in field experiences in a public school classroom. To be taken the semester prior to student teaching. Prerequisites: Admission to educator preparation program required and Departmental Approval. Field experiences in 8-12 public schools included in this course. This course is taken in block with RDG 392 and SED 394. Credit 3. **Taught within the School of Music with separate choral and instrumental sections.**

SED 494 Classroom Management for Secondary Schools. This course provides a survey of classroom management and discipline approaches appropriate in a public school setting. A range of management approaches and models will be critiqued. Study will include the philosophical foundations and integration of these models. Students will observe or assist teachers in a secondary classroom for a minimum of fifteen hours. Prerequisites: Admission to Educator Preparation Program

required and Departmental Approval. Field experiences in 8-12 public schools included in this course. This course is taken in block with RDG 392 and SED 464. Credit 3.

RDG 392 Content Area Reading and Writing. Students will learn to determine pupils' needs and abilities in content area reading and writing through the use of assessment instruments and will plan instructional strategies appropriate to their needs within specific secondary teaching fields. Field experiences in PK-12 public schools required. Prerequisites: EED/SED 374. Credit 3.

SED 480 Responsibilities of the Professional Educator. This course is designed to assist future teachers in understanding the structure, organization, and management of public schools at the national, state, and local levels. Course content will include a study of the needs of the special learner and students from various cultures. Prerequisite: Admission to Student Teaching Program. This course is taken during the student teaching semester. Credit 3.

SED 496 Student Teaching in the Secondary Classroom. The student is assigned full-time student teaching responsibilities at the secondary level (Grades 8-12) for a placement of approximately six weeks. This course must be taken with SED 497. This time is divided among observation, participation, teaching, conference and mentoring activities. Each placement corresponds to the candidate's teaching fields or certification areas. Prerequisite: Admission to Student Teaching Program. Credit 3.

SED 497 Student Teaching in the Secondary Classroom. The student is assigned full-time student teaching responsibilities at the secondary level (Grades 8-12) for a placement of approximately six weeks. This course must be taken with SED 496 or EED 491. This time is divided among observation, participation, teaching, conference and mentoring activities. Each placement corresponds to the candidate's teaching fields or certification areas. Prerequisite: Admission to Student Teaching Program. Credit 3.

5. General Information: Graduate Programs

Most Master Degree programs require between 30-38 units. The Master of Music Degree requires 30 units.

All students must submit a graduate application, the application fee, the official admission test score (e.g. GRE, GMAT, MAT) and official transcripts from all universities/colleges attended. Some programs require additional information such as letters of recommendation, essays, and/or interviews.

Most programs require a minimum cumulative undergraduate GPA of 2.5 or 2.8 on the last sixty hours of undergraduate coursework to be considered for admission. Some programs will waive the minimum GPA requirement if supported with an appropriately high admissions test score.

Each program has its specific admission requirements. There is not a set minimum score needed for admission. The score on the admission test is just one of several factors considered for admission.

Submitting just an application is not sufficient to earn admission. Students who have submitted ALL of the required admission documentation and are admitted to a program will be sent a letter of

admission. Most programs will make an admission decision within a week or two of the admission file being complete. Some programs (especially those with limited enrollment capacities) make all of the admission decisions on a set date. Submitting just an application is not sufficient to earn admission. Students who have submitted all of the required admission documentation and are admitted to a program will be sent a letter of admission.

The most recent fee structure for SHSU is available online. Using the current fee structure, for students qualifying for in-state tuition, the cost (tuition and fees) for a 36-hour program is approximately \$7,000 excluding books, room and board.

Many masters programs offer a non-thesis option. In the Master of Music students are required to have a final project that is usually a performance/recital or thesis.

Most masters programs take two to three years to complete. In Music, two years is the norm. Students must maintain a cumulative GPA of at least 3.00 on all graduate level coursework. Students who earn one grade of "F" or three grades of "C" in 500-, 600- or 700-level courses will be terminated from the program. A student cannot graduate with three grades of "C" in a graduate program.

Full-time students can usually handle nine to twelve hours per semester. Students on an assistantship will usually take nine hours. Generally, students who work should not take more than six credit hours (two courses) per semester. A student has six years from the initial semester of admission to complete the program. A student who does not attend in either a fall or spring semester must submit a new application for admission. As long as the student is in good standing he/she will usually be readmitted. Most graduate programs that accept transfer hours allow a maximum of six graduate hours to be transferred.

Most graduate programs offer, on a competitive basis, a limited number of graduate assistantships. All students who have demonstrated distinguished academic performance may apply. All assistantships require students to work 20 hours per week at the main campus. Music currently has 5 assistantships. In Fall 2007 we will increase that number to 10 paid assistantships.

6. Specific Graduate programs and procedures

Please see page 114-115 for Admission Requirements and General Degree requirements for the Master of Music degree. We offer a 30 unit masters degree normally completed in four semesters.

As indicated in section II-3, we have had some discrepancies between our catalog, the Coordinating Board and NASM as to exactly which degrees we are offering and which are approved by the Coordinating Board and accredited by NASM.

We are submitting the appropriate documents/forms through the university system to off just one Master of Music degree with tracks in Performance, Composition, Education and History/Musicology. The Curricular Tables at Appendix IV reflect this change.

The State Coordinating Board automatically eliminates degrees that do not have a minimum number of graduates over a specified time. Degrees with low enrollment, like Composition, cannot be sustained as separate degrees so we are simply changing the specialties to Tracks rather than separate degrees. The result is that we can continue to offer low enrollment degrees under the general Master of Music heading.

The University, and the School of Music, is making a very strong effort to expand and strengthen the Masters programs. The School current has only 5 paid assistantships. We will expand to 10 for Fall 2007. Funding for the additional GAs will come from course fees. This is the structure of our GA positions:

- We offer a stipend of \$9,800 per academic year. Tuition, In-State rate, comes out of this amount
- We can offer additional scholarship funds to the GAs
- Each GA is required to work 20 hours per week in addition to their course work
- Graduate students cannot become Teaching Assistants until they have completed 18 hours of graduate courses

One of the problems in our degrees is that we do not offer as many graduate courses as we should. This is because of the low number of graduate students and the requirement to have a minimum of 6-7 students in a graduate class for it to “make” – be allowed to be taught. As a result, many of our graduate classes are given as independent study or directed projects or special topics courses by individual faculty. While we maintain a high level of rigor in these courses, students do not get the benefit of the group experience.

We need to propose/have approved/regularly offer more graduate classes. But, because of the class-size requirements, we need to increase graduate enrollment so we have the critical mass needed to offer more classes.

We have a good graduate program. We need to have a great graduate program. We are taking steps to make the degree stronger, attract highly qualified students, and provide outstanding learning and training experiences for students is the program.

D. Music Studies for the General Public

Discuss objectives, policies and programs designed to educate the general public for the following populations:

a. The general college student

SHSU students are required to enroll in a Fine Arts course. The School of Music offers several classes designed to meet this requirement and are populated with non-music students. The classes are taught by qualified music faculty. Many classes require students to attend on-campus concerts, giving them great exposure to live performances and the opportunity to learn as they listen. The Introduction to the Study of Music, MUS 161, is a required course for Education majors. Non-music majors also have the opportunity to participate in large ensembles, such as the Bearkat Marching

Band and the Symphonic Choir. Students may audition for entrance into: Wind Ensemble, Symphony Orchestra, Mixed Chorus, and Jazz Band.

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

The School of Music offers a minor in music.

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

- MUS 138 Survey of Music Literature (General Studies/University Core)
The fundamentals of Music terminology, standard instrumental and vocal forms, and representative composers and compositions from secular and sacred music of most eras.
- MUS 161 The Introduction to the Study of Music (General Studies/University Core)
The class emphasizes the basics of reading music such as note and rhythm recognition and simple theory concepts.
- MUS 162 Fundamentals of Guitar
Students learn the basics of guitar technique combined with the study of the fundamentals of music notation.
- MUS 238 Introduction to Music Therapy
A survey of the role of music as therapy in education, psychiatric, hospital, nursing home and prison settings.
- MUS 239 Psychology of Music
The course is a study of the effect of music on the mind. Topics include musical acoustics, music perception, and experimental research in music.
- MUS 265 History of Jazz, Rock and Popular Music (General Education/University Core Course)
The course is a survey of the history of jazz, rock, and popular music beginning with their common origins in African, European, and late 19th-century southern folk music.
- MUS 265 Music Appreciation (General Education/University Core course)
The class is a general survey of music literature. Major composers and their works are studied through recordings, lectures, reports and live performances.

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

- Music courses are completed filled with music major students
- There is little physical room in the classes available for non-music students.

- Non-music students generally do not have the necessary background to successfully complete the course work
- We offer a variety of non-music major courses for the general student
- There is not a strong demand for the general student body to take music major classes.

b. Training of the professional musician

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

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

c. Faculty and administrative involvement

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

d. The local community

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

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

e. The media

The School of Music has good relationships within the university public relations office, local radio and television stations, and print media. Our faculty and students participate in interviews for a variety of media locally as well as in their home towns. We have good relationships with the local newspaper, The Huntsville Item. They help promote and advertise our concerts and activities.

We use the internet to advertise through both our website and the University website. We have hired a professional web master to expand and improve all aspects of our web-based activities.

f. Arts and arts education policy development

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

E. Performance

This has been addressed in detail in various sections of the Self-Study. Performance is central to all of our degrees. We have limitations because of the lack of rehearsal and performance spaces. This situation will be corrected with the completion of the new facility.

F. Other Programmatic Activities

We recently began a program to establish exchange programs with universities in China. Our involvement is part of a much larger program sponsored by the Provost and President. The Director traveled to China and the Philippines to meet with leaders of the music department/schools of music at the Central Conservatory of Music, Beijing; the Normal University Conservatory, Beijing; School of Music, Chang Chung; Conservatory of Music, Xi'an; Conservatory of Music; Guong Zhou; and the Music Department, Palawan State University, Philippines. We are working with the leaders of those schools to develop the scope and goals of our relationships. The exchange programs will include bringing faculty and students from those schools here and us sending our faculty and students to those schools. This is an exciting process that will be on-going for several years.

We have a strong relationship with Palawan State University. They have recently started a band program but don't have the instruments or library to support the program. We are doing several things to help them:

- The Provost, Dean and Director signed a joint letter that was sent to local newspapers requesting donations of musical instruments. We'll have the instruments repaired and sent to PSU.
- Our student organizations are helping by managing the donations, including money
- We will send one faculty, a graduate student and four undergraduate students to PSU to give workshops, teach techniques classes and give recitals. They will do anything they can to help with that program
- We will continue this program for at least three years

III. EVALUATION, PLANNING AND PROJECTION

A. Policies and Activities

1. What conceptual approaches, management policies and operational procedures characterize evaluation, planning and projection efforts in the a) music unit, b) parent institution? To what extent are evaluation, planning and projections interrelated?

The School of Music evaluation, planning and projection procedures are dictated both by our mission statement and the university-wide drive for growth in student quality and population. The University President has set a goal for 20,000 students by 2011 (we currently have 16,000 students). The Administration is establishing programs and procedures to attract a higher quality student and is raising admission standards. It is clear that the administration is willing to help provide the vision, resources, and staff necessary to meet their aggressive growth and enrollment goals. It will be very easy to evaluate the success of these efforts/programs when one sees the success we have had in bring the university from 11,000 students just four years ago to the current 16,000 enrollment.

2. Describe and evaluate structures available to evaluate student achievement for purposes of music unit improvement.

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

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

3. Comment on the frequency, effectiveness and fulfillment of various planning efforts.

Advanced planning of the performance schedule has been a problem. We have begun the process of scheduling all performance (including dress rehearsals) for a full year in advance. We will have the 2007-08 performance calendar completed by the end of March 2007. The calendar will include all ensemble performances, faculty recitals, special events, and important university events. The Dean's office has begun the process of coordinating all of the public events offered by Music, Theater/Dance and Art.

There have been problems with major events, concerts, show or fundraising events being scheduled at the same time on the same day. Obviously this is not a good situation for any involved. We are working together to coordinate and discuss all aspects of our calendar to avoid conflicts and all for more effective processes including planning, budgeting and producing.

4. Summarize the procedures used in developing the NASM self-study. Include the roles played in the self-study process by various concerned constituencies. How will the report be used in planning for the music unit?

The faculty has been working on the Self-Study for more than a year. The effort was begun by the former Director, Dr. Rod Cannon. Assistant Director, Dr. Patricia Card, was given the responsibility of coordinating and delegating various writing assignments. Dr. Card, along with the new Director, Dr. Mike Bankhead, compiled and edited the various writing assignments from the committees.

The report will be used to help evaluate our degree of success and efficiency in fulfilling our mission.

NASM Self-Study writing committees: Dr. Patricia Card, NASM Self-Study Chair

Library Committee

Sheryl Murphey-Manley, chair
Skip Howey
Kyle Kindred
Peggy DeMers
Sergio Ruiz

Publicity Committee

Scott Phillips, chair
Trent Hanna
Randy Adams
Barbara Corbin
Kristin Hightower

Curriculum Committee

Jay Whatley, chair
Carol Smith
Matthew McInturf
Karen Miller
Christopher Michel

Evaluation committee

Andy Wilson, chair
Kathy Daniel
Mary Kay Lake
David Clemmmer
Allen Hightower

Important additional sections were prepared by Scott Plugge, Wayne Barrett, Rod Cannon and Patricia Card.

B. Principal Summary of Current Strengths and Areas for Improvement

Provide a current summary of major strengths and areas for improvement of the music unit. Indicate whether the listings are provided in priority order.

1. Strengths (in priority order)

- a) The music faculty – teacher/artist/scholar
 - Highly accomplished
 - Motivated
 - Student centered
 - Faculty cooperation and support
 - Excellent student/faculty ratio
- b) Administrative vision and support
 - Helpful with faculty and student needs
 - Very efficient and knowledgeable
 - Outstanding ability to multi-task
- c) Exceptional students
 - High quality students – musical and academic skills
 - Excellent attitudes and work ethic
 - Strong sense of community
 - High quality in the applicant pool each year
- d) Music Education and Therapy job placement is excellent
- e) Location of campus – far enough from Houston to feel like a small town environment but close enough to Houston to take advantage of all that a major city has to offer
- f) Student teaching opportunities for music education majors
- g) University and School of Music growth rate
- h) Relatively low tuition

i) Funding, which can always be better, is very good and consistent

2. Areas for Improvement

- a) Facilities (major problems will be fixed with the completion of the Performing Arts Center)
 - Classroom and studio space – the proposed new facility will have several new faculty studio offices. Other offices will not be acoustically treated.
 - Lack of proper concert hall
 - Locker and shortage space
- b) Scholarship funding must increase to meet growth demands
- c) Staff: we need a Music Technical Director; secretaries for the band and choral programs; a piano technician
- d) We need new faculty positions in Music Education, Jazz Studies, and Music History
- e) Adjunct faculty pay is extremely low
- f) Lack of effective fundraising and endowment(s) programs
- g) Small number of graduate teaching assistantships and graduate students in general

C. Music Unit Projections

1. What is the projected future relationship between a) mission goals, and objectives, and b) resources, particularly with regard to the size and scope of curriculum and/or program offerings at all levels

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

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

Relationships with the campus community and greater regional area are excellent. The new facility will make a major difference in all of our programs and impact the entire academic and “civilian” communities.

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

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

2. What potential exists for a) changing mission goals, and objectives, b) changing methods for developing, explaining, and evaluating mission, goals and objectives?

This faculty embraces change. With the arrival of a new Director, we have already begun to evaluate and make decisions concerning who we want to be as the School of Music in order to hone our purpose and operate with even greater efficiency and success. This process may inherently bring about changes that will further strengthen the School as a center for excellence in teaching and learning.

3. *What do your projections reveal about the adequacy and stability of future financial support?*

We have excellent support from the Dean, Vice President for Finance, Provost and President. We have every indication that we will continue to receive strong support for all of our programs. The future, because of the excellent leadership across campus, is very bright.

4. *Describe any changes contemplated in:*

a. Admission standards, policies, or procedures.

Sam Houston State University has higher entrance requirements for test scores and grades. The School of Music now requires that the major within music be specified at the audition, and we are seeking a higher quality of student.

b. Counseling programs.

Advisement is mandatory. We have a member of the music faculty member with a .5 appointment at the Sam Counseling Center to work with/assist all music majors (except music therapy). Our music therapy faculty advise the music therapy majors.

c. Record-keeping procedures.

Individual student files are kept up-to-date in both hard copy and electronic form. The university is making many improvements to their systems.

d. Administrative structures or procedures.

We are implementing a more structured committee system to have more faculty engaged in polity and decision making.

e. Library operations or acquisition policies.

There is excellent communication between the Music Librarian and the music faculty. We are operating an ongoing evaluation of these operations and policies. The system is working well.

f. Promotional programs.

We have a lot of work to do to get our marketing/promotion program up to an acceptable professional level. We are getting help from the University Marketing office; we have hired a professional web master; we are formalizing marketing plans for up to one year

ahead; we are developing a marketing master plan; and we are allocating money appropriately to deal with these important projects.

g. Policies and procedures for evaluating student achievement.

We have proficiency exams for applied classes, recital juries for student recitals, and professional exams for Music Education and Therapy graduates. We are contemplating adding a freshman theory exam. We have our Exit Exams, which are Comprehensive Oral Exams for evaluating student achievement for those in our Graduate School.

h. Evaluation, planning, and projection mechanisms.

We have had faculty retreats, most recently in August, 2006 with the new Director. We need to meet more often to review and evaluate the progress toward the specific goals we set at the retreat. We have nearly completed the calendar for all of 2007-08 academic year. This is the first time we have programmed classes and performances this far in advance.

i. Standards for performance, composition, research, scholarship, etc.

We are implementing higher audition and interview standards in all disciplines. We are giving scholarships in areas such as composition and music therapy – areas that have been neglected in the past.

As we raise our standards, we are attracting/recruiting a higher quality student.

The university has allowed us to have several faculty on a 3/3 workload so that faculty can be more engaged in professional research and artistic/creative activities.

j. Student recruitment.

Scholarship funds are a continuing challenge. We are seeking private sources including alumni, corporations and foundations. Many well qualified students enroll despite receiving little no scholarship support.

5. Discuss any projected changes in the overall composition of the faculty, especially with regard to mission, goals and objectives and to the projected size and scope of curricular offerings. If additions, changes or reductions are contemplated, how will these be managed with regard to curricular offerings.

This past year we hired a Marching Band Director, Percussion instructor, and Assistant Director of Choral Activities. We are completing the search for a new tenure track faculty in Music Therapy. We anticipate one or two new faculty lines next year which will be filled with a Music Education specialist and Jazz Studies specialist. Future hires will be in music history, strings/cello, and perhaps music industry/arts management. We will increase our graduate assistants from 5 to 10 in 2007-08. We receive excellent support for faculty from the Dean and Provost as we grow and develop our programs.

6. Describe any plans for a) enlarging, replacing, or renovating the physical plant; b) providing long-term repair, maintenance, and replacement of equipment; c) providing facilities and equipment that are effective for current academic and artistic practice. What are the estimates for these plans?

A new performing arts facility (actually connecting the music building and the university theater) with a concert hall, recital hall, additional studios, classrooms and rehearsal space is currently in the planning stage with a projected ground breaking as early as November 2007.

7. What curricular changes are under consideration for the next three to five years?

1. Adding chamber music component to degree requirements
2. Reducing the number of hours required for bachelors degree
3. Adding courses in commercial music
4. Adding a Master of Music therapy degree
5. Adding a doctor of music education

8. What are the most important issues that will influence the future effectiveness of your music unit? What plans exist or are being developed to address these issues?

1. Getting the new building completed
 - a. We have a good plan for what we need in the new facility strongly supported by the Provost and President
 - b. We have planning approval for the \$35,000,000 structure which includes 3% (\$1,050,000) that has been given to the campus for the planning phase of the project
 - c. We have the right team on campus to guide the project to completion
2. Maintaining the growth pattern in funding support
 - a. We are making appropriate changes to how we submit budget to comply with university standards
 - b. We are actively involved with the life of the campus and not just asking for handouts...we have a "hand in" many programs to support campus programs
 - c. We are doing a better job reporting our successes and our needs
3. Significantly increasing funding for scholarship and other student stipends
 - a. We are working with the Advancement office to develop a comprehensive development strategy and plan
 - b. We increased our "Friends of Music" contact list from 250 to more than 2,400 this year alone
4. Getting the new faculty and graduate assistants needed for our programs to grow
 - a. We have designated approximately \$50,000 for five new graduate assistantships for 2007-08 to add to the five we already have
 - b. We will make the appropriate requests for new faculty lines when the Request for Proposal is announced. We have already met as a faculty to determine the next several faculty positions we need to hire
5. Developing strong relationships with alumni, corporations and foundations to help with our fundraising efforts

- a. We have hired a web master
- b. We have established a great working relationship with the campus Director of Marketing
- c. We are putting together a data base of parents, family and acquaintances who may be willing to help with our annual campaign and other fundraising projects

2006-2007 HEADS Data Survey Printable Version

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed by HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede each section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2006-2007 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	James M. Bankhead
Title of Music Executive/Representative to NASM	Director, School of Music
Name of Institution (please do not abbreviate)	Sam Houston State University
Name of Unit (please use full designation)	School of Music
Street Address and/or P.O. Box	Box 2208
City	Huntsville
State	Texas
Zip Code	77341 Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	936-294-3808 ext. _____ Please enter in the following format: 703-123-4567 ext. 123
Facsimile	936-294-3765 Please enter in the following format: 703-123-4567
E-Mail	bankhead@shsu.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released by HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby APPROVE release of the data in the matter outlined above.
 I DO NOT APPROVE release of the data in the matter outlined above.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

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

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2006? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|------------------------------------------------|---------------------------------------------|
| <input checked="" type="checkbox"/> a. 1 - 500 | <input type="checkbox"/> g. 15,001 - 20,000 |
| <input type="checkbox"/> b. 501 - 1,000 | <input type="checkbox"/> h. 20,001 - 25,000 |
| <input type="checkbox"/> c. 1,001 - 2,500 | <input type="checkbox"/> i. 25,001 - 30,000 |

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

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

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

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

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

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

- a. Member
- b. Non-Member

6. Is your institution involved with either of the following during the 2006-2007 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

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

Section II.A: ASSOCIATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006
-------------------------------------------	-----------------------------------------	-------------------------------------------------------------------------------------

1. Associate of Fine Arts Degree Programs or Equivalent
(Enter only number of major students enrolled in music programs with at least 65% music content.)

Brass

Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____

Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Jazz Studies	_____	_____	_____
Music Education	_____	_____	_____
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____
Strings	_____	_____	_____
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Voice - Female	_____	_____	_____
Soprano	_____	_____	_____
Alto	_____	_____	_____
Voice - Male	_____	_____	_____
Tenor	_____	_____	_____
Bass	_____	_____	_____
Woodwinds	_____	_____	_____
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

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

Music Education			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music Business	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

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

Liberal Arts Degree	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.3 only)	_____	_____	_____

Section II.B: BACCALAUREATE DEGREES
INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment Summer 2006 (b) Music Major Enrollment Fall 2006 (c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006

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

Accompanying	_____	_____	_____
Brass			
Horn	_____	1	_____
Trumpet	_____	3	_____
Trombone	_____	_____	_____
Euphonium	_____	1	_____
Tuba	_____	2	_____
Composition	_____	_____	_____
Guitar	_____	4	_____
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	1	1
Piano/Harpsichord	3	10	_____
Piano Pedagogy	_____	_____	_____
Sacred Music	_____	_____	_____
Strings	_____	_____	_____

Violin		1	
Viola			1
Cello		1	
Double Bass			
Theory			
Theory/Composition	1	4	
Voice - Female			
Soprano	1	6	3
Alto		3	
Voice - Male			
Tenor	1	4	
Bass		5	1
Woodwinds			
Flute		3	
Oboe		1	
Clarinet	2	1	
Bassoon		1	
Saxophone		2	1
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.1 only)	6	25	7

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

<i>Music Education</i>			
Choral	14	90	4
Instrumental	27	124	21
General			
Music Therapy	10	46	8
Music/Business			
Arts Administration			
Music/Engineering			
Musical Theatre			
Other (please specify):			
Other (please specify):			
Total (Section II.B.2 only)	51	260	83

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

Liberal Arts Degree			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)			

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
Brass			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	5
Ethnomusicology	_____	_____	_____
Guilar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
Music Education			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	4	12	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____

Strings

Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____

Theory

Voice - Female

Soprano	_____	_____	_____
Alto	_____	_____	_____

Voice - Male

Tenor	_____	_____	_____
Bass	_____	_____	_____

Woodwinds

Flute	_____	_____	_____
Oboe	_____	_____	1
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____

Saxophone	_____	_____	1
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Other (please specify):	<u>Theory/Composition</u>	_____	1
-------------------------	---------------------------	-------	---

Other (please specify):	_____	_____	_____
-------------------------	-------	-------	-------

Total (Section II.C.1 only)	_____	12	3
------------------------------------	--------------	-----------	----------

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

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

Total (Section II.C.2 only)	_____	_____	_____
------------------------------------	--------------	--------------	--------------

Section II.D: DOCTORAL DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer.

Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment Summer 2006 (b) Music Major Enrollment Fall 2006 (c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006

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

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

Total (Section II.D only)

1,763

1,326

1,446

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

INSTRUCTIONS

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2005 through June 30, 2006 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C.2., II.D. You do not have to enter the figure; it has been completed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment Summer 2006 (b) Music Major Enrollment Fall 2006 (c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006

Grand Total

1,763

1,326

1,446

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Associate Degrees:														
Professional														
Liberal Arts														
Baccalaureate Degrees:														
Professional	19	25	0	1	1	2	17	21	98	125	1	2	1	1
Liberal Arts														
Master's Degrees:														
Specific							1	4	5	1	1			
General														
Doctoral Degrees:														
Specific														
General														
Total:	19	25	0	1	1	2	18	25	103	126	2	2	1	1

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

INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the database with information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown to you, your registrar may be able to provide them. If not, multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than II.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer) by non-music major students? (Please answer only one.) EXAMPLE: If your unit offers three courses to non-majors worth three credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 3 x 12).

Quarter Hours	(a)	OR	Semester Hours	(b)
	_____			8762

B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer) by music major students? (Please answer only one.) EXAMPLE: If your unit has twenty-five full-time music majors each taking twelve credits of music courses during the academic year, the answer would be 300 (25 x 12).

Quarter Hours	(a)	OR	Semester Hours	(b)
	_____			7880

C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer). This figure is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.

Quarter Hours	(a)	OR	Semester Hours	(b)
	_____			14642

D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2006-2007 academic year (excluding summer)? Please approximate this figure if you do not have access to an exact answer. This figure cannot be smaller than II.E.b.

_____ 2680 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL TIME FACULTY: 2006-2007 DATA ONLY

INSTRUCTIONS

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be entered in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Sections IV.B. and IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide faculty data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average full-time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V. of the survey (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding the music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHEMS. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these common ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2006-2007 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2006-2007 academic year only. In order for HEADS to utilize the data, lowest, highest, and total salary expenditure figures must be filled in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided.

1. Full-Time Faculty: Male (2006-2007 Data Only)

(Please read detailed instructions above before completing this section.)

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

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

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

Salaries ¹	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure ²
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	2	1	1	1	1	2	1	1	\$ 30500	\$ 21765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	3	2	1					2	1		\$ 61398	\$ 87264	\$ 202050	3
Associate Professors	1		1					1			\$ 53766	\$ 53766	\$ 53766	1
Assistant Professors	9	1	8					5	4		\$ 38520	\$ 63000	\$ 408438	0
Instructors	0										\$	\$	\$	
Lecturers	0										\$	\$	\$	
Unranked	0										\$	\$	\$	
Visiting	1	1						1			\$ 34002	\$ 34002	\$ 34002	0
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	14	4	10	1	1	1	1	8	5	1			\$ 698265	4

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2006-2007 Data Only)
(Please read detailed instructions above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

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

Salaries ¹	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1	1	1	2	1	1	1	\$ 30500	\$ 44765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	1	1								1	\$ 91188	\$ 91188	\$ 91188	1
Associate Professors	2	1	1							2	\$ 49428	\$ 62208	\$ 111636	2
Assistant Professors	4	1	3						3	1	\$ 38376	\$ 47502	\$ 167202	0
Instructors	0													
Lecturers	0													
Unranked	0													
Visiting	1	1						1			\$ 28008	\$ 28008	\$ 28008	0
Total	8	4	4	1	1	1	2	1	1	1			\$ 398034	3
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.A. and V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors									4	1				
Associate Professors									3	3				

Assistant Professors							1		8	4				
Instructors														
Lecturers														
Unranked														
Visiting									1	1				
Total									16	16				

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- i. **WITH FACULTY STATUS**
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform assigned duties for which the individual receives salaries and wages.
- ii. **ADJUNCT FACULTY AND TEACHING ASSOCIATES**
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- iii. **GRADUATE TEACHING ASSISTANTS AND ASSOCIATES**
Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system.

In column (a), please record the number of individuals. In column (b), please record the full-time equivalence of the individuals in column (a) based on your institutional definition of full-time equivalence. (Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed to be carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees). To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by the definition of a full teaching load at your institution. In column (c), please provide the total salary figure for all individuals in column (a).

In this section, please include only those part-time instructors who teach courses related to the degree programs at your institution. Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	6	1.6	\$ 60000
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the instructions before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time faculty equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

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

Would not print - see insert

2006-2007 HEADS Data Survey

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- i. **WITH FACULTY STATUS**
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform assigned duties for which the individual receives salaries and wages.
- ii. **ADJUNCT FACULTY AND TEACHING ASSOCIATES**
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- iii. **GRADUATE TEACHING ASSISTANTS AND ASSOCIATES**
Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system.

In column (a), please record the number of individuals. In column (b), please record the full-time equivalence of the individuals in column (a) based on your institutional definition of full-time equivalence. (Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed to be carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees). To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by the definition of a full teaching load at your institution. In column (c), please provide the total salary figure for all individuals in column (a).

In this section, please include only those part-time instructors who teach courses related to the degree programs at your institution. Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	6	1.6	\$60000
ii. Adjunct Faculty and Teaching Associates			
iii. Graduate Teaching Assistants/Associates			

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the instructions before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time faculty equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate:

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

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	1	0.5	\$ 43632
ii. Adjunct Faculty and Teaching Associates	11	9.6	\$ 192154
iii. Graduate Teaching Assistants/Associates	4	2	\$ 39384

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	14	10.63	\$ 212770
iii. Graduate Teaching Assistants/Associates	1	0.5	\$ 9846

[Clear All Answers](#)

[Save Page And Come Back.](#)

[Save Page As Complete](#)

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	14	10.63	\$ 212770
iii. Graduate Teaching Assistants/Associates	1	0.5	\$ 9846

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

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

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the highest individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

* PLEASE NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour or a semester/quarter-hour basis.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors											\$	\$	\$	
Associate Professors											\$	\$	\$	
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked	25	5	20					20	1	4	\$ 37	\$ 37	\$ 37	0
Visiting											\$	\$	\$	
Total	25	5	20					20	1	4			\$ 37	0

Reminder

Do not include full-time faculty salaries in this chart (see section IV.A. for full-time faculty)

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVE

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

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

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 1 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

a. Teaching	_____ 10 %
b. Research/Creative Activities	_____ 5 %
c. Administrative Matters	_____ 75 %
d. Service (to professional organizations and community)	_____ 5 %
e. Fundraising	_____ 5 %
TOTAL (Must Equal 100%)	_____ 100 %
6. What is the music executive's title? Director, School of Music
7. What is the music executive's salary for 2006-2007? \$ _____ 113895
(exclusive of benefits)
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrator of the music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

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

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 for reporting each individual separately. **Do not include clerical/secretarial/administrative staff in this category.**

1. Does your institution have assistant or associate music executives? No Yes
If no, proceed to Section C. If yes, answer questions 2 through 6.
2. What are the titles of the assistant or associate music executives?

(a) <u>Scott Plugge</u>	(b) <u>Wayne Barrett</u>	(c) <u>Patricia Card</u>
(d) _____	(e) _____	(f) _____
3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	17 %	25 %	25 %	%	%	%
b. Research/Creative Activities	17 %	25 %	25 %	%	%	%
c. Administrative Matters	50 %	25 %	25 %	%	%	%
d. Service (to professional organizations and community)	16 %	25 %	25 %	%	%	%
e. Fundraising	%	%	%	%	%	%
TOTAL (Must Equal 100%)	100 %	100 %	100 %	100 %	100 %	100 %

4. What are the assistant or associate music executives' salaries for 2006-2007 (exclusive of benefits)?

(a) \$ 68922 (b) \$ 51552 (c) \$ 52776

(d) \$ _____ (e) \$ _____ (f) \$ _____

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

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

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

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

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be used by the HEADS system.

1. Secretarial/Clerical Assistance

a. How much staff time in the music unit is allotted for secretarial and clerical assistance? 2.75 F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)

b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ 89886

2. Library Staff

a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)

Branch Music Library _____ F.T.E. Units

Main Library 1 F.T.E. Units

Other Library _____ F.T.E. Units

b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ 39768

3. Technical Staff

a. How much staff time in the music unit is allotted for technical/production staff? _____ F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)

b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ _____

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) This section should include admissions staff, and all other staff not accounted for. _____ F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ _____

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

This section seeks information on the budget of the music unit for the fiscal year related to the 2006-2007 academic year. Please use the categories provided as appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the questionnaire. If budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a check in the N/I column.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not report personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2006-2007 academic year)

	BUDGET 2006-2007	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ 18000	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ 0	<input type="checkbox"/>
c. Guest Artists	\$ 12000	<input type="checkbox"/>
d. Instructional Supplies	\$ 56000	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$ 0	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$ 6000	<input type="checkbox"/>
g. Office Supplies	\$ 6500	<input type="checkbox"/>
h. Operating Services	\$ 5000	<input type="checkbox"/>
i. Postage	\$ 6300	<input type="checkbox"/>
j. Printing/Duplication	\$ 6300	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ 8000	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ 0	<input type="checkbox"/>
m. Student Recruitment	\$ 15000	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -> includes funds raised and administered by the music unit.)	\$ 5000	<input type="checkbox"/>
o. Student Wages	\$ 44748	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ 40000	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ 5000	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ 3000	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ 90550	<input type="checkbox"/>
t. All Other Expenses	\$ 181341	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ 506739	

Section VI.B: BENEFITS

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. \$ 533069

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2006-2007

Section VI.D: EQUIPMENT AND BUILDING BUDGET

1. Equipment	2006-2007 Academic Year	N/I
a. Purchases	\$ <u>54897</u>	☐
b. Leases and Rentals	\$ _____	☐
c. Repairs	\$ _____	☐
2. Building		
a. Renovation and Repair	\$ _____ 0	☐
b. Leases and Rentals	\$ _____	☐
c. New Construction (Please describe below)	\$ _____	☐

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

\$ 54897

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT IN 2006-2007

This section seeks information on several specific types of income/endowment sources of the music unit for the fiscal year related to the 2006-2007 academic year. Please use the categories provided as appropriate. Include only budgeted income/endowment expected during the fiscal year in question. For example, a three-year grant from a state arts agency would be recorded as including only that amount allocated in the 2006-2007 fiscal year.

Note: It is not intended that the total income/endowment of the music unit will be accounted for in this Section; only income/endowment from the following categories should be included.

The figures should include only income/endowment derived specifically for the music unit.

	Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____	☐
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____	☐
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ <u>476444</u>	☐
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ <u>14400</u>	☐
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____	☐
6. Tuition (controlled by and allocated to the music unit)	\$ _____	☐
7. Student Fees (controlled by and allocated to the music unit)	\$ <u>108477</u>	☐
8. Income from Endowment (controlled by and allocated to the music unit)	\$ <u>4104</u>	☐

TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT
(Total of VI.E. 1. through 8. above)

\$ 603426

Section VI.F: TOTAL ENDOWMENT

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$ 520089

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting Doctoral Degrees should complete Section VII.

Saxophone _____

Other (please specify)

Total 

**NASM
HEADS DATA
SURVEY**

2005-2006 Academic Year

HEADS DATA SURVEY 2005-2006 Academic Year

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed by HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede each section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2005-2006 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	Rodney M. Cannon
Title of Music Executive/Representative to NASM	Director
Name of Institution (please do not abbreviate)	Sam Houston State University
Name of Unit (please use full designation)	School of Music
Street Address and/or P.O. Box	Box 2208
City	Huntsville
State	Texas
Zip Code	77341-2208
Telephone	(936) 294-3808
Facsimile	(936) 294-3785
E-Mail	mus_mic@shsu.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released by HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby APPROVE release of the data in the matter outlined above.
- I DO NOT APPROVE release of the data in the matter outlined above.

HEADS DATA SURVEY 2005-2006 Academic Year

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

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

2. What is the TOTAL Institutional enrollment (number of individuals, i.e., headcount) for Fall 2005? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | | | |
|--------------------|--------------------------|--------------------|-------------------------------------|
| a. 1 - 500 | <input type="checkbox"/> | g. 15,001 - 20,000 | <input checked="" type="checkbox"/> |
| b. 501 - 1,000 | <input type="checkbox"/> | h. 20,001 - 25,000 | <input type="checkbox"/> |
| c. 1,001 - 2,500 | <input type="checkbox"/> | i. 25,001 - 30,000 | <input type="checkbox"/> |
| d. 2,501 - 5,000 | <input type="checkbox"/> | j. 30,001 - 35,000 | <input type="checkbox"/> |
| e. 5,001 - 10,000 | <input type="checkbox"/> | k. 35,001 - 40,000 | <input type="checkbox"/> |
| f. 10,001 - 15,000 | <input type="checkbox"/> | l. 40,001 plus | <input type="checkbox"/> |

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

- | | | | |
|-------------------------|--------------------------|--------------------|-------------------------------------|
| a. Associate Degree | <input type="checkbox"/> | c. Master's Degree | <input checked="" type="checkbox"/> |
| b. Baccalaureate Degree | <input type="checkbox"/> | d. Doctoral Degree | <input type="checkbox"/> |

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

- | | | | |
|-------------------------|--------------------------|----------------------------------------|-------------------------------------|
| a. Associate Degree | <input type="checkbox"/> | d. Post-Master's Degree (Not Doctoral) | <input type="checkbox"/> |
| b. Baccalaureate Degree | <input type="checkbox"/> | e. Doctoral Degree | <input checked="" type="checkbox"/> |
| c. Master's Degree | <input type="checkbox"/> | | |

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

- | | | | |
|-----------|-------------------------------------|---------------|--------------------------|
| a. Member | <input checked="" type="checkbox"/> | b. Non-Member | <input type="checkbox"/> |
|-----------|-------------------------------------|---------------|--------------------------|

6. Is your institution involved with either of the following during the 2005-2006 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- | | | | |
|----------------------------------|--------------------------|----------------------------------|--------------------------|
| a. Building a new music facility | <input type="checkbox"/> | b. Renovating the music facility | <input type="checkbox"/> |
|----------------------------------|--------------------------|----------------------------------|--------------------------|

HEADS DATA SURVEY 2005-2006 Academic Year

Section II.A: ASSOCIATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
1. Associate of Fine Arts Degree Programs or Equivalent (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Brass			
Horn			
Trumpet			
Trombone			
Euphonium			
Tuba			
Guitar			
Harp			
Jazz Studies			
Music Education			
Choral			
Instrumental			
General			
Music History			
Organ			
Percussion			
Piano/Harpsichord			
Strings			
Violin			
Viola			

Cello			
Double Bass			
Voice - Female			
Soprano			
Alto			
Voice - Male			
Tenor			
Bass			
Woodwinds			
Flute			
Oboe			
Clarinnet			
Bassoon			
Saxophone			
Other (please specify)			
Total (Section II.A.1 only)			

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

Music Education			
Choral			
Instrumental			
General			
Music Business			
Other (please specify)			
Other (please specify)			
Total (Section II.A.2 only)			

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

Liberal Arts Degree			
Other (please specify)			
Other (please specify)			
Total (Section II.A.3 only)			

HEADS DATA SURVEY 2005-2006 Academic Year

Section II.B: BACCALAUREATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying			
Brass			
Horn		1	1
Trumpet		2	
Trombone			
Euphonium		1	
Tuba		1	
Composition			
Guitar		1	
Harp			
History/Literature			
Jazz Studies			
Organ			
Percussion		2	
Piano/Harpsichord	3	12	
Piano Pedagogy			
Sacred Music			
Strings			
Violin		3	
Viola			

Cello			
Double Bass			
Theory			
Theory/Composition	2	3	
Voice - Female			
Soprano	2	10	2
Alto		4	
Voice - Male			
Tenor		1	
Bass		5	
Woodwinds			
Flute	1	2	
Oboe		2	
Clarinet			1
Basoon		1	
Saxophone		2	
Other (please specify)			
Other (please specify)			
Total (Section II.B.1 only)	8	53	4

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

Music Education			
Choral	15	96	6
Instrumental	20	131	9
General			
Music Therapy	6	40	5
Music/Business Arts Administration			
Music/Engineering			
Musical Theatre			
Other (please specify)			
Total (Section II.B.2 only)	41	266	20

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

Liberal Arts Degree			
Other (please specify)			
Other (please specify)			
Total (Section II.B.3 only)			

.....

HEADS DATA SURVEY 2005-2006 Academic Year

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying			
Arts Administration			
Brass			
Horn			
Trumpet			
Trombone			
Euphonium			
Tuba			
Composition			2
Conducting	1	12	2
Ethnomusicology			
Guitar			
Harp			
Harpichord			
Jazz Studies			
Music Education			
Choral			
Instrumental			
General			
Music History/Musicology			1

Music Therapy			
Opera			
Organ			
Pedagogy			
Percussion			
Piano			
Sacred Music			
Strings			
Violin			
Viola			
Cello			
Double Bass			
Theory			
Voice - Female			
Soprano			
Alto			
Voice - Male			
Tenor			
Bass			
Woodwinds			
Flute			
Oboe			
Clarinet			
Bassoon			
Saxophone			
Other (please specify)			
Total (Section II.C.1 only)	3	2	3

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

General Master's in Music			
Other (please specify)			
Other (please specify)			
Total (Section II.C.2 only)			

HEADS DATA SURVEY 2005-2006 Academic Year

Section II.D: DOCTORAL DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
Doctoral Degree Programs in Music (Enter only number of major students enrolled in music degree programs.)			
Accompanying			
Brass			
Horn			
Trumpet			
Trombone			
Euphonium			
Tuba			
Composition			
Conducting			
Ethnomusicology			
Guitar			
Harp			
Harpichord			
Music Education			
Choral			
Instrumental			
General			
Musicology			
Opera			
Organ			

Percussion			
Piano			
Sacred Music			
Strings			
Violin			
Viola			
Cello			
Double Bass			
Theory			
Voice - Female			
Soprano			
Alto			
Voice - Male			
Tenor			
Bass			
Woodwinds			
Flute			
Oboe			
Clarinet			
Basoon			
Saxophone			
Other (please specify)			
Total (Section II.D only)			

HEADS DATA SURVEY 2005-2006 Academic Year

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

INSTRUCTIONS

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2004 through June 30, 2005 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C.2., and II.D. You do not have to enter the figure; it has been computed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
Grand Total	52	340	27

HEADS DATA SURVEY 2005-2006 Academic Year

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaskan Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Associate Degrees:														
Professional														
Liberal Arts														
Baccalaureate Degrees:														
Professional	22	13	1	1	1	1	12	17	91	151	3	6	1	
Liberal Arts														
Master's Degrees:														
Specific							2	13	6					
General														
Doctoral Degrees:														
Specific														
General														

HEADS DATA SURVEY 2005-2006 Academic Year

Section III: TOTAL INSTRUCTIONAL SERVICE (In Semester Credit or Quarter Hours)

INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the database with information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown to you, your registrar may be able to provide them. If not, multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than II.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

- A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2005-2006 academic year (excluding summer) by non-music major students? *(Please answer only one.)* EXAMPLE: If your unit offers three courses to non-majors worth three credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 3 x 12).

Quarter Hours	(a)	Or	Semester Hours	(b)
	[.....]			[.....] 7446

- B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2005-2006 academic year (excluding summer) by music major students? *(Please answer only one.)* EXAMPLE: If your unit has twenty-five full-time music majors each taking twelve credits of music courses during the academic year, the answer would be 300 (25 x 12).

Quarter Hours	(a)	Or	Semester Hours	(b)
	[.....]			[.....] 8865

- C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2005-2006 academic year (excluding summer). This figure is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.

Quarter Hours	(a)	Or	Semester Hours	(b)
	[.....]			[.....] 18431

- D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2005-2006 academic year (excluding summer)? Please approximate this figure if you do not have access to an exact answer. This figure cannot be smaller than II.E.b.

[.....] 6100

HEADS DATA SURVEY 2005-2006 Academic Year

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL-TIME FACULTY: 2005-2006 DATA ONLY

INSTRUCTIONS

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be entered in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Sections IV.B. and IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide faculty data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average full-time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V. of the survey (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding the music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHEMS. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these common ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2005-2006 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2005-2006 academic year only. In order for HEADS to utilize the data, lowest, highest, and total salary expenditure figures must be filed in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided.

1. Full-Time Faculty: Male (2005-2006 Data Only)
(Please read detailed instructions above before completing this section.)

Check here, if appropriate:

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

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music

administrators.

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

Salaries ¹	Highest Degree Earned							Length of Service at Institution			LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number With Tenure ²
	Number	Doct.	Masl.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	1	1								1	\$ 60894	\$ 60894	\$ 60894	1
Associate Professors	4	2	2						3	1	\$ 50796	\$ 63750	\$ 232704	3
Assistant Professors	7	2	5					4	3		\$ 36872	\$ 54000	\$ 260656	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting	1	1						1			\$ 34002	\$ 34002	\$ 34002	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	31	6	7					5	6	2			\$ 588456	4

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2005-2006 Data Only)
(Please read detailed instructions above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

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

Salaries ¹	Highest Degree Earned							Length of Service at Institution			LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number With Tenure
	Number	Doct.	Masl.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	2	1	1							2	\$ 61200	\$ 89172	\$ 150372	2

Associate Professors	2	2						1	1	\$ 47412	\$ 47772	\$ 96184	2
Assistant Professors	5	2	3					5		\$ 37368	\$ 46494	\$ 200178	
Instructors										\$	\$	\$	
Lecturers										\$	\$	\$	
Unranked										\$	\$	\$	
Visiting										\$	\$	\$	
Total	(a) 9	(b) 5	(c) 4	(d)	(e)	(f)	(g)	(h) 5	(i) 1	(k) 3	(l)	(m) 445734	(n) 4

†Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.A. and V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

	Black or African-American Non-Hispanic/Latino		American Indian/Alaskan Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors									1	2				
Associate Professors									4	2				
Assistant Professors							1		6	5				
Instructors														
Lecturers														
Unranked														
Visiting									1					

HEADS DATA SURVEY 2005-2006 Academic Year

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- (i) **WITH FACULTY STATUS**
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform assigned duties for which the individual receives salaries and wages.
- (ii) **ADJUNCT FACULTY AND TEACHING ASSOCIATES**
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- (iii) **GRADUATE TEACHING ASSISTANTS AND ASSOCIATES**
Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system.

In column (a), please record the number of individuals. In column (b), please record the full-time equivalence of the individuals in column (a) based on your institutional definition of full-time equivalence. (Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed to be carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees). To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by the definition of a full teaching load at your institution. In column (c), please provide the total salary figure for all individuals in column (a).

In this section, please include only those part-time instructors who teach courses related to the degree programs at your institution. Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
(i) With Faculty Status	6	1.6	\$ 60000
(ii) Adjunct Faculty and Teaching Associates			\$
(iii) Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the instructions before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time faculty equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate:

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

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
(i) With Faculty Status			\$
(ii) Adjunct Faculty and Teaching Associates	13	10.25	\$ 205000
(iii) Graduate Teaching Assistants/Associates	3	1.6	\$ 29538

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
(i) With Faculty Status			\$
(ii) Adjunct Faculty and Teaching Associates	14	11.5	\$ 230000
(iii) Graduate Teaching Assistants/Associates	2	1	\$ 16932

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Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

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

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totaled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the highest individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

* PLEASE NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour or a semester/quarter-hour basis.

	Highest Degree Earned						Length of Service at Institution			LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	Number With Tenure	
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.					10+ yrs.
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors											\$			
Associate Professors											\$			
Assistant Professors											\$			
Instructors											\$			
Lecturers											\$			
Unranked	18	5	13					14		4	\$ 38	\$ 38	\$ 38	
Visiting											\$			
Total	18	5	13					14		4	(k)	(l)	(m)	(n)

Reminder

- Do not include full-time faculty salaries in this chart (see section IV.A. for full-time faculty)

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Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVE

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

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

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)
 - a. Teaching %
 - b. Research/Creative Activities %
 - c. Administrative Matters %
 - d. Service (to professional organizations and community) %
 - e. Fundraising %
 - TOTAL (Must Equal 100%) 100 %
6. What is the music executive's title?
7. What is the music executive's salary for 2005-2006? (exclusive of benefits) \$
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

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Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrator of the music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

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

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 for reporting each individual separately. **Do not include clerical/secretarial/administrative staff in this category.**

1. Does your institution have assistant or associate music executives? No Yes
 If no, proceed to Section C. If yes, answer questions 2 through 6.

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

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

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

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

4. What are the assistant or associate music executives' salaries for 2005-2006 (exclusive of benefits)?

(a) 65412	(b)	(c)
(d)	(e)	(f)

	(a)	(b)	(c)	(d)	(e)	(f)
5. Upon how many months are the assistant or associate executives' salaries based?	9 or 10 <input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	11 or 12 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. What is the gender of the assistant or associate music executives?	Male <input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Female <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

Definition: DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be used by the HEADS system.

1. Secretarial/Clerical Assistance

a. How much staff time in the music unit is allotted for secretarial and clerical assistance? (One F.T.E. unit is equivalent to a 40-hour week.)

2.5 F.T.E. Units

b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance?

\$ 78282

2. Library Staff

a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)

Branch Music Library

0 F.T.E. Units

Main Library

1 F.T.E. Units

Other Library

0 F.T.E. Units

b. What are the total salary expenditures (exclusive of benefits) for music library staff?

\$ 37000

3. Technical Staff

a. How much staff time in the music unit is allotted for technical/production staff? (One F.T.E. unit is equivalent to a 40-hour week.)

0 F.T.E. Units

b. What are the total salary expenditures (exclusive of benefits) for technical/production staff?

\$

4. Professional and Miscellaneous Staff

a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) This section should include admissions staff, and all other staff not accounted for.

0 F.T.E. Units

b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff?

\$

HEADS DATA SURVEY 2005-2006 Academic Year

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

This section seeks information on the budget of the music unit for the fiscal year related to the 2005-2006 academic year. Please use the categories provided as appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the questionnaire. If budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a check in the N/I column. If no budgeted expenses exist in a particular category, regardless of budget source, place a zero ("0") in the box.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not report personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2005-2006 academic year)	BUDGET 2005-2006	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ 24000	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ 0	<input type="checkbox"/>
c. Guest Artists	\$ 22000	<input type="checkbox"/>
d. Instructional Supplies	\$ 97300	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$ 0	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$ 0	<input type="checkbox"/>
g. Office Supplies	\$ 10000	<input type="checkbox"/>
h. Operating Services	\$ 5000	<input type="checkbox"/>
i. Postage	\$ 6500	<input type="checkbox"/>
j. Printing/Duplication	\$ 7000	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ 6000	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ 0	<input type="checkbox"/>
m. Student Recruitment	\$ 7000	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ 150000	<input type="checkbox"/>
o. Student Wages	\$ 24000	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ 33000	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ 6000	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ 6000	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ 22600	<input type="checkbox"/>
t. All Other Expenses	\$ 29600	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ 654000	

HEADS DATA SURVEY 2005-2006 Academic Year

Section VI.B: BENEFITS

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

\$ 461407

HEADS DATA SURVEY 2005-2006 Academic Year

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2005-2006

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

\$ 2614521

HEADS DATA SURVEY 2005-2006 Academic Year

Section VI.D: EQUIPMENT AND BUILDING BUDGET

	2005-2006 Academic Year	N/A
1. Equipment		
a. Purchases	\$ 72000	<input type="checkbox"/>
b. Leases and Rentals	\$	<input type="checkbox"/>
c. Repairs	\$ 5000	<input type="checkbox"/>
2. Building		
a. Renovation and Repair	\$ 18000	<input type="checkbox"/>
b. Leases and Rentals	\$	<input type="checkbox"/>
c. New Construction (Please describe below)	\$	<input type="checkbox"/>
TOTAL EQUIPMENT AND BUILDING BUDGET <i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>	\$ 95000	

HEADS DATA SURVEY 2005-2006 Academic Year

V.I.E. SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2005-2006

This section seeks information on several specific types of income/endowment sources of the music unit for the fiscal year related to the 2005-2006 academic year. Please use the categories provided as appropriate. Include only budgeted income/endowment expected during the fiscal year in question. For example, a three-year grant from a state arts agency would be recorded as including only that amount allocated in the 2005-2006 fiscal year.

Note: It is not intended that the total income/endowment of the music unit will be accounted for in this Section; only income/endowment from the following categories should be included.

The figures should include only income/endowment derived specifically for the music unit.

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ 0	<input type="checkbox"/>	<input type="checkbox"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ 0	<input type="checkbox"/>	<input type="checkbox"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ 0	<input type="checkbox"/>	<input type="checkbox"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ 2200	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ 2800	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. Tuition (controlled by and allocated to the music unit)	\$ 0	<input type="checkbox"/>	<input type="checkbox"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ 288000	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ 2000	<input type="checkbox"/>	<input checked="" type="checkbox"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT <i>(Total of V.I.E. 1. through 8. above)</i>	\$ 275000		

HEADS DATA SURVEY 2005-2006 Academic Year

Section VI.F: TOTAL ENDOWMENT

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

\$

HEADS DATA SURVEY 2005-2006 Academic Year

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting doctoral degrees should complete section VII.

A: DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2004-2005

For each major area, please indicate the number of doctoral degree students who graduated in 2004-2005. Every degree student who graduated should be included in one of the categories below.

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

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

Total



HEADS DATA SURVEY 2005-2006 Academic Year

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting doctoral degrees should complete section VII.

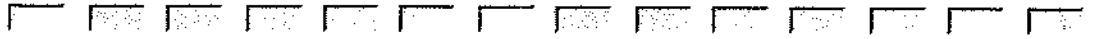
B: DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2004-2005

For each major area, please indicate the number of doctoral degree students who did not graduate in 2004-2005. Every degree student who did not graduate should be included in one of the categories below.

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

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

Total



**NASM
HEADS DATA
SURVEY**

2004-2005 Academic Year

HEADS DATA SURVEY 2004-2005 Academic Year

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed by HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede each section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2004-2005 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	Rod Cannon
Title of Music Executive/Representative to NASM	Director
Name of Institution (please do not abbreviate)	Sam Houston State University
Name of Unit (please use full designation)	School of Music
Street Address and/or P.O. Box	Box 2208
City	Huntsville
State	Texas
Zip Code	77341-2208
Telephone	(936) 294-3808
Facsimile	(936) 294-3765
E-Mail	mus_mmc@shsu.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released by HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby APPROVE release of the data in the matter outlined above.
- I DO NOT APPROVE release of the data in the matter outlined above.

HEADS DATA SURVEY 2004-2005 Academic Year

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

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

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2004? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | | | |
|--------------------|-------------------------------------|--------------------|--------------------------|
| a. 1 - 500 | <input type="checkbox"/> | g. 15,001 - 20,000 | <input type="checkbox"/> |
| b. 501 - 1,000 | <input type="checkbox"/> | h. 20,001 - 25,000 | <input type="checkbox"/> |
| c. 1,001 - 2,500 | <input type="checkbox"/> | i. 25,001 - 30,000 | <input type="checkbox"/> |
| d. 2,501 - 5,000 | <input type="checkbox"/> | j. 30,001 - 35,000 | <input type="checkbox"/> |
| e. 5,001 - 10,000 | <input type="checkbox"/> | k. 35,001 - 40,000 | <input type="checkbox"/> |
| f. 10,001 - 15,000 | <input checked="" type="checkbox"/> | l. 40,001 plus | <input type="checkbox"/> |

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

- | | | | |
|-------------------------|--------------------------|--------------------|-------------------------------------|
| a. Associate Degree | <input type="checkbox"/> | c. Master's Degree | <input checked="" type="checkbox"/> |
| b. Baccalaureate Degree | <input type="checkbox"/> | d. Doctoral Degree | <input type="checkbox"/> |

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

- | | | | |
|-------------------------|--------------------------|----------------------------------------|-------------------------------------|
| a. Associate Degree | <input type="checkbox"/> | d. Post-Master's Degree (Not Doctoral) | <input type="checkbox"/> |
| b. Baccalaureate Degree | <input type="checkbox"/> | e. Doctoral Degree | <input checked="" type="checkbox"/> |
| c. Master's Degree | <input type="checkbox"/> | | |

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

- | | | | |
|-----------|-------------------------------------|---------------|--------------------------|
| a. Member | <input checked="" type="checkbox"/> | b. Non-Member | <input type="checkbox"/> |
|-----------|-------------------------------------|---------------|--------------------------|

6. Is your institution involved with either of the following during the 2004-2005 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- | | | | |
|----------------------------------|-------------------------------------|----------------------------------|--------------------------|
| a. Building a new music facility | <input checked="" type="checkbox"/> | b. Renovating the music facility | <input type="checkbox"/> |
|----------------------------------|-------------------------------------|----------------------------------|--------------------------|

HEADS DATA SURVEY 2004-2005 Academic Year

Section II.A: ASSOCIATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2004 and the Fall of 2004 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2003 through June 30, 2004.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2004	(b) Music Major Enrollment Fall 2004	(c) Number of Degrees Awarded to Music Majors July 1, 2003 - June 30, 2004
1. <u>Associate of Fine Arts Degree Programs or Equivalent</u> (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Brass			
Horn			
Trumpet			
Trombone			
Euphonium			
Tuba			
Guitar			
Harp			
Jazz Studies			
Music Education			
Choral			
Instrumental			
General			
Music History			
Organ			
Percussion			
Piano/Harpsichord			
Strings			
Violin			
Viola			

Cello			
Double Bass			
Voice - Female			
Soprano			
Alto			
Voice - Male			
Tenor			
Bass			
Woodwinds			
Flute			
Oboe			
Clarinet			
Basoon			
Saxophone			
Other (please specify)			
Total (Section II.A.1 only)			

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

Music Education			
Choral			
Instrumental			
General			
Music Business			
Other (please specify)			
Other (please specify)			
Total (Section II.A.2 only)			

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

Liberal Arts Degree			
Other (please specify)			
Other (please specify)			
Total (Section II.A.3 only)			

HEADS DATA SURVEY 2004-2005 Academic Year

Section II.B: BACCALAUREATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2004 and the Fall of 2004 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2003 through June 30, 2004.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2004	(b) Music Major Enrollment Fall 2004	(c) Number of Degrees Awarded to Music Majors July 1, 2003 - June 30, 2004
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying			
Brass			
Horn		1	
Trumpet		1	
Trombone		2	
Euphonium		1	
Tuba		2	
Composition			
Guitar		1	
Harp			
History/Literature			
Jazz Studies			
Organ			
Percussion		1	
Piano/Harpsichord	3	9	2
Piano Pedagogy			
Sacred Music			
Strings			
Violin		3	1
Viola			

Cello		2	1
Double Bass		1	
Theory			
Theory/Composition	3	6	
Voice - Female			
Soprano		12	2
Alto		2	
Voice - Male			
Tenor		2	
Bass		2	
Woodwinds			
Flute	2	2	
Oboe		1	
Clarinet		1	
Bassoon		1	
Saxophone		1	1
Other (please specify)			
Other (please specify)			
Total (Section II.B.1 only)	8	51	7

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

Music Education			
Choral		11	76
Instrumental		20	130
General			
Music Therapy		11	50
Music/Business Arts Administration			
Music/Engineering			
Musical Theatre			
Other (please specify)	Music Literature	1	1
Total (Section II.B.2 only)		43	257

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

Liberal Arts Degree			
Other (please specify)			
Other (please specify)			
Total (Section II.B.3 only)			

HEADS DATA SURVEY 2004-2005 Academic Year

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2004 and the Fall of 2004 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2003 through June 30, 2004.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2004	(b) Music Major Enrollment Fall 2004	(c) Number of Degrees Awarded to Music Majors July 1, 2003 - June 30, 2004
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying			
Arts Administration			
Brass			
Horn			
Trumpet			
Trombone			
Euphonium			
Tuba			
Composition	1	2	
Conducting	4	5	3
Ethnomusicology			
Guitar			
Harp			
Harpichord			
Jazz Studies			
Music Education			
Choral			
Instrumental			1
General			
Music History/Musicology		1	

Music Therapy			1	
Opera				
Organ				
Pedagogy				
Percussion				
Piano			1	
Sacred Music				
Strings				
Violin			1	1
Viola				
Cello				
Double Bass				
Theory				
Voice - Female				
Soprano				
Alto				
Voice - Male				
Tenor			1	
Bass				
Woodwinds				
Flute				
Oboe		1	1	
Clarinet				
Bassoon				
Saxophone			1	
Other (please specify) _____				
Total (Section II.C.1 only)		6	14	5

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

General Master's in Music				
Other (please specify) _____				
Other (please specify) _____				
Total (Section II.C.2 only)				

HEADS DATA SURVEY 2004-2005 Academic Year

Section II.D: DOCTORAL DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2004 and the Fall of 2004 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, either (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2003 through June 30, 2004.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2004	(b) Music Major Enrollment Fall 2004	(c) Number of Degrees Awarded to Music Majors July 1, 2003 - June 30, 2004
Doctoral Degree Programs in Music (Enter only number of major students enrolled in music degree programs.)			
Accompanying			
Brass			
Horn			
Trumpet			
Trombone			
Euphonium			
Tuba			
Composition			
Conducting			
Ethnomusicology			
Guitar			
Harp			
Harpichord			
Music Education			
Choral			
Instrumental			
General			
Musicology			
Opera			
Organ			

Percussion			
Piano			
Sacred Music			
Strings			
Violin			
Viola			
Cello			
Double Bass			
Theory			
Voice - Female			
Soprano			
Alto			
Voice - Male			
Tenor			
Bass			
Woodwinds			
Flute			
Oboe			
Clarinet			
Bassoon			
Saxophone			
Other (please specify)			
Total (Section II.D only)			

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Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

INSTRUCTIONS

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2004 and the Fall of 2004 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2003 through June 30, 2004 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C.2., and II.D. You do not have to enter the figure; it has been computed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2004	(b) Music Major Enrollment Fall 2004	(c) Number of Degrees Awarded to Music Majors July 1, 2003 - June 30, 2004
Grand Total	57	325	40

HEADS DATA SURVEY 2004-2005 Academic Year

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaskan Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Associate Degrees:														
Professional														
Liberal Arts														
Baccalaureate Degrees:														
Professional	14	17	0	1			17	21	104	131	2	3		
Liberal Arts														
Master's Degrees:														
Specific							1	11	3					
General														
Doctoral Degrees:														
Specific														
General														

HEADS DATA SURVEY 2004-2005 Academic Year

Section III: TOTAL INSTRUCTIONAL SERVICE (In Semester Credit or Quarter Hours)

INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the database with information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown to you, your registrar may be able to provide them. If not, multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than II.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

- A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2004-2005 academic year (excluding summer) by non-music major students? (Please answer only one.) EXAMPLE: If your unit offers three courses to non-majors worth three credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 3 x 12).

Quarter Hours (a) _____ Or Semester Hours (b) _____
6190

- B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2004-2005 academic year (excluding summer) by music major students? (Please answer only one.) EXAMPLE: If your unit has twenty-five full-time music majors each taking twelve credits of music courses during the academic year, the answer would be 300 (25 x 12).

Quarter Hours (a) _____ Or Semester Hours (b) _____
8756

- C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2004-2005 academic year (excluding summer). This figure is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.

Quarter Hours (a) _____ Or Semester Hours (b) _____
14946

- D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2004-2005 academic year (excluding summer)? Please approximate this figure if you do not have access to an exact answer. This figure cannot be smaller than II.E.b.

_____ 6435

HEADS DATA SURVEY 2004-2005 Academic Year

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL-TIME FACULTY: 2004-2005 DATA ONLY

INSTRUCTIONS

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be entered in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Sections IV.B. and IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide faculty data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average full-time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V. of the survey. (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding the music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHEMS. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these common ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2004-2005 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2004-2005 academic year only. In order for HEADS to utilize the data, lowest, highest, and total salary expenditure figures must be filled in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided.

1. Full-Time Faculty: Male (2004-2005 Data Only)
(Please read detailed instructions above before completing this section.)

Check here, if appropriate:

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

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music

administrators.

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

Salaries ¹	Highest Degree Earned							Length of Service at Institution			LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number With Tenure ²
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	1	1								1	\$ 59796	\$ 59796	\$ 59796	1
Associate Professors	4	2	2							4	\$ 48528	\$ 67572	\$ 235710	3
Assistant Professors	6	2	4					5	1		\$ 32004	\$ 46008	\$ 229086	0
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting	1	1						1			\$ 34020	\$ 34020	\$ 34020	0
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	12	6	6					6	5	1			\$ 558612	4

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2004-2005 Data Only)
(Please read detailed instructions above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

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

Salaries ¹	Highest Degree Earned							Length of Service at Institution			LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number With Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	2	1	1							2	\$ 58608	\$ 85068	\$ 143676	2

Associate Professors	2	2						1	1	\$ 44820	\$ 45936	\$ 90756	2	
Assistant Professors	4	1	3					3	1	\$ 36000	\$ 44046	\$ 153342	0	
Instructors										\$	\$	\$		
Lecturers										\$	\$	\$		
Unranked										\$	\$	\$		
Visiting										\$	\$	\$		
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	8	4	4					3	2	3			\$ 387774	4

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.A. and V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

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

HEADS DATA SURVEY 2004-2005 Academic Year

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- (i) **WITH FACULTY STATUS**
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform assigned duties for which the individual receives salaries and wages.
- (ii) **ADJUNCT FACULTY AND TEACHING ASSOCIATES**
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- (iii) **GRADUATE TEACHING ASSISTANTS AND ASSOCIATES**
Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system.

In column (a), please record the number of individuals. In column (b), please record the full-time equivalence of the individuals in column (a) based on your institutional definition of full-time equivalence. (Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed to be carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees). To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by the definition of a full teaching load at your institution. In column (c), please provide the total salary figure for all individuals in column (a).

In this section, please include only those part-time instructors who teach courses related to the degree programs at your institution. Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
(i) With Faculty Status	6	1.6	\$ 60000
(ii) Adjunct Faculty and Teaching Associates			\$
(iii) Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the instructions before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time faculty equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate:

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

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
(i) With Faculty Status			\$
(ii) Adjunct Faculty and Teaching Associates	16	12.59	\$ 252001
(iii) Graduate Teaching Assistants/Associates	2	1	\$ 19692

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
(i) With Faculty Status			\$
(ii) Adjunct Faculty and Teaching Associates	10	8.21	\$ 164331
(iii) Graduate Teaching Assistants/Associates	3	1.5	\$ 29538

HEADS DATA SURVEY 2004-2005 Academic Year

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

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

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the highest individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

* PLEASE NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour or a semester/quarter-hour basis.

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

Reminder

- Do not include full-time faculty salaries in this chart (see section IV.A. for full-time faculty)

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Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVE

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

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

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

a. Teaching	<input type="text" value="10"/> %
b. Research/Creative Activities	<input type="text" value="5"/> %
c. Administrative Matters	<input type="text" value="75"/> %
d. Service (to professional organizations and community)	<input type="text" value="5"/> %
e. Fundraising	<input type="text" value="5"/> %
TOTAL (Must Equal 100%)	<input type="text" value="100"/> %
6. What is the music executive's title?
7. What is the music executive's salary for 2004-2005? (exclusive of benefits) \$
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

HEADS DATA SURVEY 2004-2005 Academic Year

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrator of the music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

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

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 for reporting each individual separately. **Do not include clerical/secretarial/administrative staff in this category.**

1. Does your institution have assistant or associate music executives? No Yes
 If no, proceed to Section C. If yes, answer questions 2 through 6.

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

(a) Associate Director	(b) _____	(c) _____
(d) _____	(e) _____	(f) _____

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

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<input type="text" value="50"/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %
b. Research/Creative Activities	<input type="text" value="15"/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %
c. Administrative Matters	<input type="text" value="25"/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %
d. Service (to professional organizations and community)	<input type="text" value="10"/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %
e. Fundraising	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %
TOTAL (Must Equal 100%)	<input type="text" value="100"/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %	<input type="text" value=""/> %

4. What are the assistant or associate music executives' salaries for 2004-2005 (exclusive of benefits)?

(a) <input type="text" value="49302"/>	(b) <input type="text" value=""/>	(c) <input type="text" value=""/>
(d) <input type="text" value=""/>	(e) <input type="text" value=""/>	(f) <input type="text" value=""/>

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

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

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

Male	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

HEADS DATA SURVEY 2004-2005 Academic Year

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

Definition: DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be used by the HEADS system.

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? (One F.T.E. unit is equivalent to a 40-hour week.) |_____ 2.5 F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ |_____ 78506

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)
 - Branch Music Library |_____ 0 F.T.E. Units
 - Main Library |_____ 1 F.T.E. Units
 - Other Library |_____ 0 F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ |_____ 36040

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? (One F.T.E. unit is equivalent to a 40-hour week.) |_____ 0 F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ |_____ 0

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) This section should include admissions staff, and all other staff not accounted for. |_____ 0 F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ |_____ 0

HEADS DATA SURVEY 2004-2005 Academic Year

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

This section seeks information on the budget of the music unit for the fiscal year related to the 2004-2005 academic year. Please use the categories provided as appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the questionnaire. If budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a check in the N/A column. If no budgeted expenses exist in a particular category, regardless of budget source, place a zero ("0") in the box.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not report personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2004-2005 academic year)	BUDGET 2004-2005	N/A
a. Faculty and Professional Travel (to meetings, etc.)	\$ 18000	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ 0	<input type="checkbox"/>
c. Guest Artists	\$ 20000	<input type="checkbox"/>
d. Instructional Supplies	\$ 56000	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$ 0	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$ 0	<input type="checkbox"/>
g. Office Supplies	\$ 6000	<input type="checkbox"/>
h. Operating Services	\$ 5000	<input type="checkbox"/>
i. Postage	\$ 6000	<input type="checkbox"/>
j. Printing/Duplication	\$ 5000	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ 5000	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers; etc. (less than one semester)	\$ 0	<input type="checkbox"/>
m. Student Recruitment	\$ 15000	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours – includes funds raised and administered by the music unit.)	\$ 130000	<input type="checkbox"/>
o. Student Wages	\$ 16000	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ 60000	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ 5000	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ 3000	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ 204500	<input type="checkbox"/>
t. All Other Expenses	\$ 185100	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ 739600	

HEADS DATA SURVEY 2004-2005 Academic Year

Section VI.B: BENEFITS

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

\$ 516262

HEADS DATA SURVEY 2004-2005 Academic Year

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2004-2005

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

\$ 2932885

HEADS DATA SURVEY 2004-2005 Academic Year

Section VI.D: EQUIPMENT AND BUILDING BUDGET

	2004-2005 Academic Year	N/A
1. Equipment		
a. Purchases	\$ <input type="text" value="45000"/>	<input type="checkbox"/>
b. Leases and Rentals	\$ <input type="text" value="0"/>	<input type="checkbox"/>
c. Repairs	\$ <input type="text" value="5000"/>	<input type="checkbox"/>
2. Building		
a. Renovation and Repair	\$ <input type="text" value="0"/>	<input type="checkbox"/>
b. Leases and Rentals	\$ <input type="text" value="0"/>	<input type="checkbox"/>
c. New Construction (Please describe below)	\$ <input type="text" value="0"/>	<input type="checkbox"/>
TOTAL EQUIPMENT AND BUILDING BUDGET <i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>	\$ <input type="text" value="50000"/>	

HEADS DATA SURVEY 2004-2005 Academic Year

VI.E. SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2004-2005

This section seeks information on several specific types of income/endowment sources of the music unit for the fiscal year related to the 2004-2005 academic year. Please use the categories provided as appropriate. Include only budgeted income/endowment expected during the fiscal year in question. For example, a three-year grant from a state arts agency would be recorded as including only that amount allocated in the 2004-2005 fiscal year.

Note: It is not intended that the total income/endowment of the music unit will be accounted for in this Section; only income/endowment from the following categories should be included.

The figures should include only income/endowment derived specifically for the music unit.

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ <input type="text" value="0"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ <input type="text" value="0"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ <input type="text" value="18000"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ <input type="text" value="48100"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ <input type="text" value="100000"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. Tuition (controlled by and allocated to the music unit)	\$ <input type="text" value="0"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ <input type="text" value="240000"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ <input type="text" value="4500"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT <i>(Total of VI.E. 1. through 8. above)</i>	\$ <input type="text" value="408600"/>		

HEADS DATA SURVEY 2004-2005 Academic Year

Section VI.F: TOTAL ENDOWMENT

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

\$

HEADS DATA SURVEY 2004-2005 Academic Year

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting doctoral degrees should complete section VII.

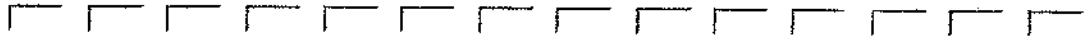
A: DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2003-2004

For each major area, please indicate the number of doctoral degree students who graduated in 2003-2004. Every degree student who graduated should be included in one of the categories below.

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

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

Total



HEADS DATA SURVEY 2004-2005 Academic Year

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting doctoral degrees should complete section VII.

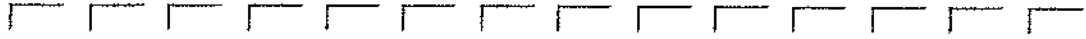
B: DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2003-2004

For each major area, please indicate the number of doctoral degree students who did not graduate in 2003-2004. Every degree student who did not graduate should be included in one of the categories below.

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

Musiology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opera	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organ	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Percussion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Piano	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sacred Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Strings													
Violin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Viola	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cello	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Double Bass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voice - Female													
Soprano	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Alto	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voice - Male													
Tenor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Woodwinds													
Flute	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Oboe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clarinnet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bassoon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Saxophone	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Total





Sam Houston State University

A Member of The Texas State University System

COLLEGE OF ARTS AND SCIENCES OFFICE OF THE DEAN

Agricultural Sciences

Art August 18, 2006

Biology

Chemistry TO: Mike Bankhead, Chair
Department of Music

Computer Science FROM: Jaimie L. Hebert, Dean
College of Arts and Sciences

Dance

SUBJECT: Budget for FY 2007

Geography

Geology

Mathematics

Music

Your departmental allocations for Capital Equipment, Travel, Student Wages, and Operations and Maintenance for FY 2007 are listed below. As chair, you may adjust the amounts as needed to support your programs. Also, as discussed in the Departmental Chairs Meeting, August 9, 2006, your Student Wages and O&M will be incorporated into your 424-14-T accounts. We will no longer have the 10 accounts.

Please feel free to contact me for additional funds as the need arises. I will be glad to help where I can.

Photography

FY 2006 Budget Allocation

Physics	Capital Equipment		\$53,700.00
Statistics	Travel	424-14-T470	10,000.00
Theatre	Student Wages	423-10-4470	8,000.00
General Studies	O & M	424-10-4470	<u>32,000.00</u>
Pre-Professional Curricula	Total Budget		\$103,700.00

FY 2007 Budget Allocation

	Capital Equipment		\$56,400.00
	Travel and O&M	424-14-T470	42,000.00
	Student Wages	423-14-T470	<u>8,000.00</u>
	Total Budget		\$106,400.00

tg

Sam Houston State University is an Equal Opportunity/Affirmative Action Institution

Hackney Fund (foundation/endowment account)

- Funds DO roll over
- Funding from H&H Music stores years ago
- B&H Music may be a good resource to add to this account
- Check with Development office for fund guidelines

School of Music Budgets

Item	Account #	FY2001	FY2002	FY2003	FY2004	FY2005	FY2006
Capital Equip.	(Heaf)	\$50,000	\$77,000	\$70,000	\$70,000	\$50,000	\$53,700
Travel	424-14-T470	\$3,250	\$5,000	\$5,000	\$5,000	\$10,000	\$10,000
Student Wages	423-10-4470	\$12,000	\$12,000	\$12,000	\$7,704	\$8,000	\$8,000
O & M	424-10-4470	\$56,650	\$56,000	\$56,000	\$35,952	\$32,000	\$32,000
		<u>\$121,900</u>	<u>\$150,000</u>	<u>\$143,000</u>	<u>\$118,656</u>	<u>\$100,000</u>	<u>\$103,700</u>
Year Total Funding:		(Waltzel)	(Cannon)	5% cut	17% cut	19% cut	4% raise

Sam Houston State University
 SCHOOL OF MUSIC
 SUMMER MUSIC CAMP BUDGET
 2007

Camp	Income	Payroll/Benefits	Boards	Meals	Camp Office & Police	Other expenses	Profit/Loss
JH Band I & workshop	\$76,960.00	\$22,204.00	\$16,610.00	\$20,520.00	\$2,000.00	\$4,689.00	\$8,026.60
JH Band II & workshop	\$76,960.00	\$22,204.00	\$16,610.00	\$20,520.00	\$2,000.00	\$4,689.00	\$8,026.60
Choir Camp	\$48,600.00	\$14,104.00	\$11,615.00	\$10,936.90	\$1,800.00	\$2,514.00	\$4,720.10
Drumline Camp	\$22,500.00	\$6,094.00	\$4,866.00	\$5,615.13	\$600.00	\$0.00	\$3,185.87
Leadership Camp	\$59,210.00	\$14,329.00	\$12,152.50	\$13,310.30	\$1,500.00	\$2,439.00	\$12,569.20
JH Orchestra 1	\$73,000.00	\$16,329.00	\$16,610.00	\$19,726.60	\$2,000.00	\$3,339.00	\$12,085.40
JH Orchestra 2	\$73,000.00	\$16,329.00	\$16,610.00	\$19,726.60	\$2,000.00	\$3,339.00	\$12,085.40
Piano Camp	\$11,625.00	\$3,202.00	\$2,300.00	\$2,635.25	\$250.00	\$500.00	\$2,437.75
TOTALS	\$441,855.00	\$114,795.00	\$97,373.50	\$112,990.78	\$12,150.00	\$23,448.00	\$63,136.92

Change of Budget Request	Account Name	Account Number	Amount
	Summer Music Camp Income	410-11-8748	378,717.28
	Summer Music Camp Expense	424-11-8748	\$263,922.28
	Summer Music Camp Payroll	423-11-8748	\$114,795.00

Sam Houston State University
 Summer Music Camps-2007

BAND CAMP I

Summary of Income/Expenses

Income-Campers	\$74,000.00
Income-Workshop	\$2960.00
-Salary/Payroll:	\$22,204.00
-Dorms:	\$16,610.00
-Meals:	\$20,520.40
- Summer Camp Office:	\$2,000.00
-Hotel:	\$4,689.00
-Other Expenses:	\$2,910.00
TOTAL	\$8026.60

Categories:

-Salary/Payroll	\$22,204.00
-Dorms:	\$16,610.00
-Meals:	\$20,520.40
-Summer Camp Office:	\$2,000.00
-Hotel:	\$4,689.00
-Other Expenses:	\$2,910.00
TOTAL	\$68,933.40

INCOME RECEIVED

200 Resident Campers			
	Campers	200	
	Camp price	370	\$74,000.00

INCOME WORKSHOPS

16 Participants			
	Participants	16	
	Workshop price	185	\$2960.00

CAMPER LODGING EXPENSES		
*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses		
Housing:		\$14,405.00
Campers	200	
Housing	18	
Nights	4	
Housing per res camper (4 X 18) =	\$72.00	
Extra housing costs	\$5.00	

Summer Camp Office		\$2000.00
Camper	200	
Admin & Police	10	

Meals		\$16,510.00
Camper	200	
Meals	13	
Per meal	6.35	
Meals per res camper (6.35x 13) =	\$82.55	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF ITEMIZED EXPENSES (Itemized on the following pages)	
Administrative Staff Expenses	\$7,433.60
Instructional Staff Expenses	\$15,127.20
Workshop Staff	1,600.00
Equipment Workers	\$300.00
Counselors Expenses	\$8647.60
Camper Activities	\$530.00
Other Expenses	\$2,380.00

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$900.00	\$252.00	\$375.00	\$88.20		\$1,615.20
Coordinator	\$1,100.00	\$308.00		\$88.20		\$1,496.20
Asst. Coordinator	\$800.00		\$525.00	\$88.20		\$1,413.20
Manager	\$800.00		\$375.00	\$88.20		\$1,263.20
Secretary #1	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Secretary #2	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Bookkeeper	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
TOTALS	\$4,650.00	\$854.00	\$1,539.00	\$390.60	\$0.00	\$7,433.60

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Conductor I	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor II	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor III	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Flute I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Flute II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Oboe	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Bassoon	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Clarinet I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Clarinet II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Clarinet III	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Saxophone I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Saxophone II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Horn	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trumpet I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trumpet II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trombone I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trombone II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Euphonium/Tuba	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Percussion I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Percussion II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Percussion III	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
TOTALS	\$10,125.00	\$0.00	\$3,150.00	\$1,852.20	\$0.00	\$15,127.20

WORKSHOP						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Workshop Director	\$900.00					\$900.00
Clinician 1	\$50.00					\$50.00
Clinician 2	\$50.00					\$50.00
Clinician 3	\$50.00					\$50.00
Clinician 4	\$50.00					\$50.00
Clinician 5	\$50.00					\$50.00
Clinician 6	\$50.00					\$50.00
Clinician 7	\$50.00					\$50.00
Clinician 8	\$50.00					\$50.00
Clinician 9	\$50.00					\$50.00
Clinician 10	\$50.00					\$50.00
Clinician 11	\$50.00					\$50.00
Clinician 12	\$50.00					\$50.00
Clinician 13	\$50.00					\$50.00
Clinician 14	\$50.00					\$50.00
TOTALS	\$1,600.00					\$1,600.00

EQUIPMENT WORKER						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Eqpmnt Worker 1	\$75.00					\$75.00
Eqpmnt Worker 2	\$75.00					\$75.00
Eqpmnt Worker 3	\$75.00					\$75.00
Eqpmnt Worker 4	\$75.00					\$75.00
TOTALS	\$300.00					\$300.00

COUNSELOR EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$122.50	\$98.20		\$595.70
Counselor 2 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 3 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 4	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 5	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 6	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 7	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 8	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 9	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 10	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 11	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 12	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 13	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 14	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 15	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 16	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 17	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 18	\$250.00		\$122.50	\$98.20		\$470.70
TOTAL	\$4,675.00		\$2,205.00	\$1,767.60		\$8,647.60

CAMPER ACTIVITIES	
MOVIE NIGHT	
-Movies	
DANCE	\$80.00
-Disc Jockey	
GAME NIGHT	\$350.00
-Games	
TOTAL	\$100.00
	\$530.00

OTHER EXPENSES	
Wrist Bands (identifying campers)	
SHSU Cashier's Office (MC/Visa Processing) (@1.90 per camper)	\$100.00
Name Tags, Lanyards (for Camper identification)	\$380.00
Binders, Dividers (for Counselor notebooks)	\$300.00
Camper Insurance	\$100.00
Posters & Brochures, postage, and Handling	\$400.00
TOTAL	\$1,100.00
	\$2,380.00

Sam Houston State University
 Summer Music Camps-2007

BAND CAMP II

Summary of Income/Expenses	
Income-Campers	\$74,000.00
Income-Workshop	\$2960.00
-Salary/Payroll:	\$22,204.00
-Dorms:	\$16,610.00
-Meals:	\$20,520.40
- Summer Camp Office:	\$2,000.00
-Hotel:	\$4,689.00
-Other Expenses:	\$2,910.00
TOTAL	\$8026.60

Categories:

-Salary/Payroll	\$22,204.00
-Dorms:	\$16,610.00
-Meals:	\$20,520.40
-Summer Camp Office:	\$2,000.00
-Hotel:	\$4,689.00
-Other Expenses:	\$2,910.00
TOTAL	\$68,933.40

INCOME CAMPERS		
200 Resident Campers		
Campers	200	
Camp price	370	\$74,000.00

INCOME WORKSHOPS		
16 Participants		
Participants	16	
Workshop price	185	\$2960.00

CAMPER LODGING EXPENSES		
*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses		
Housing:		\$14,405.00
Campers	200	
Housing	18	
Nights	4	
Housing per res camper (4 X 18) =	\$72.00	
Extra housing costs	\$5.00	

Summer Camp Office		\$2000.00
Camper	200	
Admin & Police	10	

Meals		\$16,510.00
Camper	200	
Meals	13	
Per meal	6.35	
Meals per res camper (6.35x 13) =	\$82.55	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF ITEMIZED EXPENSES (Itemized on the following pages)	
Administrative Staff Expenses	\$7,433.60
Instructional Staff Expenses	\$15,127.20
Workshop Staff	1,600.00
Equipment Workers	\$300.00
Counselors Expenses	\$8647.60
Camper Activities	\$530.00
Other Expenses	\$2,380.00

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$900.00	\$252.00	\$375.00	\$88.20		\$1,615.20
Coordinator	\$1,100.00	\$308.00		\$88.20		\$1,496.20
Asst. Coordinator	\$800.00		\$525.00	\$88.20		\$1,413.20
Manager	\$800.00		\$375.00	\$88.20		\$1,263.20
Secretary #1	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Secretary #2	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Bookkeeper	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
TOTALS	\$4,650.00	\$854.00	\$1,539.00	\$390.60	\$0.00	\$7,433.60

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Conductor I	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor II	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor III	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Flute I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Flute II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Oboe	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Bassoon	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Clarinet I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Clarinet II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Clarinet III	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Saxophone I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Saxophone II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Horn	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trumpet I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trumpet II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trombone I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Trombone II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Euphonium/Tuba	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Percussion I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Percussion II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Percussion III	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
TOTALS	\$10,125.00	\$0.00	\$3,150.00	\$1,852.20	\$0.00	\$15,127.20

WORKSHOP						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Workshop Director	\$900.00					\$900.00
Clinician 1	\$50.00					\$50.00
Clinician 2	\$50.00					\$50.00
Clinician 3	\$50.00					\$50.00
Clinician 4	\$50.00					\$50.00
Clinician 5	\$50.00					\$50.00
Clinician 6	\$50.00					\$50.00
Clinician 7	\$50.00					\$50.00
Clinician 8	\$50.00					\$50.00
Clinician 9	\$50.00					\$50.00
Clinician 10	\$50.00					\$50.00
Clinician 11	\$50.00					\$50.00
Clinician 12	\$50.00					\$50.00
Clinician 13	\$50.00					\$50.00
Clinician 14	\$50.00					\$50.00
TOTALS	\$1,600.00					\$1,600.00

EQUIPMENT WORKER						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Eqpmnt Worker 1	\$75.00					\$75.00
Eqpmnt Worker 2	\$75.00					\$75.00
Eqpmnt Worker 3	\$75.00					\$75.00
Eqpmnt Worker 4	\$75.00					\$75.00
TOTALS	\$300.00					\$300.00

COUNSELOR EXPENSE						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$122.50	\$98.20		\$595.70
Counselor 2 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 3 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 4	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 5	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 6	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 7	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 8	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 9	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 10	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 11	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 12	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 13	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 14	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 15	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 16	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 17	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 18	\$250.00		\$122.50	\$98.20		\$470.70
TOTAL	\$4,675.00		\$2,205.00	\$1,767.60		\$8,647.60

CAMPER ACTIVITIES	
MOVIE NIGHT	
-Movies	\$80.00
DANCE	
-Disc Jockey	\$350.00
GAME NIGHT	
-Games	\$100.00
TOTAL	\$530.00

OTHER EXPENSES	
Wrist Bands (identifying campers)	\$100.00
SHSU Cashier's Office (MC/Visa Processing) (@1.90 per camper)	\$380.00
Name Tags, Lanyards (for Camper identification)	\$300.00
Binders, Dividers (for Counselor notebooks)	\$100.00
Camper Insurance	\$400.00
Posters & Brochures, postage, and Handling	\$1,100.00
TOTAL	\$2,380.00

Sam Houston State University
 Summer Music Camps-2007

CHOIR CAMP

Summary of Income/Expense	
Income-Campers	\$48,600.00
-Salary/Payroll:	\$14,104.00
-Dorms:	\$11,615.00
-Meals:	\$10,936.90
- Summer Camp Office:	\$1800.00
-Hotel:	\$2,514.00
-Other Expenses:	\$2,910.00
TOTAL	\$4720.10

Categories:

-Salary/Payroll	\$14,104.00
-Dorms:	\$11,615.00
-Meals:	\$10,936.90
-Summer Camp Office:	\$1800.00
-Hotel:	\$2,514.00
-Other Expenses:	\$2,910.00
TOTAL	\$43,879.90

INCOME ATTRIBUTION		
180 Resident Campers		
Campers	180	
Camp price	270	\$48,600.00

CAMPER LODGING EXPENSE		
*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses		
Housing:		\$9,725.00
Campers	180	
Housing	18	
Nights	3	
Housing per res camper (3 X 18) =	\$54.00	
Extra housing costs	\$5.00	

Summer Camp Office		\$1,800.00
Camper	180	
Admin & Police	10	

Meals		\$9,144.00
Camper	180	
Meals	8	
Per meal	6.35	
Meals per res camper (6.35x 8) =	\$50.80	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF ITEMIZED EXPENSES (Itemized on the following pages)	
Administrative Staff Expenses	\$6,709.30
Instructional Staff Expenses	\$5632.20
Equipment Workers	\$300.00
Counselors Expenses	\$7659.40
Camper Activities	\$530.00
Other Expenses	\$2380.00

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$800.00	\$252.00	\$0.00	\$50.80		\$1,102.80
Coordinator	\$1,100.00	\$308.00	\$0.00	\$50.80		\$1,458.80
Asst. Coordinator	\$800.00		\$525.00	\$50.80		\$1,375.80
Manager	\$700.00		\$375.00	\$50.80		\$1,125.80
Secretary #1	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
Secretary #2	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
Bookkeeper	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
TOTALS	\$4,450.00	\$854.00	\$1,164.00	\$241.30	\$0.00	\$6,709.30

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Soprano Sect. Ldr	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Alto Sect Ldr	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Tenor Sect Ldr	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Bass Sect Ldr	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Accompanist 1	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Accompanist 2	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Accompanist 3	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Accompanist 4	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
Accompanist 5	\$425.00	\$0.00	\$150.00	\$50.80	\$0.00	\$625.80
TOTALS	\$3,825.00	\$0.00	\$1,350.00	\$457.20	\$0.00	\$5,632.20

EQUIPMENT WORKER						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Eqpmnt Worker 1	\$75.00					\$75.00
Eqpmnt Worker 2	\$75.00					\$75.00
Eqpmnt Worker 3	\$75.00					\$75.00
Eqpmnt Worker 4	\$75.00					\$75.00
TOTALS	\$300.00					\$300.00

COUNSELOR EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$105.00	\$60.80		\$540.80
Counselor 2 (Senior)	\$275.00		\$105.00	\$60.80		\$440.80
Counselor 3 (Senior)	\$275.00		\$105.00	\$60.80		\$440.80
Counselor 4	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 5	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 6	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 7	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 8	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 9	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 10	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 11	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 12	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 13	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 14	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 15	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 16	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 17	\$250.00		\$105.00	\$60.80		\$415.80
Counselor 18	\$250.00		\$105.00	\$60.80		\$415.80
TOTAL	\$4,675.00		\$1,890.00	\$1,094.40		\$7,659.40

CAMPER ACTIVITIES

MOVIE NIGHT	
-Movies	\$80.00
DANCE	
-Disc Jockey	\$350.00
GAME NIGHT	
-Games	\$100.00
TOTAL	\$530.00

OTHER EXPENSES

Wrist Bands (identifying campers)	\$100.00
SHSU Cashier's Office (MC/Visa Processing) (@1.90 per camper)	\$380.00
Name Tags, Lanyards (for Camper identification)	\$300.00
Binders, Dividers (for Counselor notebooks)	\$100.00
Camper Insurance	\$400.00
Posters & Brochures, postage, and Handling	\$1,100.00
TOTAL	\$2,380.00

Sam Houston State University
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DRUMLINE CAMP

Summary of Income/Expenses	
Income-Campers	\$22,500.00
-Salary/Payroll:	\$6,094.00
-Dorms:	\$4866.00
-Meals:	\$5,615.13
- Summer Camp Office:	\$600.00
-Hotel:	\$2139.00
TOTAL	\$3,185.87

Categories:

-Salary/Payroll	\$6,094.00
-Dorms:	\$4866.00
-Meals:	\$5,615.13
-Summer Camp Office:	\$600.00
-Hotel:	\$2139.00

TOTAL	\$19,314.13
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Income Summary		
60 Resident Campers		
Campers	60	
Camp price	375	\$22,500.00

CAMP LODGING EXPENSES		
*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses		
Housing:		\$4,320.00
Campers	60	
Housing	18	
Nights	4	
Housing per res camper (4 X 18) =	\$72.00	
Extra housing costs	\$5.00	

Summer Camp Office		\$600.00
Camper	60	
Admin & Police	10	

Meals		\$4572.00
Camper	60	
Meals	12	
Per meal	6.35	
Meals per res camper (6.35x 12) =	\$76.20	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF IDENTIFIED EXPENSES CLAIMED FOR THE 2015-2016 SEASON	
Administrative Staff Expenses	\$4,025.90
Instructional Staff Expenses	\$3,704.80
Counselors Expenses	\$2,091.60

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$0.00	\$0.00	\$375.00	\$76.20		\$451.20
Coordinator	\$0.00	\$0.00	\$0.00	\$76.20		\$76.20
Asst. Coordinator	\$0.00		\$525.00	\$76.20		\$601.20
Manager	\$800.00		\$375.00	\$76.20		\$1,251.20
Secretary #1	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
Secretary #2	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
Bookkeeper	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
TOTALS	\$1,850.00	\$294.00	\$1,539.00	\$342.90	\$0.00	\$4,025.90

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Instructor 1	\$700.00	\$0.00	\$150.00	\$76.20	\$0.00	\$926.20
Instructor 2	\$700.00	\$0.00	\$150.00	\$76.20	\$0.00	\$926.20
Instructor 3	\$700.00	\$0.00	\$150.00	\$76.20	\$0.00	\$926.20
Instructor 4	\$700.00	\$0.00	\$150.00	\$76.20	\$0.00	\$926.20
TOTALS	\$2,800.00	\$0.00	\$600.00	\$304.80	\$0.00	\$3,704.80

COUNSELOR STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$136.50	\$98.90		\$610.40
Counselor 2 (Senior)	\$275.00		\$136.50	\$98.90		\$510.40
Counselor 3	\$250.00		\$136.50	\$98.90		\$485.40
Counselor 4	\$250.00		\$136.50	\$98.90		\$485.40
TOTAL	\$1,150.00		\$546.00	\$395.60		\$2,091.60

Sam Houston State University
 Summer Music Camps-2007

LEADERSHIP CAMP

Summary of Income/Expenses	
Income-Campers	\$56,250.00
Income-Workshop	\$2,960.00
-Salary/Payroll:	\$14,329.00
-Dorms:	\$12,152.50
-Meals:	\$13,310.30
- Summer Camp Office:	\$1,500.00
-Hotel:	\$2,439.00
-Other Expenses:	\$2,910.00
TOTAL	\$12,569.20

Categories:

-Salary/Payroll	\$14,329.00
-Dorms:	\$12,152.50
-Meals:	\$13,310.30
-Summer Camp Office:	\$1,500.00
-Hotel:	\$2,439.00
-Other Expenses:	\$2,910.00
TOTAL	\$46,640.80

Income Campers		
150 Resident Campers		
Campers	150	
Camp price	375	\$56,250.00

Income Workshops		
16 Participants		
Participants	16	
Workshop price	185	\$2960.00

CAMPER LODGING EXPENSES

*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses

Housing:		\$10,805.00
Campers	150	
Housing	18	
Nights	4	
Housing per res camper (4 X 18) =	\$72.00	
Extra housing costs	\$5.00	

Summer Camp Office		\$1,500.00
Camper	150	
Admin & Police	10	

Meals		\$11,430.00
Camper	150	
Meals	12	
Per meal	6.35	
Meals per res camper (6.35x 12) =	\$76.20	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF ITEMIZED EXPENSES itemized on the following pages

Administrative Staff Expenses	\$9,585.90
Instructional Staff Expenses	\$4,082.20
Workshop Staff	1,000.00
Counselors Expenses	\$5,327.70
Camper Activities	\$530.00
Other Expenses	\$2,380.00

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$900.00	\$252.00	\$375.00	\$76.20		\$1,603.20
Coordinator	\$1,100.00	\$308.00	\$0.00	\$76.20		\$1,484.20
Asst. Coordinator	\$800.00	\$0.00	\$525.00	\$76.20		\$1,401.20
Manager	\$3,000.00	\$0.00	\$375.00	\$76.20		\$3,451.20
Secretary #1	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
Secretary #2	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
Bookkeeper	\$350.00	\$98.00	\$88.00	\$12.70		\$548.70
TOTALS	\$6,850.00	\$854.00	\$1,539.00	\$342.90	\$0.00	\$9,585.90

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Field Asst.	\$475.00	\$0.00	\$150.00	\$76.20	\$0.00	\$701.20
Field Asst.	\$475.00	\$0.00	\$150.00	\$76.20	\$0.00	\$701.20
Percussion Inst.	\$475.00	\$0.00	\$150.00	\$76.20	\$0.00	\$701.20
Drill Asst.	\$475.00	\$0.00	\$150.00	\$76.20	\$0.00	\$701.20
Colorguard Inst	\$475.00	\$0.00	\$150.00	\$76.20	\$0.00	\$701.20
Show Designer	\$350.00	\$0.00	\$150.00	\$76.20	\$0.00	\$576.20
TOTALS	\$2,725.00	\$0.00	\$900.00	\$457.20	\$0.00	\$4,082.20

WORKSHOP						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Workshop Director	\$900.00					\$900.00
Clinician 1	\$50.00					\$50.00
Clinician 2	\$50.00					\$50.00
TOTAL	\$1,000.00					\$1,000.00

COUNSELOR EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$122.50	\$98.20		\$595.70
Counselor 2 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 3	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 4	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 5	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 6	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 7	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 8	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 9	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 10	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 11	\$250.00		\$122.50	\$98.20		\$470.70
TOTAL	\$2,900.00		\$1,347.50	\$1,080.20		\$5,327.70

AMBIENT EXPENSES	
MOVIE NIGHT	
-Movies	\$80.00
DANCE	
-Disc Jockey	\$350.00
GAME NIGHT	
-Games	\$100.00
TOTAL	\$530.00

OTHER EXPENSES	
Wrist Bands (identifying campers)	\$100.00
SHSU Cashier's Office (MC/Visa Processing) (@1.90 per camper)	\$380.00
Name Tags, Lanyards (for Camper identification)	\$300.00
Binders, Dividers (for Counselor notebooks)	\$100.00
Camper Insurance	\$400.00
Posters & Brochures, postage, and Handling	\$1,100.00
TOTAL	\$2,380.00

Sam Houston State University
 Summer Music Camps-2007

ORCHESTRA CAMP I

Summary of Income/Expenses	
Income-Campers	\$73,000
-Salary/Payroll:	\$16,329.00
-Dorms:	\$16,610.00
-Meals:	\$19,726.60
- Summer Camp Office:	\$2000.00
-Hotel:	\$3339.00
-Other Expenses:	\$2910.00
TOTAL	\$12,085.40

Categories:

-Salary/Payroll	\$16,329.00
-Dorms:	\$16,610.00
-Meals:	\$19,726.60
-Summer Camp Office:	\$2000.00
-Hotel:	\$3339.00
-Other Expenses:	\$2910.00
TOTAL	\$60,914.60

INCOME RECEIPTS		
200 Resident Campers		
Campers	200	
Camp price	365	\$73,000.00

OPERATING EXPENSES		
*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses		
Housing:		\$14,405.00
Campers	200	
Housing	18	
Nights	4	
Housing per res camper (4 X 18) =	\$72.00	
Extra housing costs	\$5.00	

Summer Camp Office		\$2000.00
Camper	200	
Admin & Police	10	

Meals		\$16,510.00
Camper	200	
Meals	13	
Per meal	6.35	
Meals per res camper (6.35x 13) =	\$82.55	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF PERSONNEL EXPENSES (Continued on the following page)	
Administrative Staff Expenses	\$7,433.60
Instructional Staff Expenses	\$8,708.40
Equipment Workers	\$300.00
Counselors Expenses	\$8,647.60
Camper Activities	\$530.00
Other Expenses	\$2,380.00

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$900.00	\$252.00	\$375.00	\$88.20		\$1,615.20
Coordinator	\$1,100.00	\$308.00		\$88.20		\$1,496.20
Asst. Coordinator	\$800.00		\$525.00	\$88.20		\$1,413.20
Manager	\$800.00		\$375.00	\$88.20		\$1,263.20
Secretary #1	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Secretary #2	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Bookkeeper	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
TOTALS	\$4,650.00	\$854.00	\$1,539.00	\$390.60	\$0.00	\$7,433.60

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Conductor I	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor II	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor III	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Violin I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Violin II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Viola	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Cello	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Bass	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 1	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 2	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 3	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 4	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
TOTALS	\$5,850.00	\$0.00	\$1,800.00	\$1,058.40	\$0.00	\$8,708.40

EQUIPMENT WORKER						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Eqpmnt Worker 1	\$75.00					\$75.00
Eqpmnt Worker 2	\$75.00					\$75.00
Eqpmnt Worker 3	\$75.00					\$75.00
Eqpmnt Worker 4	\$75.00					\$75.00
TOTALS	\$300.00					\$300.00

COUNSELOR EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$122.50	\$98.20		\$595.70
Counselor 2 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 3 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 4	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 5	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 6	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 7	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 8	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 9	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 10	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 11	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 12	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 13	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 14	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 15	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 16	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 17	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 18	\$250.00		\$122.50	\$98.20		\$470.70
TOTAL	\$4,675.00		\$2,205.00	\$1,767.60		\$8,647.60

CAMPER ACTIVITIES

MOVIE NIGHT	
-Movies	\$80.00
DANCE	
-Disc Jockey	\$350.00
GAME NIGHT	
-Games	\$100.00
TOTAL	\$530.00

OTHER EXPENSES

Wrist Bands (identifying campers)	\$100.00
SHSU Cashier's Office (MC/Visa Processing) (@1.90 per camper)	\$380.00
Name Tags, Lanyards (for Camper identification)	\$300.00
Binders, Dividers (for Counselor notebooks)	\$100.00
Camper Insurance	\$400.00
Posters & Brochures, postage, and Handling	\$1,100.00
TOTAL	\$2,380.00

Sam Houston State University
Summer Music Camps-2007

ORCHESTRA CAMP II

Summary of Income/Expenses	
Income-Campers	\$73,000
-Salary/Payroll:	\$16,329.00
-Dorms:	\$16,610.00
-Meals:	\$19,726.60
- Summer Camp Office:	\$2000.00
-Hotel:	\$3339.00
-Other Expenses:	\$2910.00
TOTAL	\$12,085.40

Categories:

-Salary/Payroll	\$16,329.00
-Dorms:	\$16,610.00
-Meals:	\$19,726.60
-Summer Camp Office:	\$2000.00
-Hotel:	\$3339.00
-Other Expenses:	\$2910.00
TOTAL	\$60,914.60

Income/Expenses		
200 Resident Campers		
Campers	200	
Camp price	365	\$73,000.00

Lodging and Meal Expenses		
*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses		
Housing:		\$14,405.00
Campers	200	
Housing	18	
Nights	4	
Housing per res camper (4 X 18) =	\$72.00	
Extra housing costs	\$5.00	

Summer Camp Office		\$2000.00
Camper	200	
Admin & Police	10	

Meals		\$16,510.00
Camper	200	
Meals	13	
Per meal	6.35	
Meals per res camper (6.35x 13) =	\$82.55	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF ESTIMATED EXPENSES (Continued on the following page)	
Administrative Staff Expenses	\$7,433.60
Instructional Staff Expenses	\$8,708.40
Equipment Workers	\$300.00
Counselors Expenses	\$8,647.60
Camper Activities	\$530.00
Other Expenses	\$2,380.00

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$900.00	\$252.00	\$375.00	\$88.20		\$1,615.20
Coordinator	\$1,100.00	\$308.00		\$88.20		\$1,496.20
Asst. Coordinator	\$800.00		\$525.00	\$88.20		\$1,413.20
Manager	\$800.00		\$375.00	\$88.20		\$1,263.20
Secretary #1	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Secretary #2	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
Bookkeeper	\$350.00	\$98.00	\$88.00	\$12.60		\$548.60
TOTALS	\$4,650.00	\$854.00	\$1,539.00	\$390.60	\$0.00	\$7,433.60

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Conductor I	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor II	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Conductor III	\$525.00	\$0.00	\$150.00	\$88.20	\$0.00	\$763.20
Violin I	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Violin II	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Viola	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Cello	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Bass	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 1	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 2	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 3	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
Chamber 4	\$475.00	\$0.00	\$150.00	\$88.20	\$0.00	\$713.20
TOTALS	\$5,850.00	\$0.00	\$1,800.00	\$1,058.40	\$0.00	\$8,708.40

EQUIPMENT WORKER						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Eqmnt Worker 1	\$75.00					\$75.00
Eqmnt Worker 2	\$75.00					\$75.00
Eqmnt Worker 3	\$75.00					\$75.00
Eqmnt Worker 4	\$75.00					\$75.00
TOTALS	\$300.00					\$300.00

COUNSELOR EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$122.50	\$98.20		\$595.70
Counselor 2 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 3 (Senior)	\$275.00		\$122.50	\$98.20		\$495.70
Counselor 4	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 5	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 6	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 7	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 8	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 9	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 10	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 11	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 12	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 13	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 14	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 15	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 16	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 17	\$250.00		\$122.50	\$98.20		\$470.70
Counselor 18	\$250.00		\$122.50	\$98.20		\$470.70
TOTAL	\$4,675.00		\$2,205.00	\$1,767.60		\$8,647.60

CAMPER ACTIVITIES

MOVIE NIGHT	
-Movies	\$80.00
DANCE	
-Disc Jockey	\$350.00
GAME NIGHT	
-Games	\$100.00
TOTAL	\$530.00

OTHER EXPENSES

Wrist Bands (identifying campers)	\$100.00
SHSU Cashier's Office (MC/Visa Processing) (@1.90 per camper)	\$380.00
Name Tags, Lanyards (for Camper identification)	\$300.00
Binders, Dividers (for Counselor notebooks)	\$100.00
Camper Insurance	\$400.00
Posters & Brochures, postage, and Handling	\$1,100.00
TOTAL	\$2,380.00

Sam Houston State University
 Summer Music Camps-2007

PIANO CAMP

Summary of Income/Expenses	
Income-Campers	\$11,625.00
-Salary/Payroll:	\$3,202.00
-Dorms:	\$2,300.00
-Meals:	\$2,635.25
- Summer Camp Office:	\$250.00
-Hotel:	\$300.00
-Other Expenses:	\$500.00
TOTAL	\$2,437.75

Categories:

-Salary/Payroll	\$3,202.00
-Dorms:	\$2,300.00
-Meals:	\$2,635.25
-Summer Camp Office:	\$250.00
-Hotel:	\$300.00
-Other Expenses:	\$500.00
TOTAL	\$9,187.25

Income/Expenses		
25 Resident Campers		
Campers	25	
Camp price	465	\$11,625.00

OPERATING EXPENSES		
*Lodging and meal expenses for staff and counselors are included in the Summary of Itemized Expenses		
Housing:		\$1800.00
Campers	25	
Housing	18	
Nights	4	
Housing per res camper (4 X 18) =	\$72.00	
Extra housing costs	\$4.00	

Summer Camp Office		\$250.00
Camper	25	
Admin & Police	10	

Meals		\$2,063.75
Camper	25	
Meals	13	
Per meal	6.35	
Meals per res camper (6.35x 13) =	\$82.55	
(Sunday= dinner, M-Th = Breakfast, Lunch, Dinner)		

SUMMARY OF UNRECORDED EXPENSES (summarized on the following page)		
Administrative Staff Expenses		\$1842.50
Instructional Staff Expenses		\$1390.50
Counselors Expenses		\$1340.50
Other Expenses		\$500.00

ADMINISTRATIVE STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Director	\$700.00	\$252.00	\$0.00	\$95.25		\$1,047.25
Manager	\$700.00	\$0.00	\$0.00	\$95.25		\$795.25
TOTALS	\$1,400.00	\$252.00	\$0.00	\$190.50	\$0.00	\$1,842.50

INSTRUCTIONAL STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Instructor 1	\$450.00	\$0.00	\$150.00	\$95.25	\$0.00	\$695.25
Instructor 2	\$450.00	\$0.00	\$150.00	\$95.25	\$0.00	\$695.25
TOTALS	\$900.00	\$0.00	\$300.00	\$190.50	\$0.00	\$1,390.50

COUNSELOR STAFF EXPENSES						
Position	Salary Amount	Benefits	Housing	Meals	Parking	Total
Counselor 1 (Head)	\$375.00		\$250.00	\$95.25		\$720.25
Counselor 2 (Senior)	\$275.00		\$250.00	\$95.25		\$620.25
TOTAL	\$650.00		\$500.00	\$190.50		\$1,340.50

OTHER EXPENSES						
Item	Amount					Total
Posters & Brochures, postage, and handling						\$500.00
TOTAL						\$500.00

Sam Houston State University Tenure/Tenure Track Faculty Data

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>	<u>Degree Earned</u>	<u>Teaching Area</u>	<u># Students</u>
Adams, Randy	1991	Asst. Prof	Probationary	MM Trumpet Northwestern	Trumpet; Brass Ensembles Faculty Quintet	18
Bankhead, James	2006	Prof.	Tenured	DMA, Conducting Catholic University	Conducting; Ensembles	
Barrett, Wayne	1992	Asst. Prof.	Tenured	DMA; Choral Univ. of Iowa	Advising; vocal methods	
Cannon, Rodney	1982	Prof.	Retired	MA: Education Sam Houston State	Percussion techniques	
Card, Patricia	2001	Associate	Tenured	DMA; Clarinet Univ. North Texas	Assistant Director; Clarinet	12
Corbin, Barbara	1979	Prof.	Tenured	MM; Voice Univ. Texas/Austin	Voice	18
Daniel, Kathy	1999	Asst. Prof	Probationary	MM; Flute Catholic University	Flute; WW Techniques	14
DeMers, Peggy	1993	Associate	Tenured	DMA; Horn Univ. Wisc./Madison	Horn; brass methods	10
Franklin, James	2006	Asst. Prof.	Probationary	MM; Choral Cond. Westminster College	Choral Ensembles	

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>	<u>Degree Earned</u>	<u>Teaching Area</u>	<u># Students</u>
Hanna, Trent	2003	Asst. Prof.	Probationary	DMA; Composition Univ. Texas/Austin	Theory; composition; jazz band	
Hightower, Allen	2000	Associate	Tenured	DMA; Choral Cond. UCLA	Choral Ensembles	
Howey, Henry	1976	Prof.	Tenured	DMA; Trombone Univ. of Iowa	Trombone; Technology	10
Lake, Mary Kay	2001	Asst. Prof.	Probationary	MA: Voice Ohio State	Opera Workshop; voice	8
Lane, John	2006	Asst. Prof.	Probationary	DMA (ABD); percussion Cinn. Conservatory	Percussion studio; Percussion Ensembles	13
McInturf, Matthew	1998	Associate	Tenured	DMA (ABD); Cond. Cincinnati Conservatory	Wind Ensemble; Music Ed (12 year in K-12)	
Michel, Christopher	2001	Asst. Prof.	Probationary	DMA (In progress); Voice Florida State Univ.	Voice Vocal area coordinator	18
Miller, Karen	2000	Asst. Prof.	Probationary	MM; Music Therapy Florida State Univ.	Music Therapy	
Murphy-Manley, Sheryl	2001	Asst. Prof.	Probationary	PhD; Musicology Univ. Texas/Austin	Music History/Musicology	
Phillips, Scott	1999	Asst. Prof.	Probationary	MM; Bassoon Rice Univ.	Bassoon; Intro. Music; Basic Theory	4

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>	<u>Degree Earned</u>	<u>Teaching Area</u>	<u># Students</u>
Plugge, Scott	1997	Associate	Tenured	DMA; Saxophone Northwestern Univ.	Associate Director; Saxophone	12
Ruiz, Sergio	2004	Asst. Prof.	Probationary	DMA; Piano Rice Univ.	Piano	18
Smith, Carol	1979	Prof.	Tenured	PhD; Cond. Texas A&M	Orchestra; Chamber music	
Whatley, Jay	2001	Asst. Prof.	Probationary	DMA (ABD); Organ Literature; History Univ. Texas/Austin	Piano Pedagogy; organ/piano	9
Wilson, Andrew	1998	Associate	Tenured	DMA (ABD); violin Texas Tech Univ.	Violin	18
Velez, Alfredo	2006	Asst. Prof.	Probationary	MM; Music Education San Angelo State	Asst. Dir. of Bands; Music Education (17 years k-12)	

Sam Houston State University Adjunct Track Faculty Data

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>	<u>Degree Earned</u>	<u>Teaching Area</u>	<u># Students</u>
Avery, Laura	2002	Lecturer	Adjunct	DMA; Voice Univ. Houston	Musical theater; Voice	16
Blakeman, Gerald	2001	Lecturer	Adjunct	BM; Univ. of Houston	Guitar	12
Bull, Lyndell	2004	Lecturer	Adjunct	MM; Voice Sam Houston State	Voice	18
Burrell, Lisa	2004	Lecturer	Adjunct	DMA; Violin Univ. of Houston	Violin	18
Cobb, Robin	2003	Lecturer	Adjunct	MM; Voice Univ. North Texas	Voice	15
Crabtree, John	2005	Lecturer	Adjunct	DMA; Comp. LSU	Theory; GE	
Daniel, Robert	1996	Lecturer	Adjunct	MM; Tuba Catholic University	Tuba	8
Davies, Marshall	2006	Lecturer	Adjunct	DMA; Piano Eastman School	Jazz Improv.; Jazz Lab; accompanying	

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>	<u>Degree Earned</u>	<u>Teaching Area</u>	<u># Students</u>
Dickson, Marion	2005	Lecturer	Adjunct	MM; Voice Eastman	Voice	16
Dunham	2006	Lecturer	Adjunct	DMA (IP); Bass Rice Univ.	String Bass	8
Englert, David	2004	Lecturer	Adjunct	DMA (ABD); Comp. USC	Theory/comp GE; Rock History	
Franklin, Nicole	2006	Lecturer	Adjunct	MM; Voice Rice Univ.	Voice	12
Harrington, Brian	2004	Lecturer	Adjunct	PhD; Composition Royal Academy	Theory	
Heath-Welch, Ann	2006	Lecturer	Adjunct	MM; Voice Univ. Texas/Austin	Voice	16
Hill, Spring	1989	Lecturer	Adjunct	MM; Oboe Baylor Univ.	Oboe	4
Johnson, James	1999	Lecturer	Adjunct	MA; Music Therapy Texas Woman's Univ.	Guitar Class; Therapy	
Kenley, Nicole	2006	Lecturer	Adjunct	MM; Voice Eastman School	Voice	12

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>	<u>Degree Earned</u>	<u>Teaching Area</u>	<u># Students</u>
Kindred, Kyle	2004	Visiting Prof.	Adjunct	DMA; Composition Univ. Texas/Austin	Theory/Composition	
Matthews, Celeste	2006	Lecturer	Adjunct	MM; Piano Sam Houston State	Piano; accompanying	
McAdow, Seth	2005	Lecturer	Adjunct	MM; Saxophone Sam Houston State	Wind techniques; GE	
Padula, Daun	2005	Visiting Prof.	Adjunct	DMA; Voice Univ. of Houston	Voice	16
Partain, Randy	2001	Lecturer	Adjunct	DMA; Composition Rice Univ.	Theory	
Rus, Ilonka	2006	Lecturer	Adjunct	DMA (ABD); Piano Oberlin Cons.	Piano; accompanist	
Saenz, Daniel	2006	Lecturer	Adjunct	MM; Celo Rice Univ.	Cello	12
Shibatani, Naomi	2007	Lecturer	Adjunct	DMA (IP); Piano Rice Univ.	Piano Accompanying	
Warkentin, Steve	1999	Lecturer	Adjunct	MM; Trumpet Univ. of Toronto	Trumpet; Faculty Brass Quintet; GE	8

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>	<u>Degree Earned</u>	<u>Teaching Area</u>	<u># Students</u>
Wiley, Linda	2005	Lecturer	Adjunct	PhD; Education Texas A&M	GE; Education	
Wilson, Veronica	2006	Lecturer	Adjunct	MM; Violin Sam Houston State	Violin; Viola	16

Degree Title: Bachelor of Arts in Music; General Music track

Number of Years to Complete 4 yrs

Degree Submitted for: Renewal of Final Approval

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
46 credits 38.3%	20 credits 16.7%	45 credits 37.5%	9 hours 7.5%	120 hours	0	Dr. Barrett

Major Area 20

<i>MUS 122</i>	<i>Theory I</i>	2
<i>MUS 123</i>	<i>Theory II</i>	2
<i>MUS 125</i>	<i>Musicianship I</i>	2
<i>MUS 126</i>	<i>Musicianship II</i>	2
MUS 222	Theory III	2
MUS 225	Musicianship III	2
MUS 376	History of Music I	3
MUS 377	History of Music II	3
MUS 111	Beginning Piano I	1
MUS 112	Beginning Piano II	1
MUS 113	Beginning Piano III	1
MUS 138	Music Literature	(3) Counted (also) as University Core

GENERAL MUSIC TRACK: 46 units

**ENS 116 Marching Band 1
3 units required (3 fall semesters)**

NOTE: for students who are singers or play instruments not normally found in the Marching Band, these units must be made up in either "Ensembles", "Studio Instruction", or "Electives" only with the Approval of the Advisor and the faculty member involved.

Ensembles – 6 units selected from (with advisor and conductor/director/faculty approval): NOTE, 2 Units must be Upper Level; courses can be repeated twice (total of 3 of each)

ENS 111/311 Mixed Chorus
ENS 115 Jazz Band

ENS 116/316	Band	
ENS 216/416	Wind Ensemble	
ENS 117/317	Orchestra	
ENS 110	Accompanying	
MUS 118	Chamber Music	1 (can be repeated up to 3 times)
MUS 119	Opera Workshop	

Studio Instruction – 12 units

Selected from: NOTE – 4 units must be upper level

MUS 101X	Applied Music Instruction	2
MUS 301X	Applied Music Instruction	2
MUS 302	Recital	2

15 units Selected from:

MUS 223	Theory IV	2
MUS 226	Conducting I	2
MUS 424	Conducting II	2
MUS 362	Orchestration	3
MUS 363	Structure/Analysis	3
MUS 370	Class Composition	3 (Requires Instructor permission)
MUS 474	20 th Century Styles	3
MUS 367/368	Music for Children	3

Or other course approved by advisor.

Music Electives – 10 units of upper level electives in music:

- Courses excluding MUS161 (GE), MUS 264 (GE) and MUS 265 (GE).
- Any music course where the prerequisites have been met
- Any course requiring Instructor permission/approval if granted
- NOTE – these must be upper level courses

9 units of Free Electives – courses from the university catalog, including music courses, that can apply to the required number of units required for the BA. These electives must include at least 8 units of upper level courses.

General Studies

ENG 164	Composition I	3 credits
ENG 165	Composition II	3 credits
MTH 164/170	College Math/Pre-Cal Algebra	3 credits
	Natural Science w/lab select from many	8 credits
MUS 138	Survey of Music	3 credits
	Select from literature/philosophy	3 credits
	Select from cultural studies	3 credits
HIS 163	US History to 1876	3 credits
HIS 164	US History from 1876	3 credits
POL 261	Principles of Government	3 credits

	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits
Total General Studies		45 credits

Degree Title: Bachelor of Music – Performance track – instrumental emphasis

Number of Years to Complete 4 yrs

Degree Submitted for: Renewal of Final Approval

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
42 credits 35%	25 credits 20.8%	45 credits 37.5%	11 hours 9.1%	123 hours	50	Dr. Plugge; performance faculty

Major Area

MUSIC CORE: 25 hours

MUS 122	Theory I	2
MUS 123	Theory II	2
MUS 124	Musicianship I	2
MUS 125	Musicianship II	2
MUS 222	Theory III	2
MUS 223	Theory IV	2
MUS 225	Musicianship III	2
<i>MUS138</i>	<i>MUS Lit</i>	*3
MUS 376	History of Music I	3
MUS 377	History of Music II	3
MUS 226	Conducting I	2
MUS363	Structure and Analysis	3
Total hours		25

INSTRUMENTAL PERFORMANCE TRACK: 42 hours

Applied Lessons	XXX 101	8
Applied Lessons	XXX 301	6
Applied Lessons (junior recital)	MUS 302	2
Senior Recital	MUS 417	1
Large Ensemble	ENS 1XX	4
Large Ensemble	ENS 3XX	4
Chamber Music	ENS118	2
Chamber Music	ENS 318	2
Piano I	MUS 111	1

Piano II	MUS 112	1
Piano III	MUS 113	1
Piano IV	MUS 114	1
Orchestration	MUS 362	3
Techniques for Wind and Stringed Instruments	MUS 461	3
Upper Level Music Elective selected from the following: Composition; Jazz Improvisation, World Music, Counterpoint as approved by advisor.		3

Track total 42

Electives (Upper Level only) 11

Selected from (As approved by advisory):

Conducting II	MUS 424	3
Techniques for Wind and Stringed Instruments	MUS 461	3

Twentieth Century Musical

Styles	MUS 474	3
Counterpoint and Analysis	MUS 465	3
Studies in Music for Children	MUS 367	3
Seminar in Research and Creative Activities	MUS 468	3

Or other Upper Level course approved by Advisor

General Studies

ENG 164	Composition I	3 credits
ENG 165	Composition II	3 credits
MTH 164/170	College Math/Pre-Cal Algebra	3 credits
MUS 138	Natural Science w/lab select from many	8 credits
	Survey of Music	3 credits
	Select from literature/philosophy	3 credits
	Select from cultural studies	3 credits
HIS 163	US History to 1876	3 credits
HIS 164	US History from 1876	3 credits
POL 261	Principles of Government	3 credits
	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits
Total General Studies		45 credits

Degree Title: Bachelor of Music – Performance track – voice emphasis
 Number of Years to Complete 4 yrs

Degree Submitted for: Renewal of Final Approval

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
48 credits 40%	25 credits 20.8%	45 credits 37.5%	5 hours 4.0%	123 hours	30	Dr. Michel

Major Area

MUSIC CORE: 25 hours

MUS 122	Theory I	2
MUS 123	Theory II	2
MUS 124	Musicianship I	2
MUS 125	Musicianship II	2
MUS 222	Theory III	2
MUS 223	Theory IV	2
MUS 225	Musicianship III	2
<i>MUS138</i>	<i>MUS Lit</i>	*3
MUS 376	History of Music I	3
MUS 377	History of Music II	3
MUS 226	Conducting I	2
MUS363	Structure and Analysis	<u>3</u>
Total hours		25

VOCAL PERFORMANCE TRACK: 48 hours

Applied Lessons	XXX 101	8
Applied Lessons	XXX 301	6
Applied Lessons (Junior recital)	MUS 302	2
Senior Recital	MUS 417	1
Large Ensemble	ENS 1XX	4
Large Ensemble	ENS 3XX	4
Piano I	MUS 111	1
Piano II	MUS 112	1
Piano III	MUS 113	1

English & Italian Diction	MUS 117	1	
French Diction	MUS 118	1	
German Diction	MUS 119	1	
Vocal Pedagogy	MUS 462	3	
Song History & Literature	MUS 468	3	New Course
Opera Workshop	ENS 119	1	
Opera Workshop	ENS 119	1	
Opera Workshop	ENS 119	1	
<i>3 semesters total</i>			
Foreign Language	GER 141	4	
Foreign Language	GER 142	4	
	Total track	48	

ELECTIVES: 5 hours

Selected from the following as approved by advisor:

Dance Class	DNC126	2	
Acting Class	THR 164	3	
Conducting II	MUS 424	2	
Opera Literature	MUS 468	3	New Course
Opera Workshop	ENS	1 repeat only twice	
Piano	MUS 114		
Chamber Music	MUS 318	1 Can repeat twice	
Orchestration	MUS 362	3	

General Studies

ENG 164	Composition I	3 credits
ENG 165	Composition II	3 credits
MTH 164/170	College Math/Pre-Cal Algebra	3 credits
	Natural Science w/lab select from many	8 credits
MUS 138	Survey of Music	3 credits
	Select from literature/philosophy	3 credits
	Select from cultural studies	3 credits
HIS 163	US History to 1876	3 credits
HIS 164	US History from 1876	3 credits
POL 261	Principles of Government	3 credits
	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits
Total General Studies		45 credits

Degree Title: Bachelor of Music – Performance track – piano/keyboard emphasis

Number of Years to Complete 4 yrs

Degree Submitted for: Renewal of Final Approval

Bachelor of Music in Performance (keyboard)

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
36 credits 30%	25 credits 20.8%	45 credits 35.7%	18 hours 15%	124 hours	10	Sergio Ruiz

Major Area

Music Core: 25 hours

MUS 122	Theory I	2
MUS 123	Theory II	2
MUS 124	Musicianship I	2
MUS 125	Musicianship II	2
MUS 222	Theory III	2
MUS 223	Theory IV	2
MUS 225	Musicianship III	2
<i>MUS138</i>	<i>MUS Lit</i>	*3
MUS 376	History of Music I	3
MUS 377	History of Music II	3
MUS 226	Conducting I	2
MUS363	Structure and Analysis	<u>3</u>
Total hours		25

Piano Performance Track: 36

Applied Lessons	PNO 101	8
Applied Lessons	PNO 301	6
Applied Lessons/Recital	PNO 302	2
Keyboard skills and Collaborative Techniques (Formerly known as Accompanying class)	ENS 110	3 (3 different semesters)
Collaborative Piano Chamber Music	ENS 4XX	3 (3 different semesters)

POL 261	Principles of Government	3 credits
	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits
Total General Studies		45 credits

Degree Title: Bachelor of Music – Music Education Track (Teacher Certification); wind, brass, percussion emphasis

Number of Years to Complete 5 yrs

Degree Submitted for: Renewal of Final Approval

Basic Musicianship and Performance	Professional Education	General Studies	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
70 credits 58.3%	24 hours 20 %	45 credits 37.7%	139	87	Dr. Matthew McInturf

Basic Musicianship and Performance: 45 hours

MUS 112	Piano II	1 credit
MUS 113	Piano III	1 credit
MUS 113/116	Study of Woodwinds	2 credits*
MUS 213/216	Study of Brasses	2 credits*
MUS 313/316	Study of String	2 credits
MUS 310	Study of Percussion	1 credit
MUS 311	Vocal Techniques	1 credit
MUS 367	Music for Children	3 credits
MUS 3xx	Upper Level History/Theory	3 credits
MUS 424	Conducting II	2 credits
MUS 4xx	Pedagogy and Literature	3 credits
101x	Applied Lessons	8 credits
301x	Applied Lessons	4 credits
302x	Junior Recital	2 credits
ENS	Ensemble	7 credits
SED 464	Methods of Teaching in Secondary Schools	3 credits

MUSIC CORE: 25 hours

MUS 122	Theory I	2 credits
MUS 123	Theory II	2 credits
MUS 124	Musicianship I	2 credits
MUS 125	Musicianship II	2 credits
MUS138	MUS Lit	(*3 credits)
MUS 222	Theory III	2 credits
MUS 223	Theory IV	2 credits
MUS 224	Musicianship III	2 credits
MUS 226	Conducting I	2 credits
MUS 363	Structure & Analysis	3 credits
MUS 376	History of Music	3 credits
MUS 377	History of Music	3 credits

Total Basic Musicianship and Performance **70 hours**

Professional Education

SED 374	Human Growth & Learning	3 credits
SED 383	Media & Technology in Secondary Schools	3 credits
SED 494	Classroom Management for Secondary Schools	3 credits
RDG 392	Content Reading & Writing	3 credits
SED 480	Responsibilities of Educator	3 credits
SED 496	Student Teaching	3 credits
EED 491	Student Teaching in Elementary	3 credits
SCM 384	Speech for Teachers	3 credits

Total of Professional Education **24 credits**

General Studies

ENG 164	Composition I	3 credits
ENG 165	Composition II	3 credits
MTH 164/170	College Math/Pre-Cal Algebra	3 credits
	Natural Science w/lab select from many	8 credits
MUS 138	Survey of Music	3 credits
	Select from literature/philosophy	3 credits
	Select from cultural studies	3 credits
HIS 163	US History to 1876	3 credits
HIS 164	US History from 1876	3 credits
POL 261	Principles of Government	3 credits
	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits

Total General Studies **45 credits**

Degree Title: Bachelor of Music – Music Education track(Teacher Certification); strings emphasis

Number of Years to Complete 5 yrs

Degree Submitted for: Renewal of Final Approval

Basic Musicianship and Performance	Professional Education	General Studies	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
70 credits 58.3%	24 credits 20%	45 credits 37.5%	139	41	Dr. Andrew Wilson

String Instrumental Track: 42 hours

MUS 111	Piano I	1 credit
MUS 112	Piano II	1 credit
MUS 211	Piano III	1 credit
MUS 113	Study of Woodwinds	1 credit
MUS 213	Study of Brasses	1 credit
MUS 313	Study of String	1 credit
MUS 310	Study of Percussion	1 credit
MUS 311	Vocal Techniques	1 credit
MUS 367	Music for Children	3 credits
MUS 3xx	Upper Level Theory/History	3 credits
MUS 4xx	String Pedagogy and Literature	3 credits
MUS 424	Conducting II	2 credits
101x	Applied Lessons	8 credits
301x	Applied Lessons	4 credits
302x	Junior Recital	2 credits
ENS	Ensemble	7 credits
ENS	Chamber Music Lower Level	1 credit
ENS	Chamber Music Upper Level	1 credit
SED 464	Methods of Teaching in Secondary Schools	3 credits
Total String Education track		45 credits

Music Core: 25 hours

MUS 122	Theory I	2 credits
MUS 123	Theory II	2 credits
MUS 124	Musicianship II	2 credits
<i>MUS 138</i>	<i>MUS Lit</i>	<i>(*3 credits)</i>
MUS 222	Theory III	2 credits
MUS 223	Theory IV	2 credits
MUS 225	Musicianship III	2 credits
MUS 376	History of Music I	3 credits

MUS 377	History of Music II	3 credits
MUS 226	Conducting I	2 credits
MUS 363	Structure and Analysis	3 credits

Total Basic Musicianship and Performance 70 hours

Professional Education

SED 374	Human Growth & Learning	3 credits
SED 383	Media & Technology in Secondary Schools	3 credits
SED 494	Classroom Management for Secondary Schools	3 credits
RDG 392	Content Reading & Writing	3 credits
SED 480	Responsibilities of Educator	3 credits
SED 496	Student Teaching	3 credits
EED 491	Student Teaching in Elementary	3 credits
SCM 384	Speech for Teachers	3 credits

Total Professional Education 24 credits

General Studies

ENG 164	Composition I	3 credits
ENG 165	Composition II	3 credits
MTH 164/170	College Math/Pre-Cal Algebra	3 credits
	Natural Science w/lab select from many	8 credits
MUS 138	Survey of Music	3 credits
	Select from literature/philosophy	3 credits
	Select from cultural studies	3 credits
HIS 163	US History to 1876	3 credits
HIS 164	US History from 1876	3 credits
POL 261	Principles of Government	3 credits
	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits

Total General Studies 45 credits

Degree Title: Bachelor of Music – Music Education Track (Teacher Certification); vocal emphasis

Number of Years to Complete 5 years

Degree Submitted for: Renewal of Final Approval

Basic Musicianship and Performance	Professional Education	General Studies	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
70 hours 58.3	24 hours 20%	45 hours 37.5	139	86	Dr. Allen Hightower

Basic Musicianship and Performance

MUS 122	Theory I	2 credits
MUS 123	Theory II	2 credits
MUS 124	Musicianship I	2 credits
MUS 125	Musicianship II	2 credits
MUS 222	Theory III	2 credits
MUS 223	Theory IV	2 credits
MUS 224	Musicianship III	2 credits
MUS 226	Conducting I	2 credits
MUS 424	Conducting II	2 credits
MUS 376	History of Music	3 credits
MUS 377	History of Music	3 credits
MUS 378	History of Music	3 credits
MUS 117	Diction (English & Italian)	1 credit
MUS 118	Diction (French)	1 credit
MUS 119	Diction (German)	1 credit
MUS 113 or 116	Study of Woodwinds	1 credit
MUS 213 or 216	Study of Brasses	1 credit
MUS 313 or 316	Study of String	1 credit
MUS 310	Study of Percussion	1 credit
MUS 362	Orchestration	3 credits
MUS 363	Structure & Analysis	3 credits
MUS 367	Music for Children	3 credits
MUS 492	Vocal Pedagogy & Techniques	3 credits
101x	Applied Lessons	8 credits
301x	Applied Lessons	6 credits
ENS	Ensemble	7 credits
SED 464	Methods of Teaching in Secondary Schools	3 credits

Total Basic Musicianship and Performance 70 hours

Professional Education

SED 374	Human Growth & Learning	3 credits
SED 383	Media & Technology in Secondary Schools	3 credits
SED 494	Classroom Management for Secondary Schools	3 credits
RDG 392	Content Reading & Writing	3 credits
SED 480	Responsibilities of Educator	3 credits
SED 496	Student Teaching	3 credits
EED 491	Student Teaching in Elementary	3 credits
SCM 384	Speech for Teachers	3 credits

Total of Professional Education 24 credits

General Studies

ENG 164	Composition I	3 credits
ENG 165	Composition II	3 credits
MTH 164/170	College Math/Pre-Cal Algebra	3 credits
	Natural Science w/lab select from many	8 credits
MUS 138	Survey of Music	3 credits
	Select from literature/philosophy	3 credits
	Select from cultural studies	3 credits
HIS 163	US History to 1876	3 credits
HIS 164	US History from 1876	3 credits
POL 261	Principles of Government	3 credits
	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits

Total General Studies 45 credits

Degree Title: Bachelor of Music: Theory/Composition track

Number of Years to Complete 4 yrs

Degree Submitted for: Renewal of Final Approval

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
43 credits 35.8%	25 credits 20.8%	45 credits 37.5%	10 hours 8.3%	123 hours	4	Dr. Trent Hanna

Composition/Theory TRACK: hours 43

Piano I	MUS 111	1
Piano II	MUS 112	1
Piano III	MUS 211	1
Piano IV	MUS 212	1
Applied Composition Lessons	MUS 101X	8
Applied Composition Lessons	MUS 301X	8
Applied Studio	MUS 101	8
Applied Studio	MUS 301	4
Ensembles	ENS 117	2
Ensembles	ENS 317	2
Orchestration	MUS 362	3
Counterpoint & Analysis	MUS 465	3
Senior Recital	MUS 417	1
Total track		43

Electives: 10

Selected from the following and with Composition Faculty advisor:

Twentieth Century Musical Styles	MUS 474	3
Jazz Improvisation	MUS 3XX	2
Advanced Orchestration	MUS 4XX	3
Electronic Music	MUS 4XX	3
Film Scoring	MUS 4XX	3

MUSIC CORE: 25 hours

MUS 122 Theory I

MUS 123	Theory II	2
MUS 124	Musicianship I	2
MUS 125	Musicianship II	2
MUS 222	Theory III	2
MUS 223	Theory IV	2
MUS 225	Musicianship III	2
<i>MUS138</i>	<i>MUS Lit</i>	(*3)
MUS 376	History of Music I	3
MUS 377	History of Music II	3
MUS 226	Conducting I	2
MUS363	Structure and Analysis	<u>3</u>
Total hours		25

General Studies

ENG 164	Composition I	3 credits
ENG 165	Composition II	3 credits
MTH 164/170	College Math/Pre-Cal Algebra	3 credits
	Natural Science w/lab select from many	8 credits
MUS 138	Survey of Music	3 credits
	Select from literature/philosophy	3 credits
	Select from cultural studies	3 credits
HIS 163	US History to 1876	3 credits
HIS 164	US History from 1876	3 credits
POL 261	Principles of Government	3 credits
	Select from political science	3 credits
	Select from many	3 credits
KIN 215	Fitness for Living	1 credit
	Select from computer literacy	3 credits
Total General Studies		45 credits

Professional Undergraduate Degrees in Music

Degree Title: Bachelor of Music in Music Therapy

Number of Years to Complete the Degree: 4.5

Degree Submitted for: Renewal of Final Approval

Studies in Music (45-50%)	Studies in Music Therapy & Clinical Foundations (30%)	General Studies (20-25%)	Electives (5%)	Total Number of Credits	Current Semester's Enrollment In Majors	Names of Program Supervisors
48-51 credits 40-42.5% of credits	34 credits 28.3% of credits	45 credits 37.5% of credits	6 credits 5% of credits	133-136 credits	40	Karen Miller, MM, MT-BC

Studies in Music

Music 122	Theory of Music I	2 credits
Music 123	Theory of Music II	2 credits
Music 222	Theory of Music III	2 credits
Music 124	Musicianship I	2 credits
Music 125	Musicianship II	2 credits
Music 224	Musicianship III	2 credits
<i>(Music 138</i>	<i>Survey of Music Literature</i>	<i>3 credits)</i>
<i>This course is counted as a General Education course but is required in the major.</i>		
MUS 376 or MUS 377	Music History	3 credits
Music 226	Conducting I	2 credits
Applied lessons (100 level)		8 credits
Applied lessons (300 level)		4 credits
Lower level ensemble as approved by advisor		4 credits
Upper level ensemble as approved by advisor		2 credits
Fundamentals of Guitar (except guitar principals)	MUS 162	3 credits
Fundamentals of Singing (except vocal principals)	MUS 165/166	3 credits
Study of Percussion	MUS 310	1 credit
Piano I	MUS 111X	1 credit
Piano II	MUS 112X	1 credit
Piano III	MUS 113X	1 credit
Must pass proficiency		
Instrumental Skills for the Music Therapy Setting -	MUS 336	3
Instrumental Skills for the Music Therapy Setting II	MUS 337	3
	Total	48-51

Clinical Foundations: 6 hours

General Psychology	PSY 131	(3)	(fulfills university core requirement)
Human Anatomy	BIO 245	(3)	(fulfills university core requirement)
Ethnic Studies	SOC 168	(3)	(fulfills university core requirement)
Intro to Special Education	SPD 231	3	
Abnormal Psychology	PSY 331	<u>3</u>	
	Total	6	

Music Therapy: 28 hours

*Practicum in Music Therapy	MUS 2XX	1	
*Practicum in Music Therapy	MUS 3XX	1	
*Practicum in Music Therapy	MUS 3XX	1	
*Practicum in Music Therapy	MUS 4XX	1	

Note: these numbers need to be assigned as "X" courses for load credit purposes

Introduction to Music Therapy	MUS 238	3	
Psychology of Music	MUS 239	3	
Observation and Measurement in Music Therapy	MUS 365	3	
Music Therapy Techniques I	MUS 366	3	
Music Therapy Techniques II	MUS 495	3	
Music Therapy Techniques III	MUS 496	3	
Internship in Music Therapy	MUS 497, 498	<u>6</u>	(One-semester internship)
	Total	28	

Electives: 6 hours of Upper Level courses

Selected from the following with Music Therapy advisor approval:

Music for Children	MUS 367 or 368	3	
Death and Dying	PHL 471	3	
Upper level Ensemble		1	May be repeated twice
Upper level Music elective with approval of advisor		3	
Upper level Psychology elective		3	
Upper level Dance elective		3	

General Studies

(Music 138	Survey of Music Literature	3 credits)
(Sociology 168	Introduction to Ethnic Studies	3 credits)
(Psychology 131	Introduction to Psychology	3 credits)
English 164	Composition I	3 credits
English 165	Composition II	3 credits
Math 164 or 170	College Mathematics Pre Calculus Algebra	3 credits
English 265 or 266 or 267 or Philosophy 261 or 263	Reading in Lit of Western Wld. Introduction to Fiction War and Literature Introduction to Philosophy Contemporary Logic	3 credits
History 163	United States History to 1876	3 credits
History 164	United States History SN 1876	3 credits
Political Science 261	Prin of Amer Govm Natl & State	3 credits
Political Science 231 or 232 or 235 or 265 or	State Political Systems Pol Ethnic Minorities & Gender Comp Survey- Wrld Political Sys	

	266 or		
	281 or	American Foreign Policy	
	285	American Public Policy	3 credits
Kinesiology 215		Fitness For Living	
		or Marching Band	1 credit
Computing Science 133	or	Introduction to Computers	
		138 or Multimedia & Network Computing	
		143 or Intro Computing for Social Sci	
		General Business Admin. 180 or Electronic Communications Tech	
		Library Science 130 or Information Access Strategies or	
		Advanced computer literacy	3 credits
(Biology 245		Human Anatomy with lab	4 credits)
One of the following with lab:			
Biology 134		Contemporary Biology	
	137	Environmental Science	
	161	General Botany	
	162	General Zoology	
Chemistry 135		Inorganic & Envir Chem Lecture	
	136	Intro Organic & Biochem Lec	
	138	General Chemistry I: Lecture	
	139	General Chemistry II: Lecture	
Geology 132		Geologic Hazards & Resources	
	133	Physical Geology	
	134	Historical Geology	
Geography 131		Weather and Climate: Lecture	
Physics 133		Introductory Astronomy	
	135	Classical Physics & Thermodynamic	
	136		
	138	General Phy-Mechanics & Heat	
	139	Gen Phy-Snd, Lght, Elec, & Mag	
	141	Introduction to Physics I	4 credits
Total General Studies			45 credits

Degree Title Master of Music: Musicology track **Number of Years to Complete** 2 years

Degree Submitted for Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
14 Credits 46.7%	16 credits 53.3%	0	30 credits	0	Dr. Sheryl Murphy- Manley

Masters of Music Core: 14 credits

Analytical Techniques	MUS 530	3
Research Techniques	MUS 698	3
Applied Literature	MUS 588X	3
Graduate Ensemble	ENS 512	2
Graduate Recital	MUS 681	
Or		3
Graduate Thesis	MUS 699	

Total graduate core 14 credits

Other Studies in Music: 16

Graduate Ensemble	ENS 512	2
Graduate Conducting	CDN 501	2
Symphonic Literature	MUS 583	3
Applied Literature	MUS 588X	3
Graduate Musicology project	MUS 698X	3
Recital	MUS 682X	3

Degree Title Master of Music: Conducting track **Number of Years to Complete** 2 years

Degree Submitted for Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
14 Credits 46.7%	16 credits 53.3%	0	30 credits	4	Prof. McInturf; Dr. Hightower; Dr. Smith

Masters of Music Core: 14 credits

Analytical Techniques	MUS 530	3
Research Techniques	MUS 698	3
Applied Literature	MUS 588X	3
Graduate Ensemble	ENS 512	2
Graduate Recital	MUS 681	
Or		3
Graduate Thesis	MUS 699	

Total graduate core 14 credits

Other Studies in Music: 16

Graduate Ensemble	ENS 512	3
Graduate Conducting	CDN 501	4
Symphonic Literature	MUS 583	3
Graduate Conducting project	MUS 698X	3
Recital	MUS 682X	3

Degree Title Master of Music; Music Education track

Number of Years to Complete 2 years

Degree Submitted for Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
14 Credits 46.7%	16 credits 53.3%	0	30 credits	11	Prof. McInturf; Dr. Hightower; Dr. Smith

Masters of Music Core: 14 credits

Analytical Techniques	MUS 530	3
Research Techniques	MUS 698	3
Applied Literature	MUS 588X	3
Graduate Ensemble	ENS 512	2
Graduate Recital	MUS 681	
Or		3
Graduate Thesis	MUS 699	

Total graduate core 14 credits

Other Studies in Music: 16

Graduate Ensemble	ENS 512	2
Graduate Conducting	CDN 501	2
Symphonic Literature	MUS 583	3
Concepts in Music Education	MUS 591	3
History of Music Education	MUS 592	3
Graduate Education project	MUS 698X	3

Degree Title Master of Music: Theory/Composition track

Number of Years to Complete 2 years

Degree Submitted for Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
14 credits 46.7%	16 credits 53.3%	0	30 credits	0	Scott Plugge

Master of Music Core: 14 credits

Analytical Techniques	MUS 530	3
Research Techniques	MUS 698	3
Applied Literature	MUS 588X	3
Graduate Ensemble	ENS 512	2
Graduate Recital	MUS 681X	
Or		3
Graduate Thesis	MUS 699	

Total graduate core 14 credits

Other Studies in Music; 16

Applied Composition	CMP 501X	6
Pedagogy of Theory	MUS 563	3
Score Reading	MUS 567	3
Graduate Recital	MUS 682X	3
Applied Music Instruction	XXX 501X	1



Sam Houston State University

A Member of The Texas State University System

SCHOOL OF MUSIC

Dear Music Student,

Thank you for your interest in Sam Houston State University. Our School of Music has a long and distinguished tradition of artistic and educational excellence. This is a university where you will receive an outstanding education working with an extraordinary faculty supported by terrific staff. As a comprehensive university, we can offer you the education, training and experience that will support you in any of your professional pursuits.

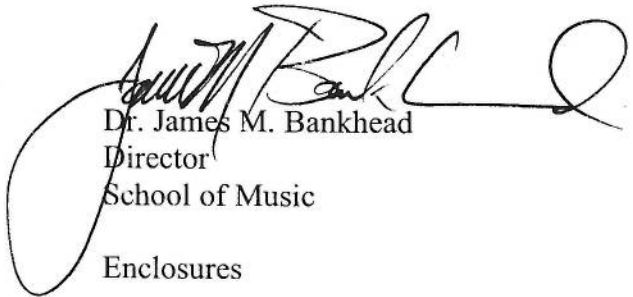
The School of Music provides outstanding opportunities to help you prepare for a career in the music world. We offer the following degrees: Bachelor of Music in Performance, Music Education (Teacher Certification), Music Therapy, and Music Theory/Composition. Sam Houston State graduates have distinguished careers as performers, educators and in many areas of the music industry. We have certified music therapists working in the field and professional musicians performing and teaching throughout the region. Sam Houston graduates are among the finest public school music teachers and directors in Texas and the Southwestern United States. Our Music Therapy is nationally ranked.

We have enclosed more information about the School of Music, application materials and scholarship information. Students must successfully pass an audition to be accepted as music major in all music degree programs.

For audition dates and additional information you may return the enclosed blue audition card; or, you can contact Julie Schwab at (936) 294-3808; or, you may e-mail us at mus_www@shsu.edu.

Whether you are planning to major in music or simply continue your musical endeavors while pursuing another degree, we look forward to you having you in our classes and ensembles. You don't need to be a Music Major to play in the Marching Band or other large ensembles. I encourage you to visit our website at <http://www.shsu.edu/music> or call (936) 294-1360 if you have any questions. We hope to see you here at Sam Houston State University.

Best wishes,



Dr. James M. Bankhead
Director
School of Music

Enclosures

Sam Houston State University is an Equal Opportunity/Affirmative Action Institution

Huntsville, Texas 77341-2208 • 936.294.1360 • Fax 936.294.3765 • www.shsu.edu/~music



Sam Houston State University

A Member of The Texas State University System

SCHOOL OF MUSIC

Dear Student:

Thank you for the interest you have indicated in our music therapy program. Hopefully you have received some information about the School of Music in general. Allow me to share with you specifics about the discipline of music therapy.

The music therapy program here at Sam Houston State University has been in existence since 1983. Much of the success of our program is due to our music therapy students, who are exuberant, ambitious, and highly motivated. They are involved in local, state, regional, and national activities as practicum students offering music sessions to different groups within the community, as organizers of student fundraisers, and as student representatives on American Music Therapy Association (AMTA) committees.

Currently, a board certified music therapist (MT-BC) may work with a wide variety of populations, including but not limited to students in special education programs; clients in psychiatric hospitals; residents of nursing homes; surgical, pediatric, and obstetric patients; terminally-ill people receiving hospice care; patients in neurological rehabilitation; inmates in prison settings; and those referred to music therapists in private practice. Due to the nature of music therapy, coursework in this field combines studies in general education, anatomy, psychology, philosophy, special education, and, of course music and music therapy.

What's the job market like, you ask? Music therapy is a growing profession in increasingly high demand. Positions in music therapy are competitive with many other professional disciplines in regard to availability and salary. An MT-BC is hired typically at the bachelor's level and paid relative to the setting in which she/he is employed.

Hopefully, from what I have shared with you, you will realize that music therapy can be a most exciting area of study. If you feel you would be a candidate for this career and are interested in observing some of our classes here at Sam Houston State University, talking with music therapy students, or interviewing with the Director of Music Therapy, please contact me by e-mail (musictherapy@shsu.edu) or phone (936-294-1376) to make an appointment. Note that an interview with the Director is a necessary part of the application procedure for music therapy.

Best wishes in your decision-making process!

Sincerely,

Karen Miller, MM, MT-BC, NMT Fellow

Karen Miller, MM, MT-BC, NMT Fellow
Director of Music Therapy

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SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A member of the Texas State University System

ADMISSIONS PACKET

♪ **Checklist**

- Use the Checklist to assist you and your parents in completing the admission process.

♪ **Undergraduate Application**

- Complete the SHSU application and return it to the Undergraduate Admission and Recruitment Office. Ask your high school counselor to assist you in getting your official transcript and your class rank sent to SHSU. Also, have your test scores for ACT/SAT examinations sent to the Undergraduate Admissions Office. For more information or help, please call (936) 294-1828.

♪ **Application for Admission & Scholarship**

- Complete and return to the School of Music, prior to auditioning, a complete Music Admission file (Admission and Recommendations). This is required before action can be taken regarding admission and/or scholarship!

♪ **Scholarship Recommendations**

- Distribute the scholarship recommendations to three qualified people who know your musical abilities. Two recommendations should be from musical instructors or directors. Ask each of these people to return the recommendation form to Sam Houston State University, Music Admissions, P.O. Box 2208, Huntsville, TX 77341, before your audition. (It is a good idea to give the forms with a self-stamped envelope.)

♪ **Audition Procedure**

- Prior to your audition, read the audition page carefully for general information regarding your audition.

♪ **Audition Card/ Form**

- Complete and return the audition card/ form to the School of Music to schedule your audition. You will receive a letter indicating your audition date and time one week before the audition. Earlier audition ensures your best chance for scholarship consideration.

If you have any questions, please contact:
Sam Houston State University, Music Admissions,
P.O. Box 2208, Huntsville, TX 77341
Phone: (936) 294-1360 Fax: (936) 294-3765

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A member of the Texas State University System

CHECKLIST FOR PROSPECTIVE STUDENTS

For Admission to the University:

- Complete and return the Undergraduate Application for Admission to the University, along with your application fee, to the address listed on the form.
- Send your High School Transcript to the Office of Undergraduate Admissions
- Have your SAT and/or ACT test scores sent to the Office of Undergraduate Admissions
- Housing and financial aid information are available by calling the Office of Undergraduate Admissions

For Admission to the School of Music:

- Complete and return the School of Music Application for Admission and Scholarship.
- Distribute the three Scholarship Recommendation Forms and have them returned to the School of Music before your audition.
- Return Audition card.
- Complete on-campus audition.
- After approximately three weeks, you will be notified of the results of your audition concerning admission and scholarship. Please acknowledge acceptance into the School of Music and return the Scholarship Acceptance Form within two weeks, if applicable.

After Acceptance to (1) the School of Music, and (2) the University:

- Download the Ensemble Audition music for your appropriate music ensemble.
- Transfer students should send a copy of their transcripts to the School of Music office to be evaluated by a music faculty member at this time.
- During the summer, attend a New Student Orientation session. Academic Advisement (in Music) will occur during this session.
- Be prepared for ensemble audition 2-3 days before the semester begins. The exact dates will be posted on the School of Music website.
- Don't forget to sign up for your applied lessons. You will get the CID# from your instructor, not the Internet.

****Note**** We strongly encourage you to attend Summer Orientation, if at all possible. This is a good time to receive advisement, register for your classes, familiarize yourself with the campus, other students, and teachers with whom you will be studying.

If you have any questions, please contact:
Sam Houston State University, Music Admissions,
P.O. Box 2208, Huntsville, TX 77341
Phone: (936) 294-1360 Fax: (936) 294-3765



Sam Houston State University

Undergraduate Application for Admission

INSTRUCTIONS: Please print or type this application completing each inquiry. This application is for undergraduate admissions only and for students seeking a second bachelor's degree. (Graduates, Post Graduates and those seeking certification only should contact the Office of Graduate Studies for a graduate application.)

A one-time \$35 non-refundable application fee must accompany this form. Checks or money orders must be made payable to Sam Houston State University. Do not send cash. *Former students are not required to pay the application fee.

Return the completed application to:
UNDERGRADUATE ADMISSIONS
BOX 2418
SAM HOUSTON STATE UNIVERSITY
HUNTSVILLE, TEXAS 77341-2418

I am applying for: _____
(semester/year)

PRIORITY DEADLINES: Fall — June 15, Spring — November 1, Summer I — May 1, Summer II — June 1. If all credentials (application, transcript, test scores, and fees) have been received by the appropriate deadline, an admission decision will be guaranteed prior to Advance Registration.

Office Use Only

APPLICATION DEADLINES: Fall — August 1, Spring — December 1, Summer I — May 15, Summer II — June 15. All credentials (application, transcript, test scores, and fees) must be received by the appropriate deadline.

Have you previously applied at SHSU? YES NO When? _____ Have you previously enrolled? YES NO When? _____

Social Security Number _____ Date of Birth _____
Month | Day | Year

Name _____
Last | First | Middle or Maiden

List all names previously used under the above social security number: _____ University Center Student? YES NO

Permanent Address _____ E-Mail Address _____

Street, PO Box, Route, Apt. No. _____ City _____ State _____ Zip _____ Phone _____

The following information is required for Federal and State reporting.

Sex: 1 Male 2 Female Check one: 1 U.S. Citizen 2 Naturalized Citizen 3 Resident Alien 4 International

PLACE OF BIRTH: _____
City | County | State | Country

Ethnic Origin:
 1 White Non-Hispanic 2 Black Non-Hispanic 3 American Indian/Alaskan Native 4 Hispanic 5 Asian/Pacific Islander

Classification determined by semester hours completed. (Certification ONLY and Post Graduate complete Graduate Application.)
 1 Freshman (0-31 hrs.) 2 Sophomore (32-63 hrs.) 3 Junior (64-93 hrs.) 4 Senior (94 hrs.+) 5 Seeking Second Bachelor's Degree
Not for Certification

Major: _____ Minor: _____

High School Attended _____
Name of High School | City | State

High School Date of Graduation or Expected Date of Graduation: _____
Month | Year

GED? YES NO Date received: _____
Month | Year If YES, official scores are required.

Have you ever been convicted of a felony? YES NO
 Are you currently suspended from another college or university? YES NO If YES, specify: _____

List below all colleges and/or universities in which you have been officially registered regardless of whether credit was earned or is desired. Include FINAL semester attended and degrees (if any) with dates. Failure to list all colleges and/or universities attended will be considered an intentional omission and lead to enforced withdrawal. **SUBMIT AN OFFICIAL TRANSCRIPT FROM EACH INSTITUTION ATTENDED.** (Electronic transcripts are preferred.)

Institution	City	State	Beginning Date of Enrollment Month/Year	Ending Date of Enrollment Month/Year	Hours Completed	If Graduated	
						Degree and Major	Date

What is the most current semester and date of enrollment? _____
Month | Year College/University _____

Are you a transfer student this semester from another college/university? YES NO
 Are you a summer only student? YES NO

1. (a) Are you a U.S. citizen? YES NO
 (b) If NO, do you hold a Permanent Residence status for the U.S.? YES NO
 If YES, date Permanent Resident card issued: _____ Number: _____

2. Are you a resident of Texas? YES NO
 (a) If NO, of what state are you a resident? _____
 (b) If NO, complete #'s 6 and 7 (Citizenship and Oath of Residency)
 (c) If you answered YES, continue with the questions below.

3. Upon which are you basing your claim of residence status?
 Self Parent Legal Guardian *
 *If Legal Guardian, guardianship papers must be provided

4. If your claim of residence status is based upon self, answer the following questions:
 (a) Do you currently live in Texas? YES NO
 (b) If YES, how long have you been residing in Texas? _____ Years and _____ Months
 (c) Previous state or country of residence: _____
 (d) If you came here within the past 5 years, why did you move to Texas?
 Education Employment Other: _____

5. If your claim for residence status is based upon parent or legal guardian, please answer the following questions:
 (a) Name of person upon whom claim is based: _____
 (b) Relationship to self: Parent Legal Guardian
 (c) Does he or she currently live in Texas? YES NO
 (d) If YES, how long has he or she been residing in Texas? _____ Years and _____ Months
 (e) Previous state or country of residence of this person: _____
 (f) If this person came here within the past 5 years, why did this person move to Texas?
 Education Employment Other: _____

- (g) Is this person a U.S. citizen? YES NO
 (h) Has parent or legal guardian claimed you as a dependent for U.S. federal income tax purposes for the tax year preceding your registration? YES NO
 (i) Will this person claim you for the current tax year? YES NO

By state law, the applicant has the responsibility of registering under the proper residence classification. The applicant has the right to question this residency determination by contacting the Residence Classification Officer in the Office of Undergraduate Admissions prior to registration.

6. Citizenship _____ | _____ | _____ | _____
Country State County City

If I am subject to the provisions of TASP, I authorize Sam Houston State University (SHSU) to obtain my TASP scores from the Texas Higher Education Coordinating Board (THECB). I hereby, knowingly, freely, and voluntarily waive any right or cause of action arising as a result of the transmission of my TASP test scores from which any liability may or could accrue to SHSU /TSUS /THECB and/or the State of Texas.

7. Oath of Residency

I understand that information submitted herein will be relied upon by college/university officials to determine my status for admission and residency eligibility. I authorize the college/university to verify the information I have provided. I agree to notify the proper officials of the institution of any changes in the information provided. I certify that the information on this application is complete and correct and understand that the submission of false information is grounds for rejection of my application, withdrawal of any offer of acceptance, cancellation of enrollment, or appropriate disciplinary action.

Signature Date

**APPLICATIONS ARE CONSIDERED INCOMPLETE UNTIL THE ONE-TIME NON-REFUNDABLE APPLICATION FEE OF \$35.00 AND ALL OFFICIAL TRANSCRIPTS ARE RECEIVED.
 (ONLINE CREDIT CARD PAYMENT OF THE APPLICATION FEES AT WWW.SHSU.EDU/SAMINFO)**

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A Member of The Texas State University System

Application for Admission and Scholarship

Please complete and return to: SHSU Music Admissions, Box 2208, Huntsville, TX 77341

Mr./Mrs. _____ Social Security # _____
(First) (Middle) (Last)

Mailing Address _____
(Street or Post Office Box)

(City) (State) (Zip) Phone (____) _____

Principal Instrument or Voice Part _____

SAT ____ or ACT ____ Class Rank ____ GPA ____ Date of H. S. Graduation _____

Schools Attended (H.S. & College) _____

Semester of Entrance _____ Transfer Students - No. of Hours Transferring _____

Intended College Major _____ Minor _____ Occupational Goal _____

Studied privately with _____ for _____ years

and with _____ for _____ years

List any honors and scholarships you now hold or have previously held: _____

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A Member of The Texas State University System

SCHOLARSHIP RECOMMENDATION

Please complete and return to: SHSU Music Admissions, Box 2208, Huntsville, TX 77341
 This information will kept in the applicant's confidential file.

Name of Applicant _____ Principal Instrument _____
 or Voice Part _____
 Social Security No. _____ Telephone No. _____
 Semester on Entrance _____ Intended Major _____

Trait	Above Average	Average	Below Average	Trait	Above Average	Average	Below Average
Reliability				Music talent; inborn capacity			
Mental Alertness				Technique: accuracy, facility			
Initiative				Rhythmic sense			
Perseverance				Musical memory			

How long and in what capacity have you known this applicant? _____

Among approximately _____ students that I have known in his/her field in recent years, I would rank this applicant in the upper _____ percentile.

Please make any additional statements you may wish regarding this applicant (use back of this form if necessary):

Date _____ Signature _____ Printed Name _____

Position _____ Institution _____ Phone _____

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A Member of The Texas State University System

SCHOLARSHIP RECOMMENDATION

Please complete and return to: SHSU Music Admissions, Box 2208, Huntsville, TX 77341
 This information will kept in the applicant's confidential file.

Name of Applicant _____

Principal Instrument _____
 or Voice Part _____

Social Security No. _____

Telephone No. _____

Semester on Entrance _____

Intended Major _____

Trait	Above Average	Average	Below Average	Trait	Above Average	Average	Below Average
Reliability				Music talent; inborn capacity			
Mental Alertness				Technique: accuracy, facility			
Initiative				Rhythmic sense			
Perseverance				Musical memory			

How long and in what capacity have you known this applicant? _____

Among approximately _____ students that I have known in his/her field in recent years, I would rank this applicant in the upper _____ percentile.

Please make any additional statements you may wish regarding this applicant (use back of this form if necessary):

Date _____ Signature _____ Printed Name _____

Position _____ Institution _____ Phone _____

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A Member of The Texas State University System

SCHOLARSHIP RECOMMENDATION

Please complete and return to: SHSU Music Admissions, Box 2208, Huntsville, TX 77341
 This information will kept in the applicant's confidential file.

Name of Applicant _____

Principal Instrument _____
 or Voice Part _____

Social Security No. _____

Telephone No. _____

Semester on Entrance _____

Intended Major _____

Trait	Above Average	Average	Below Average	Trait	Above Average	Average	Below Average
Reliability				Music talent; inborn capacity			
Mental Alertness				Technique: accuracy, facility			
Initiative				Rhythmic sense			
Perseverance				Musical memory			

How long and in what capacity have you known this applicant? _____

Among approximately _____ students that I have known in his/her field in recent years, I would rank this applicant in the upper _____ percentile.

Please make any additional statements you may wish regarding this applicant (use back of this form if necessary):

Date _____ Signature _____ Printed Name _____

Position _____ Institution _____ Phone _____

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A Member of The Texas State University System

AUDITION REQUEST

Name _____
Last First MI

Address _____
Street / PO City State Zip

Telephone () _____ Age _____ Social Security No. _____

Instrument or Voice Part _____ Name of High School _____

Email Address _____

*Students not intending to be a music major do not need to audition.
Auditions for ensembles are held at the beginning of each Fall and Spring Semester.*

If you plan to major in music, check which degree you will pursue (check one only):

- Bachelors – Music Performance
- Bachelors – Music Education
- Bachelors – Music Literature
- Bachelors – Music Theory / Composition
- Bachelors – Music Therapy
- Masters - Conducting
- Masters - Musicology
- Masters – Music Theory Composition
- Masters - Performance

I plan to (check one only):

- Major in Music
- Minor in Music

Audition Date (check one only):

- Saturday – January 13, 2007
- Saturday – February 24, 2007
- Saturday – March 3, 2007
- I am not able to attend any of the scheduled days. I will contact the School of Music at 936-294-1360 to schedule an individual audition.

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A member of the Texas State University System

AUDITION MATERIAL FOR THE SCHOOL OF MUSIC

For admission to the School of Music as a music major, a student must:

- ♩ Successfully audition in a major area of performance
- ♩ Be admitted to Sam Houston State University

Music scholarships are available to talented musicians and awarded based on musical ability as demonstrated through performance. These awards are renewable.

Auditions for wind, percussion, keyboard, and vocal applicants are held on selected Saturdays throughout the year on the campus of Sam Houston State University. Students unable to audition on one of the scheduled days should schedule an on-campus audition by calling (936) 294-3808.

Audition selections should total 10 to 15 minutes and meet the following criteria:

♩ **Piano**

- Pianists should prepare three memorized pieces in contrasting styles, including a Classical period Sonata. Sight-reading and scales may be requested. Bring a repertoire list of pieces previously studied. Please contact Dr. Sergio Ruiz at (936) 294-1385 (sergioruiz@shsu.edu) to answer any questions.

♩ **Voice**

- Vocalists should be prepared to sing two songs of their choice from memory. You may bring your own accompanist or one will be provided for the audition. You may be requested to demonstrate sight-reading ability.

♩ **String**

- String players should present one or more movements from a Baroque work, a Classical or Romantic sonata, or concerto. Music may be used.

♩ **Wind**

- Wind players should prepare one or two solos or etudes, which demonstrate technical facility as well as lyrical, expressive playing. Sight-reading and/or major scales may be requested. An accompanist is not necessary. Music may be used.

♩ **Percussion**

- Percussionists should be prepared to perform snare drum rudiments in addition to solos and/or etudes on other percussion instruments.

If you have any questions, please contact:
Sam Houston State University, Music Admissions,
P.O. Box 2208, Huntsville, TX 77341
Phone: (936) 294-1360 Fax: (936) 294-3765



SAM HOUSTON STATE UNIVERSITY
A Member of The Texas State University System

ACADEMIC SCHOLARSHIP and
HONORS PROGRAM

Application Form

Academic Scholarship Program:

To be eligible for consideration, you must score at least 1200 on the SAT (verbal + math) or 27 on the composite ACT and you must graduate in the top 20 percent of your high school class. Recipients of the Academic Scholarship Program are competitively selected by members of the University Scholarship Committee. Selections are determined via a comprehensive review of each completed application as described below. **Awarding Periods: Early automatic awards on or before Dec. 1st; Award selections by Scholarship Committee on or before Feb. 1st; After Feb. 1st award selections pending funds available.**

Honors Program:

For incoming freshmen, you must score at least 1200 on the SAT (verbal + math) or 27 on the composite ACT or graduate in the top 10 percent of your high school class. In a competitive process, the Honors Council Admissions Subcommittee makes its recommendations for admission based upon a comprehensive review of each completed application as described below. **Deadline: February 1 (For Richard A. Cording Endowment Fund Scholarship consideration) June 30 (Final)**

Instructions:

Please type or print clearly all appropriate information requested on this form. This application will be complete upon the receipt of: (1) this completed form; (2) official high school transcript showing all grades from the most recently completed semester; (3) official ACT/SAT scores; (4) two letters of recommendation from current or former teachers or professors with firsthand knowledge of both your present academic performance and your academic motivation in general; (5) list of organizational and leadership activities; and (6) 500-to-1000-word essay describing an incident, person, or book which has had an important influence on your life.

Name _____		_____		_____		_____		_____	
Last		First		Middle		Date of Birth		Gender	
Mailing Address _____									
Street			City			State		Zip Code	
SS No. _____			Home Phone No. (____) _____			Alternate Phone No. (____) _____			
Email Address _____					Legal Residence: Texas, Other US state, International (circle one)				
High School Presently Attending _____									
Name of School			City			State			
What is your high school grade point average? _____				Rank in Class _____		out of _____		No. of Students _____	
Scale 4.0/5.0?									
What is your composite score on the ACT? _____				ACT Test Date _____		or SAT? _____		SAT Test Date _____	
				(verbal + math)					
When do you first plan to attend SHSU? _____									
What is your proposed major(s)? _____						minor(s)? _____			

MAILING INSTRUCTIONS: All support documents pertinent to this application should be mailed directly to: Norma Buxkemper, Sam Houston State University, Huntsville, Texas 77341-2120. Telephone Number: (936) 294-1672. To expedite processing of application, an official high school transcript should be sent directly to the Honors/Scholarship Office.

Signature of Applicant

Date of Application

Over



Office of Academic Affairs
SAM HOUSTON STATE UNIVERSITY
A Member of The Texas State University System
Huntsville, Texas 77341

ACADEMIC SCHOLARSHIP PROGRAM

Sam Houston State University offers academic scholarships for incoming freshmen who excel in academic achievement and leadership. The University Scholarship Committee selects recipients for each of the scholarships listed below from the Academic Scholarship Program application. Completed applications must be received by February 1. All materials should be addressed to Ms. Norma Buxkemper, Academic Scholarships, Huntsville, Texas 77341-2120.

The President's Endowed Scholarships

Applicants must be in the upper 10 percent of their high school graduating class and must score at least 1340 on the SAT (verbal + math) or 30 on the composite ACT. Students awarded these scholarships will receive the amount of \$1,000 per semester.

The University Scholars Scholarships

Applicants must be in the upper 20 percent of their high school graduating class and must score at least 1200 on the SAT (verbal + math) or 27 on the composite ACT. Students awarded these scholarships will receive the amount of \$500 per semester for two consecutive semesters of their freshman year.

Other Scholarship Opportunities

By applying to the Academic Scholarship Program, applicants scoring at least 1200 on the SAT (verbal + math) or 27 on the composite ACT and ranking in the top 20 percent of their high school graduating class will be considered for the scholarships listed below.

Belle Clayton Atkeisson Scholarship
Della McKenzie Blackmon Memorial Scholarship
Minnie Jane Threadgill Heins Scholarship

Tomlinson-Ledbetter Scholarship
Undergraduate Academic Achievement Scholarship

For additional scholarship information, consult our website at <http://www.shsu.edu/scholarships>.

HONORS PROGRAM

The Honors Program at Sam Houston State University serves highly motivated and academically talented students. The Honors Program provides achievement-oriented individuals the opportunity for: interaction with similarly motivated students, special course offerings leading to an unusually broad educational experience, limited-enrollment classes, increased contact with the faculty, advanced registration, honors conferences, and undergraduate research programs. All students seeking placement in the Honors Dorm should apply early.

Honors Program Scholarships

There are scholarship opportunities available to students who are in good standing in the Honors Program.

Richard A. Cording Scholars Endowment Fund Scholarship is available to incoming freshmen accepted into the Honors Program. This scholarship is valued at \$1000 per year for up to two years. To ensure consideration for the Richard A. Cording Scholars Scholarship, completed applications must be received by February 1st.

Augusta Lawrence is available to juniors and seniors. This writing competition scholarship is valued at \$1,000.

For additional information regarding the Honors Program, consult our website at <http://honors.shsu.edu>.

OTHER SCHOLARSHIP AND FINANCIAL INFORMATION

For other scholarship opportunities, contact the department of your major for information and deadline dates. Grants, loans, work-study programs, and other forms of financial aid are also available. Students interested in additional financial aid should direct inquiries to Ms. Patty Mabry, Director of Student Financial Aid, Sam Houston State University, Huntsville, Texas 77341-2328 or by phone at 936-294-1750.

Over

SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY
A member of the Texas State University System

ACADEMIC ADVISEMENT

All music Majors are required to participate in mandatory academic advisement every semester.

Freshmen

New music majors will participate in their first academic advisement session during Freshmen Orientation. During this advisement session, students will be instructed on which courses to take, they'll be given information on their degree plan, and they will be allowed to register for their courses.

Freshmen that do not attend Freshmen Orientation will be advised on the first day of classes for the fall semester. These students will NOT be allowed to register for courses until after advisement.

Transfer Students

Advisement for a music major transferring from another college or university is slightly more complicated. In addition to any requirements of the Office of Undergraduate Admissions, and the School of Music entrance audition, the student should send a copy of his/her undergraduate transcript to the School of Music Office. The Music Office will have a faculty member in the appropriate degree area perform an evaluation of the transcript and advise the student on which courses to take.

Transfer students should do this as early as possible. This will allow the evaluation to be completed before the student attends Transfer Student Orientation.

Continuous Advisement

After the initial advisement session, all music majors will continue to be advised each semester. Dr. Wayne Barrett will advise music majors in the SAM Center each semester, with the following two exceptions:

- Music Therapy students will be advised by Mrs. Karen Miller, the director of the Music Therapy program.
- Music Education students that will be in the final three semester of their degree program will be advised by the Coordinator of Music Education.

If you have any questions, please contact:
Sam Houston State University, Music Admissions,
P.O. Box 2208, Huntsville, TX 77341
Phone: (936) 294-1360 Fax: (936) 294-3765

What is Music Therapy?

"Music Therapy is the clinical and evidence-based use of music experiences by a credentialed graduate of a qualified music therapy program to accomplish individualized therapeutic goals" (working definition pending approval, American Music Therapy Association [AMTA] Standards of Clinical Practice, November, 2004). We naturally use music everyday to motivate us, to relax us, to help us focus, and to distract us from pain. Music aids in the learning process by uniquely stimulating patterns in our brains. Music performance can boost our self-confidence, improve breathing and finger-dexterity, and provide a bonding experience for the performer and the audience. Music Therapists use music's positive effects in countless different ways. They systematically apply research-based techniques in order to affect physical, mental, emotional, social, and spiritual health. They might use a drum to help steady a person's walking. They might write songs or analyze lyrics to encourage self-expression and decrease depression. A client may play a brass or wind instrument to improve lung capacity or facial muscle function. Music Therapists can help people of all ages at all functioning levels.

Where do Music Therapists find jobs?

Music Therapy is a growing profession used in a wide variety of occupational settings. Here are a few of the places where one might find an MT-BC (Music Therapist-Board Certified):

- 🎵 Hospitals
- 🎵 Correctional facilities
- 🎵 Schools
- 🎵 Hospice Units
- 🎵 Psychiatric Facilities
- 🎵 Private practices

SHSU School of Music

The **School of Music** at Sam Houston State University was founded in 1937. Housed in the beautiful Fine Arts Building, the School benefits from three large rehearsal halls, a Computer Assisted Instruction laboratory, and an electronic keyboard training classroom. Performances by university ensembles, students, faculty, and guest artists take place either in the 450-seat Killinger Auditorium or the 250-seat Recital Hall. All applied study is taught by a specialist with a comprehensive background in teaching and performing. Many of the applied studio faculty are also professional musicians performing in the Houston metropolitan area. The School enjoys a 6:1 student to teacher ratio, which is among the lowest in university music programs in the United States. Faculty in the School of Music are committed to providing students the highest level of university instruction.

For more information, contact:

Karen Epps Miller
Director of Music Therapy
School of Music
Box 2208
Sam Houston State University
Huntsville, Texas 77341-2208
Phone: 936-294-1376
Fax: 936-294-3765
Email: mus_kse@shsu.edu
www.shsu.edu/music/degrees/Therapy/Therapy.html



Music Therapy at Sam Houston State University

*"Just as certain music
will nourish your
physical body and your
emotional level, so
other musical works
will bring greater
health to your mind."
Hal A. Ungeman*

For more
information, call
936-294-1376

Brochure Design by
MTΩ, Music Therapy
Student Organization

SHSU Music Therapy Degree Plan

Estimated 4 1/2 year plan including:

- Standard core curriculum
- Anatomy, Ethnic Studies, Special Education, Psychology
- Music courses—instrumental basics, theory, ear training, literature, history, conducting
- Private lessons on a primary instrument; training in piano, voice and guitar; ensembles
- Music Therapy courses—Introduction; Psychology of Music; Observation & Measurement; Techniques I, II, III
- Practicum and Internship



Students work together with a music therapy client

Clinical Experience

Practicum

The degree plan includes 4 semesters of hands-on experience in Music Therapy Practicum. Students practice skills in a variety of community settings with guidance and feedback from professors, peers, and field supervisors.



MTQ Christmas Party

Internship

Internship provides a great way for students to develop both as individuals and as therapists. Most internships are full time and last 5-6 months. They are offered all over the nation. Students work with the Director of Music Therapy to secure an internship site appropriate for their individual needs. Internships allow future therapists to focus on a specific emphasis or to service a wide range of populations. The internship completes the degree plan and allows a student to graduate.

Upon graduation, the candidate takes the Board Certification exam to become an MT—BC.

MTQ, Awareness Weekend, & Other Fun Stuff

MTQ is a university and AMTA-affiliated student organization that promotes the study of music therapy in various ways. We provide opportunities for leadership, community service, therapy practice, and social events.

March is Music Therapy Awareness Month at SHSU. One weekend is designated by MTQ as Awareness Weekend. Professional presentations and demonstrations given by MT-BC's and other guests are followed by jam sessions and coffee house performances by our very own Karen Epps Miller and others. For dates & further information, contact the Music Therapy office.

Karen Epps Miller, MM, MT-BC, NMT Director of Music Therapy

Karen Epps Miller is Assistant Professor of Music and Director of Music Therapy. Prior to joining the faculty at Sam Houston State University, Ms. Miller worked as a music therapy director, supervisor, and clinical practitioner, acquiring more than ten years' experience in clinical music therapy practice. She has received specialized training in Neurologic Music Therapy and is among the first fellows of the Robert F. Unkefer Academy of Neurologic Music Therapy. Ms. Miller serves as a delegate and committee representative to the American Music Therapy Association and has been elected president of AMTA's Southwestern Region. Her research appears in "Music Therapy Perspectives". Ms. Miller is also a singer/songwriter and performs regularly across Texas. Her music therapy studies were completed at The Florida State University.

SCHOOL OF MUSIC



BACHELOR OF MUSIC THEORY & COMPOSITION

LANGUAGE OF THE MIND

Hearing the music in your mind is not enough. You want to master it. Its history and how it is put together fascinate you. You want to understand what makes music good or even great. It is the interpretation of the silence between the notes and the way harmony, melody and rhythm merge to create a piece of music that impacts people across the world.

Composition is translating the music in your mind into a musical score that can be reproduced exactly as you hear it. It is language. It is the way notes, chords, time and silence work together to create music. You want to understand how the elements of music come together in order to speak the language well.

You are a student of Music Theory and Composition.

In a nutshell, successful students of Music Theory and Composition possess the creative ability to write and arrange music as well as an interest in the theoretical and historical aspects. They have their own style and need to share their talent with the world.

Your Future

As a Music Theory and Composition graduate, you can build a future as a composer, arranger, theory or composition teacher, film composer, commercial orchestra leader and director or transcriber. You could also further your understanding and knowledge through our master's program.

If you are not sure how you want to apply your degree after you graduate, our faculty is knowledgeable in the diverse opportunities available and ready to help you develop your skills and chart your course.

We Invest in the Best

Our School of Music offers you a meaningful college experience that provides a rare balance between size and personal approach. While we are large enough to offer excellent performance and specialization opportunities, our exceptional student to teacher ratio of 7:1 gives you the personal attention you need to be successful.

"Sam Houston's music programs offer tons of personal attention from professors and the intimacy of the university makes it easy to find amazing friends. I love it!"

Vitoria Sobczak
Psychology major

The School of Music at SHSU ranks among the best in the nation and has a long and distinguished tradition of artistic and educational excellence. We are known for our extraordinary teaching and performing faculty as well as a strong history of turning out successful musicians. This gives you access to some of the most accomplished professionals in their fields.

In addition to having access to a highly regarded faculty, you will also benefit from three rehearsal halls, five classrooms, an electronic piano lab, a music computer lab, an electronic music studio for recording, and many practice rooms. A new, state-of-the-art building is expected to be completed in 2010-11.

We are accredited by the National Association of Schools of Music, the Southern Association of Colleges and Schools and the Texas Association of Music Schools.

**"Music expresses feeling and thought,
without language; it was below and before
speech, and it is above and
beyond all words."**

Robert G. Ingersoll



Sam Houston State University

JOIN IN & SHARE THE MUSIC

Join in. Get involved. Student organizations can be an important part of your experience on campus. Being part of a group lets you share your interests, build a support system, create lasting friendships and realize personal growth. You can choose from over 200 clubs and associations at SAM. Membership in one or more music organizations is highly recommended.

- American Choral Directors Association (ACDA)
- American String Teachers Association/Symphony Association (ASTA/SA)
- Kappa Kappa Psi (KKΨ)
- Music Educators National Conference (MENC)
- Mu Tau Omega (ΜΤΩ)
- Phi Mu Alpha (ΦΜΑ)
- Pi Kappa Lambda (ΠΚΛ)
- Sigma Alpha Iota (ΣΑΙ)
- Tau Beta Sigma (ΤΒΣ)
- Society of Composers, Inc. Student Chapter
- American Music Therapy Association of Students

Best of all, you can gain experience working as a professional performer. You can audition for:

GROUP	MEMBERS
Wind Ensemble	60
Marching Band	160
Symphonic Band	60
Symphony Orchestra	65
Jazz Ensemble	20
Jazz Laboratory Band	20
Chorale	57
Opera Workshop	varies

"Sam Houston's music program has a full-spectrum of opportunities for students of any age. The faculty is first rate, and there are countless opportunities to perform in ensembles and chamber music groups."

Letty Fuentes
Music Education major

Requirements

You must have previous musical experience to major in music. In addition to being accepted as a student at SHSU, you must also be accepted into the School of Music, successfully audition in your major performance area, and be accepted for a specific degree plan.

Auditions for wind, percussion, string, keyboard and vocal applicants are held on selected Saturdays throughout the year on the campus of Sam Houston State University.

For detailed instructions on how you can apply to SHSU School of Music, visit our website at www.shsu.edu. You will find helpful information in the Prospective Students area.

Scholarships and Financial Aid

Scholarship opportunities and financial assistance are available to all students. In fact, over 50% of those enrolled in SHSU receive some form of financial support. For more information contact the School of Music at 936.294.1360.

Sam Houston State University

Since 1879, Sam Houston State University has touched the lives of countless graduates and helped shape the economic, social and cultural development of the state and nation. Steeped in tradition and Texas hospitality, the university offers the type of educational experience most often found at private institutions. The low student to faculty ratio allows for more individual attention, while our beautifully maintained campus and historic architecture provide a serene backdrop to high-tech facilities, equipment and amenities. Our tuition rates combined with exceptional faculty and academic programs is one of the best educational values in Texas.

Ring Our Bell

To learn more about the School of Music and the Theory and Composition program, give us a call or contact us by email. We can also be reached by snail mail.

School of Music

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Sam Houston State University
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Huntsville, Texas 77341-2209

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Fax: 936.294.3765

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Web: www.shsu.edu/music

Sam Houston
STATE UNIVERSITY
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SCHOOL OF MUSIC



BACHELOR OF MUSIC THERAPY

THE HEALING POWER OF MUSIC

Musicians have long known the benefits of music. They understand on a deep level that music has the power to inspire, uplift, motivate and heal. It can bring focus to the mind and coordination to the body.

You have used music to express your emotions, to communicate your thoughts and even to celebrate your accomplishments. If you want to combine your love for music, your talent and your desire to help others in a rewarding and challenging career, consider music therapy.

Oliver Sacks, M.D. stated "I regard music therapy as a tool of great power in many neurological disorders – Parkinson's and Alzheimer's – because of its unique capacity to organize or reorganize cerebral function when it has been damaged."

NOW, THAT'S THE POWER OF MUSIC.

Music as Therapy

The use of music in the healing arts dates back to ancient times. Yet, it is relatively new as an accepted method of therapy. In the 1940s, thanks to the support of leading psychiatrists such as Karl Menninger, it became accepted and practiced in many hospitals. In 1944, the first music therapy degree program was founded. Today, music therapy is used to help people of all ages with psychiatric disorders, developmental challenges, speech and hearing impairments as well as physical disabilities.

If you've done your research, you know that Sam Houston State University is one of the few accredited universities in the state of Texas to offer this degree program. We are proud to train the next generation of Music Therapists.



Forge a New Path

As the field of Music Therapy evolves, applications and employment opportunities expand. From clinical settings to education applications, music therapists are in demand. The skills you learn will help you throughout your career. Your goal may be to work in traditional clinical settings or you may choose to go in a different direction such as hospice care, substance abuse programs, oncology treatment centers, pain and stress management centers or even correctional facilities. Music therapists are also in demand in special education settings. The possibilities are wide-open and gaining acceptance, providing you the opportunity to create your own future.

"Music therapy can make the difference between withdrawal and awareness, between isolation and interaction, between chronic pain and comfort – between demoralization and dignity."

Barbara Crowe
Past President of AMTA

Many gifted musicians are choosing to pursue careers as music therapists. At Sam, you can earn your bachelors degree in music therapy or, for the student who already holds a bachelor degree in music, a music therapy equivalency program. Successfully completing either offering prepares you for the music therapy board certification exam where you earn the title of board certified music therapist (MT-BC).

What to Expect

Pursuing your degree in music therapy will include coursework in music and the behavioral sciences. In addition to classroom training, you will also be involved in clinical work, gaining practical experience while taking courses that coincide with those experiences. Final credits are earned in a full-time internship under a MT-BC in an approved program.

Sam Houston State University

WE INVEST IN THE BEST

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Jazz Ensemble	20
Jazz Laboratory Band	20
Chorale	57
Opera Workshop	varies

"The School of Music offers each student outstanding performing and teaching opportunities around the Houston area. Also, the classes are smaller so that each student receives a great deal of personal attention."

Ashley Salinas

Music Performance (Viola) major

Requirements

You must have previous musical experience to major in music. In addition to being accepted as a student at SHSU, you must also be accepted into the School of Music, successfully audition in your major performance area and be accepted for a specific degree plan.

Auditions for wind, percussion, string, keyboard and vocal applicants are held on selected Saturdays throughout the year on the campus of Sam Houston State University.

For detailed instructions on how you can apply to SHSU School of Music, visit our website at www.shsu.edu. You will find helpful information in the Prospective Students area.

Scholarships and Financial Aid

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SCHOOL OF MUSIC



BACHELOR OF MUSIC PERFORMANCE

SPOTLIGHT ON PERFORMANCE

You love music...Performing is your passion...You come alive in front of an audience. If this describes you, then a career as a professional performer may just be the ticket.

With outstanding programs in instrumental and vocal performance, the School of Music at Sam Houston State University has a strong reputation for developing successful musical performers.

Where the Music Takes You

What you do with your music is your choice. Whether your talent is instrumental or vocal performance, SHSU has the solution to showcase and perfect your skill. Experiences in large ensembles, chamber music, opera workshop, and accompaniment (for keyboard majors) are designed to provide you with a broad-base structure for performance activities. You also have access to studio faculty and ensemble conductors who have extensive performance backgrounds and are knowledgeable in the diverse career opportunities available to musical performers.

Small classrooms allow personal attention, placing significant emphasis on applied or private lessons. Plus, you will benefit from three rehearsal halls, five classrooms, an electronic piano lab, a music computer lab, electronic music studio for recording and many practice rooms. Even more importantly, faculty members willingly take time to listen and respond to the needs and concerns of students.

“One thing that makes SHSU unique is allowing me to explore many facets of music outside of classical...such as jazz.”

Robert Bailey
Music Performance (Bassoon) major

“The School of Music offers each student outstanding performing and teaching opportunities around the Houston area. Also, the classes are smaller so that each student receives a great deal of personal attention.”

Ashley Salinas
Music Performance (Viola) major



“A painter paints pictures on canvas. But musicians paint their pictures on silence.”

Leopold Stokowski

I Want To Be A Musical Performer

Besides performing as a soloist, in orchestras, or ensembles; you could also choose to pursue a teaching career, lead church music programs or provide music for Broadway or Hollywood movies. In fact, those holding degrees have the best background to build any number of successful careers related to the industry.

One thing is certain; a degree in music performance will provide you with the tools you need to round out your talent. It doesn't close doors, it opens them.

Sam Houston State University

JOIN IN & SHARE THE MUSIC

Sam Houston State University offers a full complement of traditional music performance areas including winds and percussion, strings, voice, and keyboard. Each studio conducts its own studio class providing opportunities for solo and chamber performances as well as discussions concerning pedagogy, repertoire and other important topics. Each year the School of Music hosts a number of guest professional musicians who perform concerts and/or present master classes on campus.

While pursuing your degree at SHSU, you will receive training in applied music, music theory, music history, and, where appropriate, professional training specific to a particular field. You will also receive private instruction in your specialty (such as piano, trumpet, or voice), participate in musical ensembles (such as wind ensemble, orchestra, choir, or jazz band) and will have many opportunities to grow and develop as a musical performer. Best of all, you can gain experience working as a professional performer. You can audition for:

GROUP	MEMBERS
Wind Ensemble	60
Marching Band	160
Symphonic Band	60
Symphony Orchestra	65
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SCHOOL OF MUSIC



BACHELOR OF MUSIC EDUCATION

COMPOSE YOUR FUTURE

A degree in music education from Sam Houston State University combines your gift of music with your desire to impact the future. In this rewarding and important career you will inspire, instruct and shape music students in elementary, intermediate or high school. With this degree you have a number of futures from which to choose:

- **Elementary Music Teacher**
- **Intermediate or High School Orchestra Director**
- **Choir Director**
- **Band Director**

Marching To A Different Beat

Our School of Music offers you a meaningful college experience that provides a rare balance between size and personal approach. While we are large enough to offer excellent performance and specialization opportunities, our exceptional student to teacher ratio of 7:1 gives you the personal attention you need to be successful.

You will be taking courses within the oldest teacher training institution in the State of Texas. SAM's College of Education is accredited by the National Council for Accreditation of Teacher Education and by the State Board for Educator Certification through the Texas Accountability System for Educator Preparation Programs. The Department of Education Title II ranks SHSU educator preparation programs as Quartile I (the highest ranking). Finally, our educator preparation programs are field-based through the Sam Houston Innovative Partnerships with Schools.

You will also participate in activities outside the classroom that help fine tune your knowledge and skills in music and teaching. Each semester you will attend at least three practical seminars.

During your last three semesters you will observe music teachers in actual classroom settings. By your last semester, you will be ready to put your education to work in the real world as a student teacher in a public school.

If that is not enough, there are always many additional workshops, events, and performance opportunities for interested students at Sam.

Once you complete your coursework, you will take the state certification tests for music (Grade EC-12). Over 90% of our students pass the first time! If you decide to further your education, we also offer a Master of Music with a Music Education major.

“I feel the School of Music is one of the very few that is concerned with what is best for the students and their paths to success.”



Kasey Standridge
Music Education major

JOIN IN & SHARE THE MUSIC

Join in. Get involved. Student organizations can be an important part of your experience on campus. Being part of a group lets you share your interests, build a support system, create lasting friendships and realize personal growth. You can choose from over 200 clubs and associations at SAM. Membership in one or more music organizations is highly recommended.

- American Choral Directors Association (ACDA)
- American String Teachers Association/Symphony Association (ASTA/SA)
- Kappa Kappa Psi (KKΨ)
- Music Educators National Conference (MENC)
- Mu Tau Omega (ΜΤΩ)
- Phi Mu Alpha (ΦΜΑ)
- Pi Kappa Lambda (ΠΚΛ)
- Sigma Alpha Iota (ΣΑΙ)
- Tau Beta Sigma (ΤΒΣ)
- Society of Composers, Inc. Student Chapter
- American Music Therapy Association of Students

You also gain experience working as a high level performer in the School of Music ensembles. They include:

GROUP	MEMBERS
Wind Ensemble	60
Marching Band	160
Symphonic Band	60
Symphony Orchestra	65
Jazz Ensemble	20
Jazz Laboratory Band	20
Chorale	57
Opera Workshop	varies

Requirements

You must have previous musical experience to major in music. In addition to being accepted as a student at SHSU, you must also be accepted into the School of Music, successfully auditioning in your major performance area and being accepted for a specific degree plan.

Auditions for wind, percussion, string, keyboard and vocal applicants are held on selected Saturdays throughout the year on the campus of Sam Houston State University.

For detailed instructions on how you can apply to the SHSU School of Music, visit our website at www.shsu.edu/music or the university's website at www.shsu.edu. You will find helpful information in the Prospective Students area.



“Music is your own experience, your thoughts, your wisdom. If you don’t live it, it won’t come out of your horn.”

Charlie Parker

Scholarships and Financial Aid

Scholarship opportunities and financial assistance are available to all students. In fact, over 50% of those enrolled in SHSU receive some form of financial support. For more information contact the School of Music at 936.294.1360.

Sam Houston State University

Since 1879, Sam Houston State University has touched the lives of countless graduates and helped shape the economic, social, and cultural development of the state and nation. Steeped in tradition and in Texas hospitality, the university offers the type of educational experience most often found at private institutions. The low student to faculty ratio allows for significant individual attention while our beautifully maintained campus and historic architecture provide a serene backdrop to high-tech facilities, equipment, and amenities. Our tuition rates combined with an exceptional faculty and academic programs is one of the best educational values in Texas.

Ring Our Bell

To learn more about the School of Music and the Music Education program give us a call or contact us by email. We can also be reached by snail mail.

School of Music

College of Arts and Sciences
Sam Houston State University
Box 2209

Huntsville, Texas 77341-2209

Phone: 936.294.1360

Fax: 936.294.3765

Email: music@shsu.edu

Web: www.shsu.edu/music

Sam Houston
STATE UNIVERSITY
A Member of The Texas State University System

The repertoire of these ensembles includes standard choral pieces from all periods as well as annual, local, and national premieres of twentieth-century compositions. The SHSU choirs have collaborated with such prestigious professional groups as the Dallas Symphony Orchestra, the San Antonio Symphony Orchestra and the Texas Baroque Ensemble.

The SHSU Opera Workshop maintains an active schedule of productions including opera scenes, one-act operas, and full productions from the standard repertory. With an emphasis toward undergraduate instruction, students have abundant opportunities to study operatic roles and gain valuable experience in performance. Student involvement is also high in all the aspects of production, such as lighting, make-up, costuming, stage design, etc. These emphases and opportunities, combined with the teaching of an active and experienced voice faculty, make the SHSU Opera Workshop a valuable and lasting part of many students' educational experience.

The SHSU Symphony Orchestra, under the direction of Dr. Carol Smith, has a long and distinguished history of excellence. The Symphony, comprised of both music majors and non-majors, presents 6-10 concerts each year, with 4-6 of them on the SHSU campus. Repertoire for the Symphony includes a full range of selections from the major symphonic works and concertos with faculty and guest artists. The SHSU Symphony Orchestra has performed at numerous prominent conventions, most recently in Hungary, Vienna and Prague.

SCHOLARSHIPS & ADMISSION

Prospective students can apply for admission and scholarships in the School of Music through either of the following methods:

1. Complete the form on our website (www.shsu.edu/music) and use it to link to other printable forms.

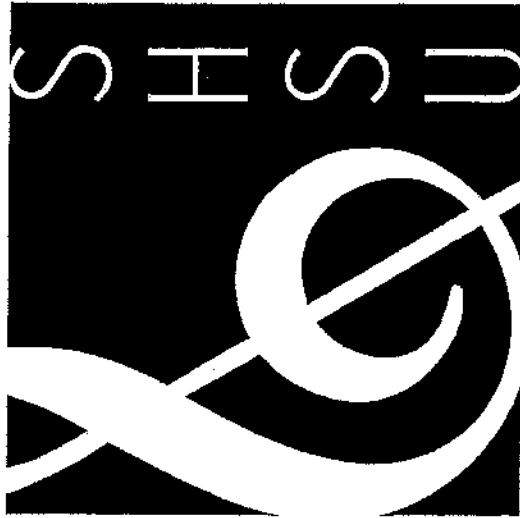
2. Write, phone, or e-mail to:

ATTN: Admission/Scholarship
School of Music
P.O. Box 2208
Sam Houston State University
Huntsville, TX 77341
Phone: (936) 294-1360
Fax: (936) 294-3765
E-mail: music@shsu.edu

The following is a guide to the materials needed for application to the School of Music.

1. Undergraduate Application
Complete the SHSU Application and return it to the Undergraduate Admissions and Recruitment Office. Ask your high school counselor to assist you in getting your official transcript and your class rank sent to SHSU. Also, have your test scores for ACT/SAT examinations sent to the Undergraduate Admissions Office. For information or help, please call (936) 294-1828. You may also apply on-line (www.shsu.edu).
2. Application for Admissions & Scholarship
Prior to auditioning, complete and return to the School of Music the Music Admission File (Application and Recommendations). This is required before action can be taken regarding admission and/or music scholarship.
3. Scholarship Recommendations
Distribute the scholarship recommendations to three qualified people who know our musical abilities. Two recommendations should be from music instructors or directors. Ask each of these people to return the recommendation form to the School of Music prior to your audition.
4. Audition Procedure
Prior to your audition, read the audition page on our website carefully for general information regarding auditions.
5. Audition Card
Complete and return the audition card to the School of Music to schedule your audition. Early audition ensures your best chance for scholarship consideration.
6. Academic Scholarships
Many students never think to apply for academic scholarships. If you are in the top quarter of your graduation class you may qualify for an academic scholarship award. Contact Academic Affairs by mail at P.O. Box 2120, Huntsville, TX 77341, or by telephone at (936) 294-1672. Academic scholarships and music scholarships are considered and awarded separately.

School
of
Music



School
of
Music

Sam Houston State University
A Member of the Texas State University System

www.shsu.edu/music

SCHOOL OF MUSIC

The School of Music at Sam Houston State University was founded in 1971. Having long been recognized as a leader in the training of music educators, graduates have distinguished themselves as leaders in the field of music education and collectively rank among the finest in the profession. There are also significant numbers of graduates enjoying outstanding careers as professional performers, music therapists, and any number of other careers in music.

Housed in the beautiful School of Music Building, the School uses three large rehearsal halls, a Computer Assisted Instruction Laboratory, an electronic keyboard-training classroom, a recording studio, and an electronic music composition laboratory. Performances by university ensembles, students, faculty, and guest performers take place either in the 700 seat Killinger Auditorium or the 250 seat Recital Hall. The faculty includes several of the finest instructors teaching at the university level. Many of the applied studio faculty are top professional performers in the Houston metropolitan area. A specialist with a comprehensive background in teaching and performing teaches each of the instruments of the band and the orchestra.

Music performance has always been the heart of our program in the School of Music. Our bands, orchestras, and choirs have excellent reputations for high quality performances in Texas and beyond. Our jazz ensembles have long had reputations as premiere performance groups with alumni distinguishing themselves as members of the leading jazz groups in the world.

The School enjoys a 7:1 student to teacher ratio, which is among the lowest in university programs in the United States. This low ratio allows us to give our students the individual attention that they need to become successful in musical careers. Faculty in the School of Music are committed to providing students the finest musical education available.

DEGREES IN MUSIC

Music Education/Teacher Certification

The School of Music has always enjoyed a strong reputation in teacher training. SHSU graduates are highly sought after by the finest school districts in Texas and beyond. Recent graduates have distinguished themselves not only through excellence in the teaching of music but by holding prominent offices in professional organizations at the state level.

Music Therapy

The Music Therapy Program at Sam Houston State is regarded highly at the state, regional, and national levels. The faculty and students are active as local leaders, regional officers, and national committee representatives as well as national officers. The program was initiated in 1984 and boasts of its dedicated students, academic excellence, and national reputation as one of the largest undergraduate music therapy programs in the United States.

The Music Therapy Program offers its students a multi-faceted curriculum, which includes studies in the behavioral, health, and natural sciences as well as music and music therapy. Those students who have a desire to use music as a therapeutic intervention to improve the quality of life for anyone with a disabling condition are ideal candidates for this alternative career in the field of music. Music therapy has a nearly fifty-year tradition in the national and international communities, and the excellence is carried forward in the Music Therapy Program at Sam Houston State!

Performance

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

Each year the School of Music hosts any number of guest professional musicians who perform concerts and/or present master classes on campus. The close proximity of Huntsville to the Houston metropolitan area offers students access to world-class professional music performers by such groups as the Houston Symphony Orchestra and the Houston Grand Opera. A number of our students also have opportunities to gain experience working as professional performers and private teachers.

Theory/Composition and Music Literature

Students wishing to pursue careers as composers or to specialize in music theory or music literature may complete music degrees in these areas. The School of Music has a distinguished faculty for these academic concentrations who can help students realize career opportunities beyond performance and the professional programs of music education and music therapy.

ENSEMBLES

At the core of musical study at Sam Houston State University is participation in large ensembles. All groups have achieved national recognition for excellence and offer students outstanding opportunity for musical growth. These ensembles include annual tours as part of their performance schedules and have recently visited England, Vienna, and venues throughout Texas. Ensembles are open to both music majors and interested non-majors. Auditions are held at the beginning of each semester.

The Wind Ensemble is a highly select group of outstanding performers from the Wind Studies area. Complementing the curriculum of other School of Music ensembles, the Wind Ensemble places a special emphasis on contemporary music. The Wind Ensemble actively pursues the commissioning of new works for winds and annually performs at the Sam Houston State University Contemporary Music Festival. The Wind Ensemble also serves as a laboratory for future music educators. The Wind Ensemble has developed a national reputation through past performances at the Texas Music Educators Association Convention, the College Band Directors National Association and annual touring.

The Bearkat Marching Band is the center of school spirit and university life during the fall. Performing at SHSU football games, pep rallies, and the annual Marching Festival, the Bearkat Band is a great social and musical outlet for music majors as well as students majoring in other disciplines.

The Jazz Ensemble has enjoyed a rich tradition of excellence throughout the History of the music program at SHSU. Alumni of the SHSU Jazz Ensemble have gone on to distinguished careers as professional jazz and commercial music performers including being selected members of groups led by Stan Kenton, Woody Herman, Buddy Rich, Maynard Ferguson, the Altimers of Note, and many others.

The choral program at SHSU has established a long tradition of choral excellence. Choral activities at SHSU offer the full range of choral experiences for the music and non-music major and members of the community. The SHSU Choral, a highly select group of fifty singers, has performed at prestigious national conventions such as the Music Educators National Conference and the American Choral Directors Association Convention, as well as having made several appearances at the Texas Music Educators Association Convention. The Concert Choir is a 60-voice ensemble comprised of both music majors and non-majors, which performs outstanding choral literature each semester, both on and off campus. The Symphonic Chorus, consisting of approximately one hundred and fifty singers from the campus and the community, performs major choral works at least twice per year.

School of Music Printed Materials

To be developed with University Marketing Director

School of Music Marketing/Recruiting brochure

- Small version for students

Scholarships Brochure (currently don't have)

Summer Camps

- Band camps – June 2007
- Leadership Camp – June 2007
- Orchestra Camps – June/July 2007
- Choral Camp – June 2007
- Piano/keyboard camp July 2007

Marching Band Festival – October 27, 2007

- Marketing/advertising materials
- Web page
- Application forms
- Printed program for even (about 15,000 copies)

Faculty Gala (fundraising event) – September 27, 2007

- Advertising
- Invitations to Friends of Music
- Concert program/request for donations

University Chorale to Italy Tour -- May 19-28, 2007

- Tour "program" in both English and Italian

Christmas Festival Concerts – November 30/December 1st

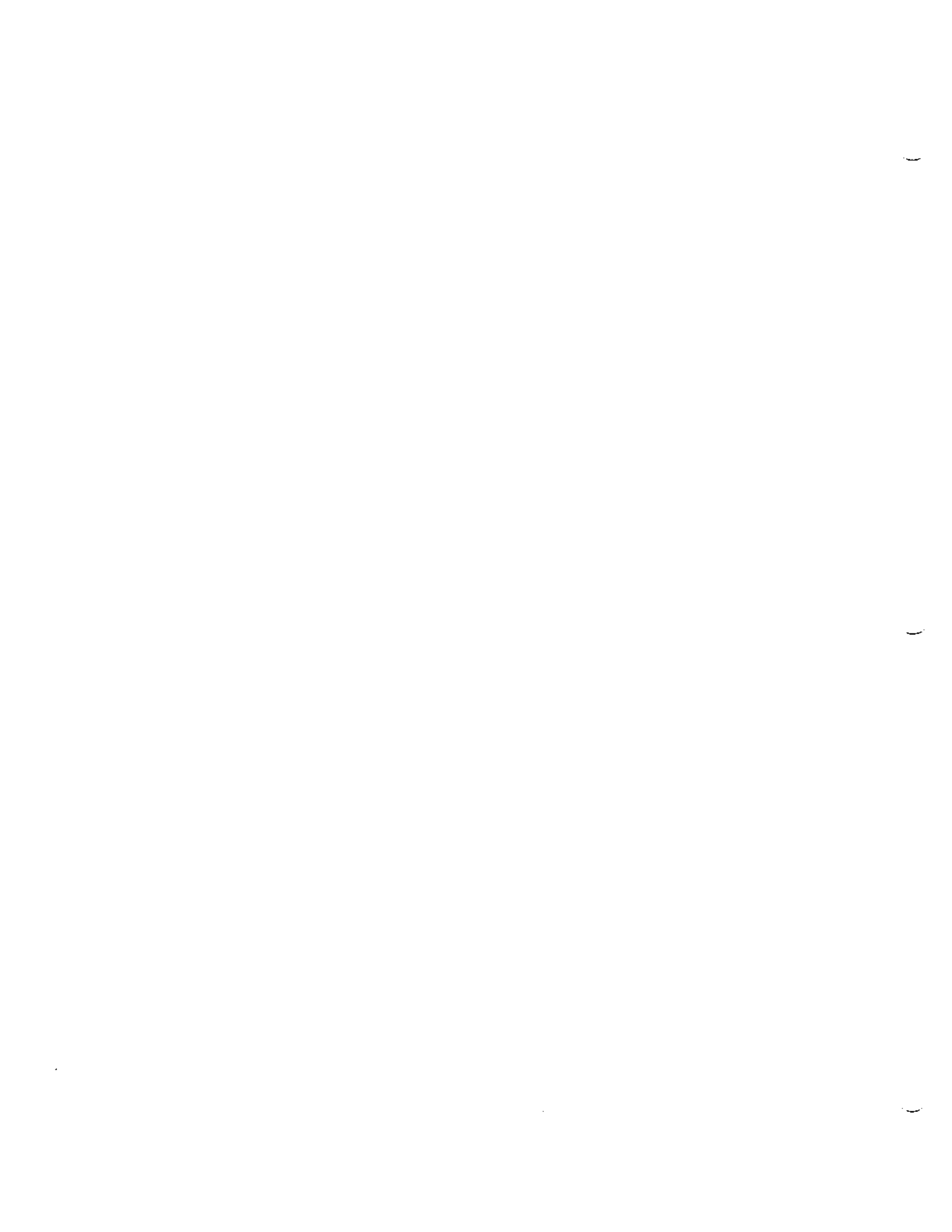
- Lovely concert program for Huntsville and Woodlands concerts
- Ads for newspapers

New Building materials

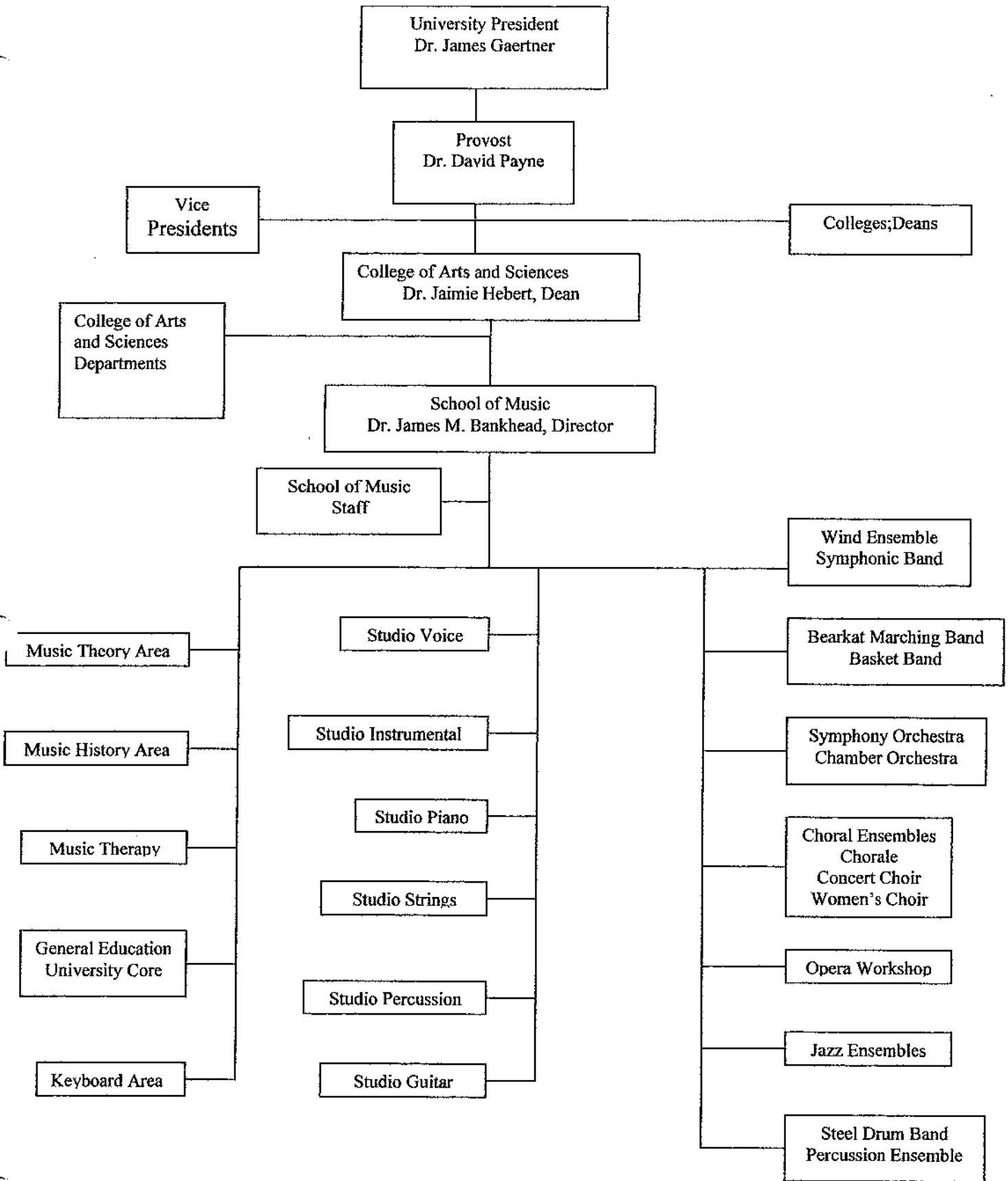
- Fundraising
- Recruiting students

Symphony to DC

NEW Building Materials

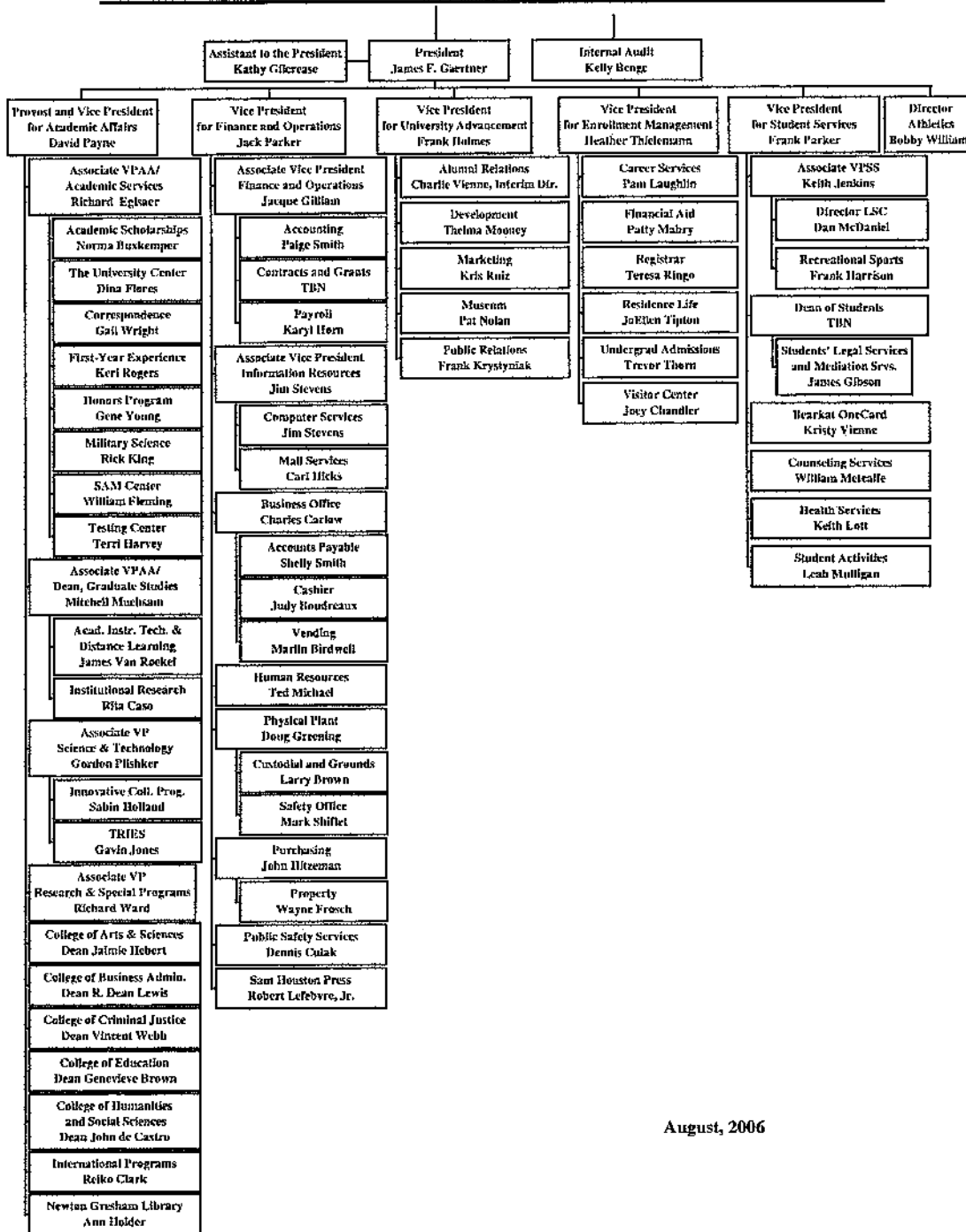


School of Music Organizational Chart



SAM HOUSTON STATE UNIVERSITY

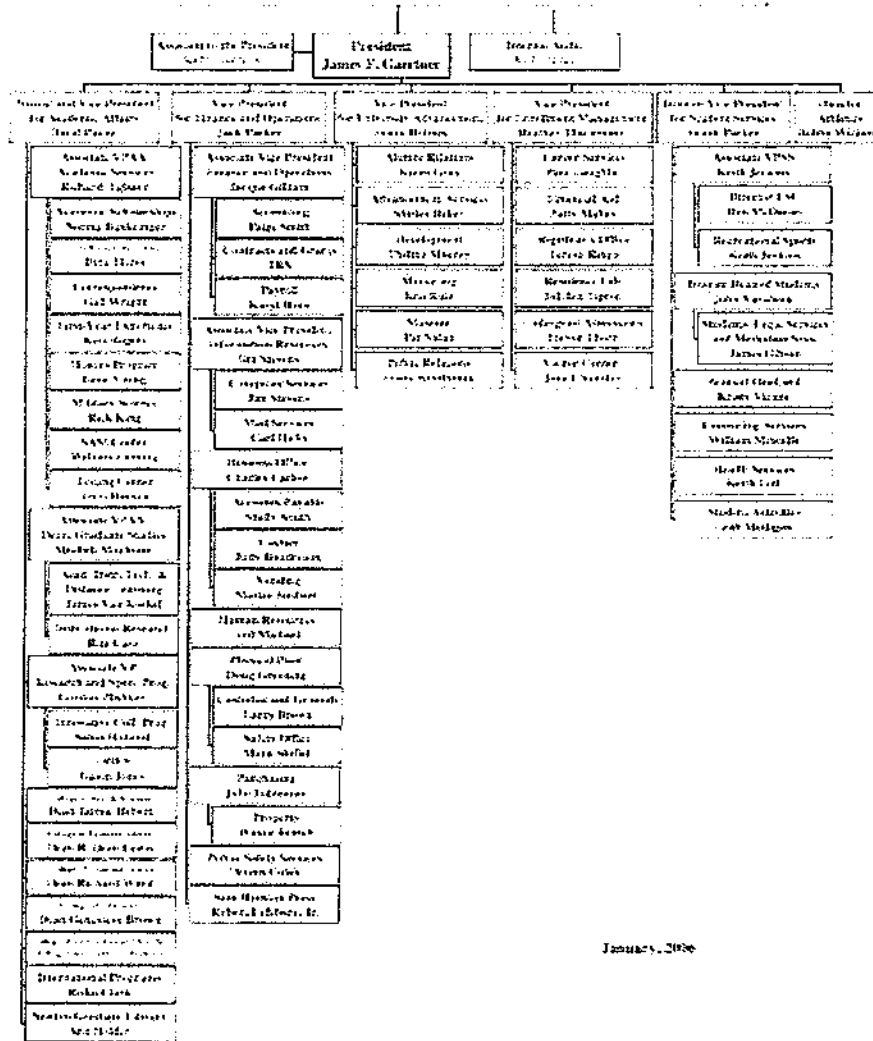
The Texas State University System Board of Regents



August, 2006

SAM HOUSTON STATE UNIVERSITY

The Texas State University System Board of Regents



January, 2008



MUSIC BUILDING
FIRST FLOOR

MUSIC BUILDING THIRD FLOOR



Sam Houston State University (003606) - 2006

SCHOOL OF MUSIC

Room Title/Use	Building	No.	NASF			Justification/ Purpose
			Existing	Phase I	Phase II	
ADMINISTRATIVE OFFICES	Music Building	225	734			
Music office Work Room	Music Building	225B	234			office work space; small meetings with the Director
CONFERENCE ROOM	New			600		meetings; seminars; conferences; faculty meetings; workshops
DIRECTOR'S OFFICE	Music Building	225C	240			
SECRETARY/ RECEPTION	Music Building	225D	190			
Associate Director's office	Music Building	225E	216			
Faculty mail room/sink/microwave	Music Building	233	205			
OFFICE - DIRECTOR	New					Not needed
OFFICE - KITCHEN	New					Not Needed
OFFICE - PROGRAM COORDINATOR	New			160		Summer programs; workshops/camps; special projects
Office - secretaries; staff	New			160		Band; orchestra; music education shared office space
OFFICE - TECHNICAL DIRECTOR	New			160		New TD position; works with all performing ensembles
OFFICE - WARDROBE COORDINATOR	New					Not needed
OFFICE - WORKROOM	New					Not needed
OFFICE SUITE - GRADUATE STUDENTS	New			780		Office and work area for 10 graduate TA/GA students
FACULTY OFFICE	SMITH-KIRKLEY	G01	188			Will no longer be needed
FACULTY OFFICE	SMITH-KIRKLEY	G02	188			Will no longer be needed
FACULTY OFFICE	SMITH-KIRKLEY	G03	188			Will no longer be needed
FACULTY OFFICE	SMITH-KIRKLEY	G04	188			Will no longer be needed
FACULTY OFFICE	SMITH-KIRKLEY	G05	188			Will no longer be needed
FACULTY OFFICE	SMITH-KIRKLEY	G07	188			Will no longer be needed
FACULTY OFFICE	Music Building	214	110			Will no longer be needed
FACULTY OFFICE	Music Building	215	97			Adjunct office; NO AC; will convert to Student group office
FACULTY OFFICE	New			200		Adjunct; guitar; Blakeman. NOTE - no AC; will use for student office
FACULTY OFFICE	New			200		Theory/Com; Crabtree; Partian
FACULTY OFFICE	New			200		Theory/Comp; Englert

Room Title/Use	Building	No.	NASF		Justification/ Purpose
			Existing	Phase I Phase II	
FACULTY OFFICE	New			200	Theory/Comp; Kendred
FACULTY OFFICE	New			200	Theory/Comp; Harrington
FACULTY OFFICE	New			200	Music Therapy faculty office (new position in 07-08)
FACULTY OFFICE	New			200	Music Education faculty office (new position 08-09)
FACULTY STUDIO OFFICE	Music Building	101.3	128		
FACULTY STUDIO OFFICE	Music Building	101.8	86		
FACULTY STUDIO OFFICE	Music Building	101.4	150		
FACULTY STUDIO OFFICE	Music Building	101.4	150		
FACULTY STUDIO OFFICE	Music Building	226	144		Dr. Cannon; Percussion methods
FACULTY STUDIO OFFICE	Music Building	309	210		Flute; Daniel
FACULTY STUDIO OFFICE	Music Building	310	196		Trumpet - Prof. Adams
FACULTY STUDIO OFFICE	Music Building	311	176		Vocal/advising; Barnett
FACULTY STUDIO OFFICE	Music Building	312	241		Faculty work room
FACULTY STUDIO OFFICE	Music Building	313	190		Director of Bands; McInturf
FACULTY STUDIO OFFICE	Music Building	314	207		French Horn/Brass Methods; DeMars
FACULTY STUDIO OFFICE	Music Building	315	203		Voice; Corbin
FACULTY STUDIO OFFICE	Music Building	316	170		Music Therapy; Miller
FACULTY STUDIO OFFICE	Music Building	317	196		Voice (coordinator); Michel
FACULTY STUDIO OFFICE	Music Building	318	170		Marching Band; Velez
FACULTY STUDIO OFFICE	Music Building	319	189		Choral; Franklin
FACULTY STUDIO OFFICE	Music Building	320	177		Violin (coordinator); Wilson
FACULTY STUDIO OFFICE	Music Building	321	189		Clarinet; Dr. Card
FACULTY STUDIO OFFICE	Music Building	322	190		Choral; Hightower
FACULTY STUDIO OFFICE	Music Building	323	189		Oboe; Hill; Bassoon; Phillips
FACULTY STUDIO OFFICE	Music Building	324	189		History/musicology; Murphy-Manley
FACULTY STUDIO OFFICE	Music Building	325	204		Orchestra; Smith
FACULTY STUDIO OFFICE	Music Building	326	172		Voice; Padula
FACULTY STUDIO OFFICE	Music Building	327	172		Opea Workshop; Lake
FACULTY STUDIO OFFICE	Music Building	329	232		Piano/Accompanying; Davies
FACULTY STUDIO OFFICE	Music Building	330	296		Piano (coordinator); Ruiz
FACULTY STUDIO OFFICE	Music Building	331	240		Piano; Whatley
FACULTY STUDIO OFFICE	Music Building	332	142		Piano; Rus
FACULTY STUDIO OFFICE	Music Building	333	199		Trombone; Euphonium; Howey
FACULTY STUDIO OFFICE	New			200	Guitar studio; Blakeman and Johnson

Room Title/Use	Building	No.	NASF		Justification/ Purpose
			Existing	Phase I Phase II	
FACULTY STUDIO OFFICE	New			200	Violin/Viola; Burreit
FACULTY STUDIO OFFICE	New			200	Voice; Bull
FACULTY STUDIO OFFICE	New			200	Voice/Musical Theater; Avery
FACULTY STUDIO OFFICE	New			200	Voice; Cobb
FACULTY STUDIO OFFICE	New			200	Tuba/Low Brass; Daniel
FACULTY STUDIO OFFICE	New			200	Voice; Dickson
FACULTY STUDIO OFFICE	New			200	String Bass/Cello; Dunham & Saenz
FACULTY STUDIO OFFICE	New			200	Voice; N. Franklin;
FACULTY STUDIO OFFICE	New			200	Voice; Welch
FACULTY STUDIO OFFICE	New			200	Voice; Kenley
FACULTY STUDIO OFFICE	New			200	Theory/Comp Coordinator; Hanna
FACULTY STUDIO OFFICE	New			200	Study of Winds; McAdow
FACULTY STUDIO OFFICE	New			200	Jazz Studies (new position in 08-09)
FACULTY STUDIO OFFICE	New			200	Latin American Studies NEW Faculty position
Bass/cello studio	Music Building	101A	271		Teaching studio for bass and cello faculty
PRACTICE ROOM ALCOVE	Music Building	101	2,218		
PRACTICE ROOM	Music Building	7	47		
PRACTICE ROOM	Music Building	PR 1	128		Large practice room with grand piano
PRACTICE ROOM	Music Building	PR 4	63		
PRACTICE ROOM	Music Building	PR 5	63		
PRACTICE ROOM	Music Building	Pr 6	47		
PRACTICE ROOM	Music Building	PR 8	47		
PRACTICE ROOM	Music Building	PR 9	47		
PRACTICE ROOM	Music Building	PR 36	128		Adjunct faculty office; will be restored as practice room
PRACTICE ROOM	Music Building	PR 10	47		
PRACTICE ROOM	Music Building	PR 11	47		
PRACTICE ROOM	Music Building	PR 12	47		
PRACTICE ROOM	Music Building	PR 13	47		
PRACTICE ROOM	Music Building	PR 15	66		
PRACTICE ROOM	Music Building	PR 8	86		Adjunct faculty; will be restored as practice room
PRACTICE ROOM	Music Building	PR 14	47		
PRACTICE ROOM	Music Building	PR 3	124		Voice/Musical theater; will be restored as practice room
PRACTICE ROOM	Music Building	PR 39	128		Voice; Bull; will be restored as practice room

Room Title/Use	Building	No.	NASF		Justification/ Purpose
			Existing	Phase I / Phase II	
PRACTICE ROOM	New				Not needed
PRACTICE ROOM	New				Not needed
PRACTICE ROOM	New				Not needed
CLASSROOM	Music Building	216	476		
CLASSROOM	Music Building	217	452		
CLASSROOM	Music Building	218	530		
CLASSROOM	Music Building	219	632		
CLASSROOM - SHARED	New			600	Fully mediated (digital projector; sounds system)
CLASSROOM - SHARED	New			600	Fully mediated (digital projector; sounds system)
CLASS LAB	Music Building	102	1,378		Computer lab
Music Therapy Resource Room	Music Building	221	142		Library and special equipment for Music Therapy program
ELECTRONIC MUSIC TEACHING STUDIO	New			875	Digital recording; digital editing teaching space
PIANO LAB	Music Building	203	525		
Music Therapy Class room	New			800	20X40 required for special Music Therapy courses
Music Therapy lab/observation room	New			240	12X20 Required for graduate level observations
Music Therapy observation room	New			80	8X10 room for observing the lab/with observation mirror/sound
REHEARSAL HALL	Music Building	201	3,358		Bands
REHEARSAL HALL	Music Building	202	1,859		Choirs
REHEARSAL HALL	Music Building	205A	1,064		Jazz ensemble; Music Ed Methods classes
PERCUSSION REHEARSAL ROOM	Music Building	220	312		Too small; will be used for percussion storage and small ensembles
REHEARSAL HALL	Music Building	328	372		Will become adjunct faculty teaching studio
REHEARSAL ROOM - ENSEMBLE	New			2,100	Symphony Orchestra
REHEARSAL ROOM - ENSEMBLE	New			1500	Chamber music ensembles
REHEARSAL ROOM - ENSEMBLE	New			1725	Percussion rehearsal hall; 35x35; double doors; double story ceiling
JAZZ LIBRARY	Music Building	205C	127		Move library to new facility; use this as equipment storage
Tuba/Low Brass Studio	Music Building	213	273		Will use as instrument storage; move tuba studio
Faculty Office	Music Building	224	322		Percussion studio/office; Lane
ORCHESTRA LIBRARY	Music Building	204	166		Move library to new facility; use this as storage
Music Library for School of Music	New			800	Combined sheet music/scores library; high density storage
AUDIO RECORDING STUDIO	New			300	Recording; editing; mixing; post production area
RECEIVING AREA	Music Building	105	0		
Computer lab	Music Building	102A	655		24 stations of MAC's and keyboards
STORAGE ROOM	Music Building	201A	202		Student instrument lockers
STORAGE ROOM	Music Building	201C	40		AV/recording storage

Room Title/Use	Building	No.	NASF		Justification/ Purpose
			Existing	Phase I	
STORAGE ROOM	Music Building	201D	37		Instrument storage/lockers
STORAGE ROOM	Music Building	203A	30		Piano lab storage
STORAGE ROOM	Music Building	201E	69		Instrument storage/lockers
STORAGE ROOM	Music Building	205B	71		Jazz music library/storage
STORAGE ROOM	Music Building	223	55		Office storage
STORAGE ROOM	Music Building	225A	88		Office copier room; office supplies
STORAGE ROOM	Music Building	303	181		Music instrument storage/techniques classes
RECORDS STORAGE	Music Building	201B	118		Recording studio
INSTRUMENT STORAGE	Music Building	205	378		Student lockers/hallway to rehearsal room 206A
A/V STORAGE	Music Building	222	62		AV storage; equipment for use in classrooms
STORAGE - MARCHING BAND EQUIPMENT	New				Not needed; we will make better use of existing storage
STORAGE - MARCHING BAND UNIFORMS	New		400		Need professional laundry style mechanical storage system
STORAGE - OPERA	New		400		Storage for sets; props
STORAGE-WINDS/PERCUSSION/STRING					
	New				Not needed
DRESSING - MARCHING BAND	New		300		Women's dressing room
DRESSING - MARCHING BAND	New		300		Men's dressing room
MEZZANINE	Music Building	304	360		
MEZZANINE	Music Building	306	489		
Recital Hall/large classroom	New		3500		Minimum seating - 200; preferred - 250
Recital hall stage area	New		840		stage area is 35 X 24
Recital hall technical backstage area	New		500		Need double door access stage right & left
CONCERT HALL AUDIENCE CHAMBER	New		11,475		Minimum seating - 850; preferred - 1,000
CONCERT HALL PERFORMANCE AREAS	NEW		3575		Main stage must be at least 55 (wide) X 55 (deep)
CONCERT HALL TECHNICAL BACKSTAGE	NEW		2000		Access with double doors center-up; right & left stage
AUDIENCE SEATING AND STAGE AREA	Recital Hall	101	1,209		Recital hall will be demolished!
	Recital Hall	102	140		Recital hall will be demolished!
	Recital Hall	103	70		Recital hall will be demolished!
	Recital Hall	105	140		Recital hall will be demolished!
	Recital Hall	106	42		Recital hall will be demolished!
	Recital Hall	109	171		Recital hall will be demolished!
	Recital Hall	110	222		Recital hall will be demolished!
	Recital Hall	111	97		Recital hall will be demolished!
	Recital Hall	112	97		Recital hall will be demolished!

Room Title/Use	Building	No.	NASF			Justification/ Purpose
			Existing	Phase I	Phase II	
AUDIENCE SEATING/ CONTROL ROOM	Recital Hall	200	367			recital hall will be demolished!
Totals			30785	40150	0	

Equipment Inventories

Orchestral Instruments:

- 2 violins, both by Chris Pederson with case.
- 2 Violas, both by Chris Pederson with case and bow
- 4 Double basses, make unknown
- Various (ugly barely functioning) wooden violin bows – will be replace within 6 months

Other Instructional Equipment:

Methods courses

- Recently completed purchasing/replacing new brass instruments
- Recently completed purchasing/replacing new woodwind instruments
- In the process of purchasing/replacing new stringed instruments

MUS 113/116 Study of Woodwinds

Existing flutes (mostly Armstrongs)

11 Pearl 505 Series Flutes

10 Existing clarinets (Vitos, various other makes)

8 Buffet E-11 Bb clarinets

3YAS 23 Yamaha saxophones

7 Yamaha 475 Eb alto saxophones

MUS 213/216 Study of Brasses

5 Horns

4 Akinson horns

5 Trumpets

8 Conn 23B trumpets

5 Trombones

8 Conn USA trombones

3 Cuphoniums

2 Jupiter 470 euphoniums

4 Tubas

MUS 313/316 Study of Strings

12724	Violin	4/4
70973	Violin	4/4
11902095	Violin	4/4
74041	Violin	4/4
68163	Violin	4/4
86683	Violin	4/4
500	Violin	4/4
1561	Violin	4/4

68166	Violin	4/4
68164	Violin	4/4
10031	Violin	4/4
12839	Violin	4/4
9052	Violin	4/4
68165	Violin	4/4
16440	Violin	4/4
12395	Violin	4/4
68186	Viola	16"
12378	Viola	16"
68189	Viola	16"
4223	Viola	16,5"
1251	Viola	14"
12403	Cello	4 4
12402	Cello	4 4
11904112	Cello	4 4
12836	Cello	4 4
12723	Cello	4 4
53635	Cello	4 4
12406	Cello	4 4

Percussion equipment

1188	Large Log Drum
1189	Small Log Drum
1158	Slapstick
1212	Pearl Masters Symphonic Custom SD 6x14
2158	Yamaha SD stand concert height
1224	Ludwig Temple Blocks
2139	LP Racks
1185	Istanbul Doumbek
2145	Bow (French Bass)
2149	Bow (French Bass)
2148	Bow (French Bass)
2146	Bow (French Bass)
114748	Yamaha Marimba 5.5oct
116889	Yamaha Gold Vibes 4.0oct
1139	Hinger Timpani 20"
1138	Hinger Timpani 23"
1137	Hinger Timpani 26"
1136	Hinger Timpani 29"
1135	Hinger Timpani 32"
1237	Small Gong
79178	Yamaha Concert tom
82319	Yamaha Concert tom
82120	Hinger Touchtone SD
2142	LP Bongo stand
2159	Yamaha SD stand concert height

1187 LP Tito Puente Timbal High
 1186 LP Tito Puente Timbal low
 2162 Pearl Gooseneck Bottom
 1231 Zildjian Crotales (high oct)
 1222 DM Windchimes
 1150 Large Ratchet
 1149 Small Ratchet S series
 1194 Bell Tree
 2136 LP Cowbell
 1213 Concert tom Yamaha
 1218 Concert tom Yamaha
 1221 Concert tom Yamaha
 1223 Concert tom Yamaha
 1219 Concert tom Yamaha
 1195 Concert tom Yamaha
 1220 Concert tom Yamaha
 1217 Concert tom Yamaha
 1216 Concert tom Yamaha
 1215 Concert tom Yamaha
 1214 Concert tom Yamaha
 2141 Concert tom stand Yamaha
 2140 Concert tom stand Yamaha
 2134 LP guiro
 1148 Danmar Castanets
 1227 Temple Blocks (3 blocks)
 1152 2 Anvils
 2138 LP Cowbell med
 2137 LP Cowbell small
 1151 LP vibraslap
 1157 Piccolo wood block
 2161 Med Vaugncraft WB
 2160 Med Vaugncraft WB
 1155 Small Vaugncraft WB
 1154 Large Vaugncraft WB
 1225 Temple Blocks
 2173 Pearl HH Stand
 2178 Pearl Boom Stand
 2177 Pearl Tom stand
 2174 Pearl Boom Stand
 2175 Pearl HH stand
 2179 Pearl Power shifter bd pedal
 2176 Pearl SD stand drumset height
 2191 LP bongos
 2180 Gibraltar HH stand
 2181 Pearl Forum Series 5.14 SD
 2182 SD stand
 2183 Pearl Forum Series 14" floor tom
 2184 Pearl Forum Series 10" tom
 2185 Pearl Forum series 8" tom
 2186 Pearl Forum series 20" BD
 2187 Pearl Mahogany classic SD 6 1.2x14
 2188 Brass windchimes
 2189 LP multi rack
 2219 Yamaha rolling trap stand

2222 Yamaha rolling trap stand
 2190 Black swamp field drum
 2192 Zildjian Crotales (lower oct)
 2193 Pearl Elite Bongos
 4 Brake drums
 1 metal rim
 2194 Gooseneck
 2195 Gooseneck
 2196 Gooseneck
 2197 SD stand yamaha
 2198 Dixon boom stand
 2200 Dixon boom stand
 2201 Dixon boom stand
 2199 Sound Perc Boom stand
 2202 Dixon Straight cym stand
 2203 Dixon Straight cym stand
 2204 Dixon Straight cym stand
 2205 Pearl Straight cym stand
 2206 LP Matador bongo Stand
 2207 Pearl Bottom stand
 2208 Pearl Bottom stand
 2209 Pearl Bottom stand
 2210 Pearl Bottom stand
 2211 Tama Bell Stand
 2212 LP Conga Stand
 2213 Pearl Concert Height SD stand
 2232 Sleigh Bells
 2233 Sleigh Bells
 2229 LP Maracas (black)
 2230 LP Maracas (yellow)
 2231 Cabasa
 2214 LP timbale stand
 1163 Sabian HH Orchestral Viennese 22"
 1166 Sabaian HH Orchestral Viennese 22"
 1168 Sabian HH sus cym 17"
 Sabian HHX New Symphonic 18" Pair
 Sabian HH sus 20"
 1165 Sabian HH sus 18"
 Sabian HHX Synergy Heavy 18"
 Pearl CX 300 18" Crash
 1182 Zildjian sus cym 17"
 Zildjian Sym Viennese 18"
 Weiss china cym 18"
 1211 Zildjian Sizzle Cym
 Unknown cym 18"
 1132 Adams xylo
 1145 Fall Creek Glock
 2223 Yamaha Marching Xylo
 2224 Yamaha Marching Xylo
 1193 yamaha Vibes concert frame
 1134 Yamaha Acoustalon Marimba 4.3oct
 1192 Musser 4.3 oct marimba
 117736 Yamaha 4.5 oct marimba
 2216 Deagan 4.0 Marimba

2217 Yamaha Pedal Glock
 1129 Musser Chimes
 1130 Chao gong w/ Stand 26"?
 1147 Musser Glock
 2225 Pearl Sym Bass Drum
 2226 Yamaha Concert Bd
 2227 Ludwig Concert BD
 2218 Deagan chimes
 2228 Large Tam-tam
 1144 Ludwig Timpani 20"
 1143 Ludwig Timpani 23"
 1142 Ludwig Timpani 26"
 1141 Ludwig Timpani 29"
 1140 Ludwig timpani 32"
 1248 Ludwig concer BD
 2215 Unknown concert BD
 1249 Ludwig Concert BD
 Zildjian 13" New Beat HH pair
 21" Ride cym unmarked (probably Zildjian)
 17" Unmarked cymbal (probably Zildjian)
 marching machine
 Flexatone
 LP black maracas
 Bike horn
 2 flower pots
 Sabian HH 16" sus cym
 Sabian 18" sus cym
 2 med size temple blocks
 1198 Spider Lead Pan Mannette
 1197 Double Second Pan Mannette
 1199 Double Second Pan Mannette
 1201 Cello Pan Mannette
 1200 Cello Pan Mannette
 1196 Cello Pan Mannette
 1207 Bass Pan Mannette - 6
 1206 Bass Pan Mannette - 5
 1205 Bass Pan Mannette - 4
 1204 Bass Pan Mannette - 3
 1203 Bass Pan Mannette - 2
 1202 Bass Pan Mannette - 1

SHSU Piano Inventory
Updated 7/2006

Room Number	Name	Maker	Model/Ser. #	SHSU Pr. #	Comments
1	Practice	Boston	GP193/131984	108787	
2	Practice	Yamaha	U3/5612133	None	
2	Practice	Boston	GP193/130012	108786	
3	Avery-Hill	Yamaha	U1AR/4181908	095009	
4	Practice	Baldwin	371350	None	
5	Practice	none	none	None	
6	Practice	Kawai	NS15/1616593	108799	Missing Music rack
7	Practice	none	none	none	
8	Office	Kawai	1643495	None	
9	Practice	none	none	none	
10	Practice	Boston	B130319	108790	
11	Practice	Boston	UP118S/B130237	None	
12	Practice	none	none	none	
13	Practice	Boston	UP118S/B131223	108792	
14	Practice	None	None	None	
15	Practice	Kawai	NS15/1643484	094722	Missing Music rack
16	Practice	Falcone	GF52/GJ8497	None	
17	Practice	Kawai	NS15/1616635	094724	
18	Does not exist	None	None	None	
19	Practice	None	None	None	
20	Does not exist	None	None	None	
21	Reed Rm	None	None	None	
22	Practice	Boston	UP118S/B132806	108794	
23	Practice	Baldwin	281217	None	
24	Practice	Yamaha	U1/4157268	095005	
25	Practice	Kawai	NS15/1622542	094733	
26	Practice	Yamaha	C7/E4217299	095235	
27	Percussion	None	None	None	

SHSU Piano Inventory
Updated 7/2006

28	Practice	Yamaha	U3/H1974509	085720
29	Practice	Boston	GP156/B156890	none
30	Practice	none	None	None
31	Percussion	None	None	None
32	Practice	None	None	None
33	Practice	Kawai	NS15/616592	094725
34	Practice	Kawai	NS15/161597	94727
35	Organ Rm	None	None	None
36	Warentin/Cobb	Kawai	NS15/1622512	094729
37	Practice	None	None	None
38	Practice	Boston	UP118S/158178	none
39	Welch/Bull	Boston	UP118S/B131278	None
101A	String studio	Boston	UP118S/B133873	108797
Second Floor				
201	Orchestra	Boston	GP193/150262	117601
202	Choir	Young Chang	U121/A2090847	102852
202	Choir	Steinway	B/574620	None
205	Band	Steinway	B/403242	None
213	Daniel	Kawai	NS15/1622541	None
214	Mrs. Franklin	Boston	UP118S/158182	None
215	Best	Yamaha	U1/359583	None
216	Classroom	Kawai	NS15/1622516	094730
217	Classroom	Boston	UP118S/B133849	108795
218	Classroom	Yamaha	U1/4203905	None
219	Classroom	Kawai	NS15/1622548	None
220	Percussion	None	None	None
221	Music Therapy	None	None	None
222	Storage	None	None	None
223	Storage	None	None	None

DO NOT TUNE!!!

SHSU Plano Inventory
Updated 7/2006

224	West	Baldwin	272239	None
Third Floor				
309	None	Kawai	NS-15/1616606	
310	Adams	Yamaha	No. U1/414927	
311	Dr. Barrett	Kawai	NS-15/1631261	
313	McInturf	none	none	
314	DeMers	Yamaha	U1AR/4203900	95011
315	Corbin	Yamaha	U1AR/4203892	095012
317	Michel	Yamaha	U1AR/4203895	95016
318	Dr. Couvillon	Kawai	NS15/1616598	94726
319	Franklin	Kawai	NS15/1622552	094734
320	Wilson	Yamaha	U1AR/4203881	95015
321	Card	Yamaha	U1AR/ 4181914	95008
322	Dr. Hightower	Kawai	NS15/1622521	94732
323	Phillips	Baldwin	2722Z22	None
324	Dr. Murphy-Manley	Yamaha	Cannot get to it	Like wise
325	Dr. Smith	None	None	None
326	Turbyfil	Yamaha	U1AR/4203888	95027
327	Lake	Yamaha	U1AR/4203889	95006
328	Conference	Kawai	GS50/1641144	94721
328	Conference	Kawai	NS15/1616597	94727
329	Davies	Yamaha	C7/E4219355	095236
329	Davies	Boston	GP-193/155782	
330	Dr. Ruiz	Steinway	B/551002	108785
330	Dr. Ruiz	Steinway	L/449859	None
331	Whatley	Yamaha	C6/F5031737	None
331	Whatley	Kawai	GS50/1641143	94720
332	Rus	Kawai	G550/1641142	094719
333	Dr. Howey	None	None	None

SHSU Piano Inventory
Updated 7/2006

Recital Hall	*	*	*	*	*
Stage	Steinway	D/416882		none	
Stage	Steinway	D/451760	Emperor/37	none	
Practice Room 20	Boston	UP 118-S/B130187		none	
Killinger Auditorium	*	*	*	*	*
Stage	Bosendorfer	Emperor/37414-7114		none	
Smith Kirkley	*	*	*	*	*
G2	Boston	UP 1185		108789	
G3	Boston	UP 1185/B131237		108796	
G4	Yamaha		4203896	095010	
G7	Boston	UP 126/B148695		118987	

Manufacturer	Model	SOM ID	SHSU ID	Serial Number	Location	Date
Yamaha	YBH - 301M	1029	108430	6034		
Yamaha	YBH - 301M	1030		108432	Justin Nuckols	7/26/2004
Yamaha	YBH - 301M	1030	108432	6410		
Yamaha	YBH - 301M	1031	108431	6343		
Yamaha	YBH - 301M	1113	108429	6332	Miller, Brandon	2/16/2005
Yamaha	YBH - 301M	1118		305144	Matthew Moore	12/10/2003
Yamaha	YBH - 301M	1119		303181		
King	1124	1253	87476	956921		
King	1124	1257	87475	956944		
King				956902		
King				13752		
Conn				42-429-333		
Yamaha				1467		
Yamaha		2150		732511		
Yamaha		2151		629845		
Yamaha		2152		734328		
Yamaha				576570?		
Yamaha		1252		566375	Bassett, Daniel	1/18/2005
Yamaha				575156	Honeycutt, Amy	1/14/2005
Yamaha				748184	Mitchell, Debra	1/14/2005
Yamaha		2153		570570		1/14/2005
King	1120	1032	87468	967340		
King	1120	1034		937409		
King	1120	1035		946614		
King	1120	1036	971125	904804		
Yamaha	YMP - 201M	1124		201998		
Yamaha	YMP - 203M	1125		575156		6/21/2005
Yamaha		1127		570574		6/21/2005
Yamaha	YMP - 203M	1252		566375		
King	1120	1254		937463		
King	1120	1256		974060		
Yamaha	YMP - 203M	2084		745260		6/21/2005
King		1033	87466	971074		
King		1036		904604		
King				971083		
Yamaha				752900		
Yamaha	YMP - 203M	1113		570520		
Jupiter	JSH5905	2071		E04296		
Jupiter	JSH5905	2072		E04792		
King		1090	722532	526946/81760		
King		1092		5-595854		
King		1091	108428	5-705873		
King		1017	789296	789296		
King		1093		523696/526946		
Jupiter				F02311		
King		1088		5-595834		
King		1089	526946	526946		
King		1084	106764	361550		

**Coordinating Board and State Board for Educator Certification Requirements for
Approval of New or Revised Undergraduate Degree Programs
Leading to Teacher Certification in Texas (EC-4, 4-8, 8-12, EC-12 Programs)**

Note: TEC 61.0514 requires the THECB "with the cooperation and advice of the State Board for Educator Certification, shall adopt educator preparation coursework guidelines that promote, to the greatest extent practicable, the integration of subject matter knowledge with classroom teaching strategies and techniques in order to maximize the effectiveness and efficiency of coursework required for certification..." This document seeks to implement that directive.

	Coordinating Board Requirements	SBEC Guidelines
I. General Requirements	<ol style="list-style-type: none"> 1. All degree programs leading to certification must have the quality and integrity of other undergraduate programs offered in other areas of the University, including an appropriate number of courses at the upper-division level. 2. All degree programs must have the following characteristics: <ol style="list-style-type: none"> a. no more than 139 semester credit hours (SCHs) of coursework¹; b. 42-48 SCHs of core curriculum courses²; c. no more than 18 SCHs of education coursework³ (24 SCHs if field based⁴), including student teaching, beyond those allowable within an interdisciplinary academic major (see Page 3 for Classification of Education Courses versus Academic Subject Area Courses); and d. either an academic discipline major or an interdisciplinary academic major.⁵ 	<p>SBEC encourages educator preparation coursework that, to the greatest extent possible, integrates the subject matter knowledge with classroom teaching strategies and techniques in order to maximize the effectiveness and efficiency of coursework required for certification.</p>
II. Reading Requirements	<p>The Coordinating Board endorsed minimum standards of at least 6 SCHs of upper-division coursework in Reading for EC-4 and 4-8 Programs⁶ and/or 3 SCHs of similar coursework for 8-12 and EC-12 Programs.⁷</p>	<p>All degree programs must include a sufficient amount of Reading content in order for students to meet certification standards recently adopted by the State Board for Educator Certification.</p> <p>The SCHs specified by SBEC rule in TAC Chapter 230, Professional Educator Preparation and Certification, Subchapter G, Certification Requirements for Classroom Teachers, currently only "guidelines," will be amended to reflect a standards based certification system.</p> <p>Coursework in Mathematics and Science should be aligned with the standards for those areas within the Generalist curriculum for the appropriate level.</p> <p>Specific content area certificates at the 4-8 and 8-12 levels also should have content aligned with the appropriate standards for the specialty area, e.g., Mathematics, Physical Science.</p>
III. Mathematics and Science Requirements	<ol style="list-style-type: none"> 1. In addition to the 3 SCH of Mathematics and 6 SCH of Science required by the state's core curriculum guidelines⁸, degree programs leading to EC-4 and/or 4-8 certification must include another 6-9 SCHs of coursework in Mathematics and another 6-9 SCHs of coursework in Science (Physical Science, Life Science, or a combination of the two).⁹ 2. 8-12 and EC-12 Programs: Mathematics and Science requirements beyond the core curriculum are not applicable to 8-12 or EC-12 Programs. 	

	<p align="center">Coordinating Board Requirements</p>	<p align="center">SBEC Guidelines</p>
<p>IV. Major Requirements</p>	<p>Students pursuing teacher certification in Texas must complete a degree with an academic major. To meet this requirement, students must select either (a) or (b):</p> <p>(a) Academic Discipline Major; e.g., Mathematics, Biology, English</p> <p>(b) Interdisciplinary Academic Major: All degree programs with an interdisciplinary academic major must follow <u>one</u> of the following formats:</p> <ol style="list-style-type: none"> i. a minimum of 48 SCHs in an interdisciplinary academic major, at least 21 SCHs of which are upper division (no education courses)¹⁰, or ii. a minimum of 30 SCHs in academic subject area courses made up of a combination of any three of the following academic areas: Fine Arts, Mathematics, Language Arts, Reading, Science, Social Studies; AND 18 SCHs from one of the following delivery systems/specializations: Early Childhood Education, Special Education, Bilingual Education, English as a Second Language, Reading.¹¹ 	<p>The content of these majors should be aligned/designed to include the knowledge and skills specified in the standards adopted by SBEC for the corresponding academic area(s).</p>
<p>V. Authority</p>	<p>Note: Education courses may not be counted toward the 30 SCHs of content courses, except in Reading, and then no more than 6 SCHs. If Reading is elected as one of the three academic areas, Reading may not be elected as one of the delivery systems/specializations, and vice versa.</p> <ol style="list-style-type: none"> ¹ Policy adopted by the Coordinating Board in 1988. ² Texas Education Code (T.E.C.), Subtitle B, §61.051(g); Texas Administrative Code (T.A.C.), Title 19, Part 1, Rule §5.402(a). ³ T.E.C., Subtitle D, §21.050(b). ⁴ Memorandum of October 27, 1994 from Kenneth H. Ashworth, Commissioner of Higher Education, and Lionel R. Meno, Commissioner of Education, to all Texas public universities regarding teacher education. ⁵ T.E.C., Subtitle D, §21.050(a). ⁶ Approved by the Coordinating Board on January 17, 1997. ⁷ Approved by the Coordinating Board on January 17, 1997. ⁸ T.A.C., Title 19, Part 1, Rule §5.402(e), Chart 1. ⁹ Requirements adopted by the Coordinating Board on January 17, 1997. ¹⁰ Guidelines for Implementation of S.B. 994 adopted by the Coordinating Board on December 4, 1987. ¹¹ Guidelines for Implementation of S.B. 984 adopted by the Coordinating Board on December 4, 1987. 	<p>See attached list of new standards and certificates approved by SBEC as well as the attached example of <i>English Language Arts and Reading 8-12 Standards</i>. For updates on additional standards approved by SBEC, consult their website at http://www.sbec.state.tx.us</p>

	<p align="center">Coordinating Board Requirements</p>	<p align="center">SBEC Guidelines</p>
<p>IV. Major Requirements</p>	<p>Students pursuing teacher certification in Texas must complete a degree with an academic major. To meet this requirement, students must select either (a) or (b):</p> <p>(a) Academic Discipline Major; e.g., Mathematics, Biology, English</p> <p>(b) Interdisciplinary Academic Major: All degree programs with an interdisciplinary academic major must follow <u>one</u> of the following formats:</p> <ol style="list-style-type: none"> i. a minimum of 48 SCHs in an interdisciplinary academic major, at least 21 SCHs of which are upper division (no education courses)⁶; or ii. a minimum of 30 SCHs in academic subject area courses made up of a combination of any <u>three</u> of the following academic areas: Fine Arts, Mathematics, Language Arts, Reading, Science, Social Studies; AND 18 SCHs from <u>one</u> of the following delivery systems/specializations: Early Childhood Education, Special Education, Bilingual Education, English as a Second Language, Reading.¹¹ 	<p>The content of these majors should be aligned/designed to include the knowledge and skills specified in the standards adopted by SBEC for the corresponding academic area(s).</p>
<p>V. Authority</p>	<p>Note: Education courses may not be counted toward the 30 SCHs of content courses, except in Reading, and then no more than 6 SCHs. If Reading is elected as one of the three academic areas, Reading may not be elected as one of the delivery systems/specializations, and vice versa.</p> <ol style="list-style-type: none"> ¹ Policy adopted by the Coordinating Board in 1988. ² Texas Education Code (T.E.C.), Subtitle B, §61.051(g); Texas Administrative Code (T.A.C.), Title 19, Part 1, Rule §5.402(a). ³ T.E.C., Subtitle D, §21.050(b). ⁴ Memorandum of October 27, 1994 from Kenneth H. Ashworth, Commissioner of Higher Education, and Lionel R. Menco, Commissioner of Education, to all Texas public universities regarding teacher education. ⁵ T.E.C., Subtitle D, §21.050(a). ⁶ Approved by the Coordinating Board on January 17, 1997. ⁷ Approved by the Coordinating Board on January 17, 1997. ⁸ T.A.C., Title 19, Part 1, Rule §5.402(e), Chart 1. ⁹ Requirements adopted by the Coordinating Board on January 17, 1997. ¹⁰ Guidelines for Implementation of S.B. 994 adopted by the Coordinating Board on December 4, 1987. ¹¹ Guidelines for Implementation of S.B. 994 adopted by the Coordinating Board on December 4, 1987. 	<p>See attached list of new standards and certificates approved by SBEC as well as the attached example of <i>English Language Arts and Reading 8-12 Standards</i>. For updates on additional standards approved by SBEC, consult their website at http://www.sbec.state.tx.us</p>

Classification of Education Courses Versus Academic Subject Area Courses

For the purposes of determining whether a curriculum meets legal and Coordinating Board limits on the number of allowable semester credit hours of education courses in a degree program leading to teacher certification, the Coordinating Board uses a modified version of the U.S. Department of Education's *Classification of Instructional Programs* (CIP) system to classify the disciplinary nature of the courses in the program. Under the CIP system, the course content (not its subject prefix) is used to determine the classification of the course.

- (1) A course that includes as its primary content education topics such as teaching strategies, models of instruction, curriculum development, assessment, or classroom management is considered an education course.

Examples:

- MUSIC 1312 - Teaching Music to Elementary Students. The course content is focused on how to plan and organize music instruction for young children. This course would be considered an education course.
- ECE 1312 - Introduction to Child Development. The course content is focused on the motor, language, cognitive, social, and emotional development of children from birth to age 8. This course would be considered an academic subject area course.
- SPED 1312 - Instructional Design for Students with Disabilities. The course content is focused on the methods for designing and implementing instruction for students with exceptionalities. This course would be considered an education course.
- SPED 1313 - Survey of Exceptionalities. The course content is focused on the types, characteristics, and causes of various exceptionalities and the identification of state and federal laws relating to this population. This course would be considered an academic subject area course.

- (2) When a course "blends" academic subject matter and pedagogy, it is the focus of the course that determines its classification. If the course content focuses primarily on education topics such as curriculum and teaching, rather than on the academic subject matter, it is classified as an education course. Conversely, if the course content focuses primarily on academic content, it is an academic subject area course.

Examples:

- MATH 1312 - Teaching Geometric Principles to Middle School Students. The course content is focused primarily on teaching geometric principles. The course is taught by an education professor and includes some basic course content on geometry. This course would be considered an education course.
- MATH 1312 - Understanding Geometric Principles. The course content is focused primarily on understanding geometric principles. The course is taught by a mathematics professor and includes some basic content on developing course curriculum. This course would be considered an academic subject area course.

**SAM HOUSTON STATE UNIVERSITY
HUMAN RESOURCES DEPARTMENT
JOB ANALYSIS QUESTIONNAIRE: CLASSIFICATION FORM**

INCUMBENT: **NEW POSITION** CURRENT/PROPOSED TITLE: **Technical Director/Building Manager**

DEPARTMENT: **School of Music**

V.P. DIVISIONAL AREA: **Arts & Humanities**

ACCOUNT NO.: _____ ITEM NO.: _____ RATE OF PAY: **\$28,000**

INCUMBENT'S SUPERVISOR/TITLE: _____

SIGNATURE OF PERSON(S) COMPLETING FORM: _____ DATE: ___/___/___

INSTRUCTIONS: *This form should be completed when requesting a new position, or for reclassifying an existing position because of significant or substantial changes in duties and/or responsibilities. (1) Answer all of the questions completely. (2) If a question does not apply, specify N/A. (3) Submit a job classification description when changing an existing title description or proposing a new title. (4) Submit an organization chart with all proposals.*

I. REQUIRED EXPERIENCE - *Indicate the amount of practical or applicable experience or "know-how" needed to perform duties satisfactorily exclusive of break-in orientation time: (check one)*

- No experience required;
- Less than three (3) months required;
- At least three (3) months, but less than six (6) months;
- At least six (6) months, but less than one (1) year;
- At least one (1) year, but less than two (2) years;
- At least two (2) years, but less than three (3) years;
- At least three (3) years, but less than five (5) years;
- At least five (5) years, but less than seven (7) years;
- At least seven (7) years, but less than ten (10) years;
- At least ten (10) years, but less than fifteen (15) years;
- Fifteen (15) years or more.

II. REQUIRED EDUCATION - *Indicate lowest grade of education required of a person starting in this position (not preferred or desirable education): (check one)*

- Less than ninth (9th) grade;
- Ninth (9th) through eleventh (11th) grade;
- High school graduation or GED equivalent;
- High school graduation plus completion of up to one year of specialized courses;* _____
- High school graduation plus completion of up to two years of specialized courses;* _____
- Bachelor's degree; Major: Music or Theater Arts or related field Minor: _____
- Master's degree in related field;
- Doctorate in related field.

* List special courses needed to perform duties satisfactorily.

III. SUPERVISION/DIRECTION RECEIVED

To whom is this position directly responsible: **Dr. James M. Bankhead, Director, School of Music**

Check the one below, which most appropriately applies:

- Close Supervision:** Supervision available at all times. Instructions are explicit and do not permit deviation.
- Immediate Supervision:** Instructions are specific and simple but adequate. Supervision is usually available; work may be periodically checked and reviewed for accuracy and completeness.
- General Supervision:** Follows established practices and policies. Supervisor is usually available and desired results are clearly defined. Work required ability to make frequent minor decision. Completed work is reviewed for general accuracy and completeness.
- Minimum Supervision:** Desired results are clearly defined, but work methods are not prescribed except when a work assignment deviates substantially from the normal pattern. Supervision is usually available, but incumbent is expected to resolve work problems as they arise, make independent decisions, and work on most assignments with substantial independence.
- General Direction:** Work methods are not prescribed, but work methods or approaches to work problems usually are determined by incumbent based upon special knowledge or experience. Desired results are defined in general terms and incumbent generally works independently towards general results.
- Minimum Direction:** Desired results are indicated in major terms or objectives. Work methods or approaches to problems are determined almost entirely by the incumbent. Final results are appraised largely with respect to attainment of program objectives.
- Broad Direction:** Work is performed at major executive or professional levels where responsibility for broad planning and attainment of program objectives is vested in the incumbent. Work is appraised in terms of long range results.

IV. SUPERVISION EXERCISED

The following definitions apply:

Working/Partial Supervision: Supervision of employees over whom the position exercises responsibility for limited phases of supervision; e.g., assignment of work and follow-up to insure proper completion as in the case of a working supervisor or supervision exercised in the absence of the regular supervisor where responsibilities require their frequent absence.

Full Supervision: Supervision of employees over whom the position has responsibilities for recommending or affecting the hiring, continued employment, disciplinary and discharge actions, pay increases and the planning, organizing, scheduling, controlling and reviewing the work of others.

- A. Does the incumbent supervise the work of others? Yes No
- B. If yes, give the title(s) and number of employees supervised and indicate type of supervision (i.e., partial/working or full supervision).

<u>TITLE</u>	<u>NO. OF EMPLOYEES</u>	<u>TYPE OF SUPERVISION</u>
Student worker	Maximum of 10	Working/Partial Supervision

V. CONTACTS WITH OTHERS - This section measures the importance of, and amount of time devoted to necessary and meaningful personal relationships inherent in the position. The degree of influence exerted by the incumbent, the importance of such contacts in compelling others into channels of guided action, and the frequency of those contacts are important considerations. Contacts may be in person or by telephone.

The following definitions apply:

Routine Contacts are those involving the exchange of information and/or relations with employees of other work units in the performance of work, receiving and directing the general public and students, and providing general routine information.

Important Contacts are those involving the reception of, or providing information to department heads, high-ranking University officials, public officials, and distinguished visitors, etc.

List whomever is contacted, the type of contact and specify the percentage of work time spent with contact; i.e. up to 25% - 50%, and over 50%.

<u>AGENCY/DEPT./PERSON(S) CONTACTED</u>	<u>TYPE OF CONTACT</u>	<u>% OF TIME SPENT</u>
School of Music/Director/ensemble directors	Important contact	70 %
Theater Department/campus agencies/other departments	Routine Contact	30%

IV. WORKING CONDITIONS - This section appraises the physical conditions under which the incumbent must work and the extent to which such conditions are disagreeable and hazardous. Also, considered is the extent to which the incumbent must exercise care to avoid or prevent injuries to others.

Check the most appropriate answers to each of the following sections:

A. WORK AREA:

1. Private office 15 % of time.
 Semi-private office, general office or laboratory (performance spaces) 82% of time.
 Outdoors 3 % time.
2. Roughly what proportion of time is spent in:
 Standing 30% Sitting 20% Moving 50%
3. What unpleasant or disagreeable elements (i.e., dust, dirt, heat, fumes, cold, noise, vibration, dampness, poor lighting, congested work area, etc.) must incumbent endure? **Back stage areas of performance halls; loading/unloading trucks; working with some heavy/bulky equipment.**

Check percent of time exposed to the elements:

- | | |
|---------------------------------------------------|---------------------------------------|
| <input checked="" type="checkbox"/> Less than 10% | <input type="checkbox"/> 25% to 50% |
| <input type="checkbox"/> 10% to 25% | <input type="checkbox"/> 50% or more. |

B. ACCIDENT HAZARDS:

1. What hazards or hazardous equipment and materials are involved in this position (i.e., radiation, heights, noxious fumes, high voltage, possible infections, harmful chemicals etc.)? Indicate approximate percentage of time exposed to hazardous elements. **Heavy equipment/cases and instruments; lighting instruments and electrical gear; heavy sound equipment; staging/risers**
2. The following factor appraises the conditions, which expose the incumbent to the possibility of an accident, and resulting injury. Both the probability and potential severity of resulting injuries should be considered.

Check the one below, which is most appropriate:

- Probability of accident and injury is very slight.
- Absence of serious hazards, but attention required to avoid injury.
- Moderate probability of accident and presence of some hazards; requires alertness and attention.
- Presence of serious hazards, which requires extreme care.

C. SAFETY OF OTHERS:

The following factors relate to the exercise of care to avoid or prevent injuries to fellow employees.

Check the one below, which is most appropriate:

- Likelihood of injury to others is slight.
- Ordinary attention and care is required to prevent injury to others.
- Alertness and careful attention is required to prevent injury to others.
- Extreme care is necessary to avoid injury to others.

VII. POLICY INTERPRETATION - This section measures the responsibility for (1) analyzing and interpreting policies, procedures, laws, and regulations and (2) ensuring the implementation and development of policies and guidelines.

Check the one below, which is most appropriate:

- Applies to own work moderately complex directives, procedures, or instruction provided by supervisor or contained in manuals. Work does not require writing procedure or procedural changes.
- Interprets and applies moderately complex directives, procedures or instructions to own work and/or to insure compliance thereto of employees of one or more inter-related work-units. Work does not require writing of policies or policy changes.
- Interprets and applies moderately complex directives, procedures or instructions to own work and/or to insure compliance thereto of employees of one or more inter-related work-units. Work may occasionally require writing policies and procedures or procedural changes.

B. Are the duties of this position primarily executive, professional, clerical, technical/para-professional, skilled craft, or service/maintenance? **These are mostly technical duties requiring experience in many theater arts fields as well as music equipment, sound gear and lighting systems.**

C. Thoroughly describe the duties that are performed in the usual course of the work. Indicate the approximate number of hours or percentage of time spent on each task per week. Indicate whether the task is Routine (R), Complex (C), or Semi-complex (SC). Also, indicate whether the task is performed Daily (D), or Irregularly (I). If irregularly, how often (*weekly, monthly, semester, yearly).

Use the back or attach additional pages if needed in describing duties.

<u>TASK PERFORMED</u>	<u>HOURS OR % TIME</u>	<u>R,C,SC</u>	<u>D,I(*)</u>
Set up for rehearsals/concerts	25%	R/SC	I (weekly)
Move equipment/gear	15%	C	D
Plan/implement set up crews	15%	SC	I (weekly)
Maintain equipment inventory	15%	C	I (weekly)
Planning with ensemble directors	10%	SC	I (weekly)
Manage building/use	10%	SC	I (weekly)
Coordinate with staff/faculty	5%	SC	D
Fix/repair equipment/gear	5%	SC	D

- Interprets or applies complex policies, manuals, regulations, statutes, or written guidelines relating to a specific functional area. Prepares written digests or procedural changes.
- Interprets and/or implements complex policies, manuals, regulations, statutes, or other written guidelines relating to large scale or major programs affecting the University. Communications are in the form of bulletins, official memoranda, or additions/revisions to regulations.

VIII. JUDGMENT AND DECISION MAKING - This section evaluates the type and degree of latitude of judgment, complexity of problems and the frequency with which they are encountered, and also the consequences of poor judgment or errors of judgment with respect, for example, to the expenditures of funds, utilization of manpower, effect on public opinion and goodwill, and the acquisition or use of property, equipment, and facilities.

Check one:

- Requires the exercise of minimum judgment; decisions are largely routine and involve a few minor problems. Little or no consequences of loss may result from poor judgment.
- Requires limited judgment; decisions are largely routine and involve many minor problems; only minor consequences or loss may result from poor judgment.
- Requires moderate judgment; decisions relate to many minor problems, and occasionally a major one; moderately serious consequences or loss may result from errors in judgment.
- Requires considerable judgment; decisions usually involve major problems having broad implications; serious consequences or losses result from poor judgment
- Judgment is a prime factor in the performance of duties; incumbent is vested with final authority to make decisions within limits of established policies and procedures; significant and very serious consequences result from errors in judgment.
- Incumbent is vested with final authority to make commitments and decisions limited only by laws and university-wide regulations and policies. Potential loss or gain is great since commitments and decisions have a long-term effect.

IX. JOB COMPLEXITIES: DESCRIPTION OF DUTIES

A. Briefly describe the nature and purpose of the position, i.e. general purpose of the work. (For position titles not currently in the SHSU Comprehensive Personnel Pay Plan, attach a completed Staff Job Classification Description.) **Technical Director/Building Manage is responsible for set up-strike or rehearsals/performance of 5-7 performing ensembles; this includes lighting and sound systems; keeping track of all equipment/gear and maintaining inventory control; helps keep the building functioning and assists with scheduling or all non-academic spaces and activities. The person will be involved with all performance aspects of our productions other than the actual music performance.**

PLEASE EXPLAIN IN DETAIL WHY A NEW POSITION OR CHANGES TO AN EXISTING POSITION IS NEEDED. WHAT FACTORS CAUSED THE NEED? (YOU SHOULD BE SPECIFIC IN YOUR JUSTIFICATION). The new position is required to help us become more efficient, more professional, more conscientious, and more in line with the common practices of other schools and the professional world of music performance. We are wasting faculty time/effort doing tasks that are more suited to a technically trained and highly effective technical director. This is standard procedure for performance based organizations. We need someone in charge of the planning and implementation of set-up/strike for our performances. This includes staging, lighting, transportation and all other logistical considerations. Supervision of student workers is an important part of this position. We need to have a staff person who is responsible for the care, maintenance and inventory for all of our musical and technical gear/equipment. Have faculty in various ensembles do this does not give us central control. We need to have someone help with the care and maintenance of the building as well. One of the most important aspects of the technical director is helping ensemble directors with the logistics of the performances.

HAVE YOU EXPLORED ALTERNATIVES WHICH MIGHT BE AVAILABLE TO DEAL WITH THE NEED? PLEASE EXPLAIN. We have been doing all of this work with faculty and students. While we have "gotten by" with this system, the increased number of performances; the higher program expectations and requirements; the need to raise the standard of our productions; and the necessity of keep better inventory control makes this new position essential to the growth of the School of Music. We have been operating like a very small operation when in fact we are a large entity and must have the technical support required to reflect the professionalism of a major School of Music. Most schools have at least two or three technical support personnel.

HOW WILL THIS POSITION CONTRIBUTE TO THE DEPARTMENT MISSION AND UNIVERSITY STRATEGIC PLAN? Our goal is to grow to 400 majors by the 2010-2011 school year. This involves increasing all of the performance requirements of the ensembles as well as raising the professional level of our performances. We need this position to do that. We have more than \$4,000 in equipment and instruments that need management and care. We need someone whose primary function is to see to the care and maintenance while helping us manage the inventory. This is part of the growth of the School of Music. We need to help train and give excellent learning experiences to our students. Have a professional technical director will enhance this process. We cannot grow into the kind of outstanding school of music that we have as our primary goal without having the technical support to help us achieve that level of sophistication and professionalism.

DEAN/DIRECTOR

DATE

VICE PRESIDENT

DATE

PRESIDENT

DATE

Human Resources Use Only:

Annual Salary Increase _____

FTE Increase _____

**SAM HOUSTON STATE UNIVERSITY
STAFF JOB CLASSIFICATION DESCRIPTION**

*****DRAFT*****

TITLE: Music Technical Director/Building Manager

EEO CATEGORY: Professional

JOB NUMBER:

STATUS & GRADE: E-12

DATE: 01/2007

DEPARTMENT: School of Music

EDUCATION & EXPERIENCE REQUIREMENTS: Bachelors degree in Music, Theater Arts or related field. Minimum of two (2) years experience with many aspects of performance set up/strike; musical, electronic lighting and sound system equipment handling; logistics; maintaining inventories; planning for performances and rehearsals; and supervising work crews. Or a combination of education, experience, and training that would produce the required knowledge and abilities.

NATURE & PURPOSE OF POSITION: Supervise production/performance set-up/strike, to include staging, lighting, transportation and other logistical considerations. Responsible for the care, maintenance, and inventory of musical and technical gear/equipment and building maintenance.

SUPERVISION GIVEN & RECEIVED: Receives minimum supervision from the Director of the School of Music. Works closely with the ensemble directors to determine needs and how to meet those needs. Supervises student workers as appropriate for the rehearsals, performances, and other activities.

PRIMARY RESPONSIBILITIES: Manage staging (set up/strike) of performances by all performing ensembles. Supervise students work crews. Manage musical/technical equipment inventories. Design/set up lighting and sound systems of performance and rehearsals. Implement instrument/equipment repair and care programs including replacement of non-serviceable equipment. Assist ensemble directors with all facets of the performance logistics. Work with faculty, staff, and students to ensure safety procedures are followed. Assist with assigning student workers to help with productions. Help maintain calendar of performances and coordinate with Theater and other departments as appropriate for performances and production issues. Performs other related duties as assigned.

OTHER SPECIFICATIONS: Ability to work efficiently and effectively in a high stress environment. May work irregular hours as needed by the department.

THIS IS A CLASSIFICATION DESCRIPTION WITH THE COMPLETE LIST OF JOB DUTIES BEING MAINTAINED AT THE DEPARTMENTAL LEVEL. THE ESSENTIAL ELEMENTS OF THE JOB MAY VARY ACCORDING TO WORK UNITS AND ARE IDENTIFIED BY THE RESPECTIVE DEPARTMENT FOR VACANCY NOTICES. ANY QUALIFICATIONS TO BE CONSIDERED AS EQUIVALENTS IN LIEU OF STATED MINIMUMS REQUIRE THE PRIOR APPROVAL OF THE DIRECTOR OF HUMAN RESOURCES. SAM HOUSTON STATE UNIVERSITY IS AN "AT WILL" EMPLOYER. DRUG FREE/SMOKE FREE WORKPLACE. SECURITY SENSITIVE IN ACCORDANCE WITH EDUCATION CODE 51.215. DRUG TESTING AS REQUIRED BY D.O.T. FOR SAFETY SENSITIVE POSITIONS. PAY GRADE RANGE IS INCLUSIVE OF SOCIAL SECURITY BENEFIT REPLACEMENT PAY.

**Sam Houston State University
School of Music
Degree Audit**

<u>Degree</u>	<u>Major</u>	<u>Title</u>
BA	MUS	Music
BM	MUS	Music
BM	MUT	Music Therapy
MM	MCO	Conducting (could be phased out in 2007)
MM	MPR	Music Performance
MM	MUE	Music Education

NASM Accreditation Audit

NASM records show we are offering the following Degrees

BM in Theory/Composition
BM in Music Therapy
BM in Music Literature
BM with Teacher Certification
BM in Performance

Master of Education in Music
MM in Performance
MM in Theory/Composition
MM in Pedagogy
MM in Conducting
MM in Musicology

**Sam Houston State University
School of Music
Degree Audit**

<u>Degree</u>	<u>Major</u>	<u>Title</u>
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MM in Musicology

**Sam Houston State University
School of Music
Degree Audit**

<u>Degree</u>	<u>Major</u>	<u>Title</u>
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BM	MUS	Music
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MM in Performance
MM in Theory/Composition
MM in Pedagogy
MM in Conducting
MM in Musicology

SCHOOL OF MUSIC
PERFORMANCE SCHEDULE
Spring 2007

2007	Day	Location	Time	Event
January				
	13	SOM	All day	SOM Auditions
	13	RH	4:00 PM	Student Voice Recital- Isabel Lara- C. Michel **
	15	Campus		MLK Holiday
	16	UMC	7:30 PM	Faculty Recital- J. Whatley *
	21	RH	4:00 PM	Student Voice Recital- Santiago Carbajal- M.K. Lake **
February				
	21	RH	7:30 PM	Air Force Quintet Band- J. Bankhead *
	23	Music 201	7:00 PM	MTO Coffeeshouse- Faculty Performances- K. Miller *
	24	SOM	All day	SOM Auditions
	25	RH	2:00 PM	Student Trumpet Recital- Reshard Westmoreland- R. Adams **
	25	RH	4:00 PM	Student Voice Recital- Lauren Long & Adam Hightower- MK Lake **
March				
	1	KA	7:30 PM	Symphonic Band- A. Velez *
	3	UHBC	7:30 PM	Symphony- C. Smith *
	3	SOM	All day	SOM Auditions
	5	RH	7:30 PM	Faculty Bassoon Recital- S. Phillips *
	7-10	Miami, FL		Choral- Hightower
	7-9	TBA	TBA	Wind Ensemble Tour- M. McInturf
	12-16	Campus		Spring Break
	20	RH	7:30 PM	Faculty Recital- P. Card & S. Ruiz *
	21	RH	7:30 PM	Faculty Piano Composition Recital- T. Hanna *
	22	RH	7:30 PM	SAI Musicale Recital- P. DeMers **
	25	RH	2:00 PM	Flute Studio Recital- K. Daniel **
	26	Music 205		Guest Artists- The McLean Mix (9am-3pm & 6pm-8pm *)-T. Hanna
	26	RH	7:30 PM	Viola Studio Recital- L. Burrell **
	27	RH	7:30 PM	SHSU Tuba/Euphonium Ensemble Recital- R. Daniel *
	29	UHBC	7:30 PM	Symphony- C. Smith *
	29	RH	7:30 PM	Jazz Festival/ Faculty Concert w/Guest Artist- T.Hanna *
	30	RH	7:30 PM	Student Horn Recital- Josh Gibson- P. DeMers **
	31	KA	6:00 PM	Jazz Festival/Jazz Ensemble w/Guest Artist- T.Hanna *

April				
	1	RH	2:00 PM	Bassoon Studio Recital- S. Phillips *
	2	RH	12:00 PM	NASM Recital- S. Plugge **
	2	RH	7:30 PM	Composition & Lecture Recital- B. Herrington *
	10	RH	7:30 PM	PMA Musical Recital- J. Whatley **
	11	RH	7:30 PM	Chamber Orchestra- C. Smith *
	11	Unv. Theater	8:00 PM	South Pacific Orchestra Performance- J. Bankhead
	12	RH	7:30 PM	Brass Quintet Recital- R. Adams *
	12	Unv. Theater	8:00 PM	South Pacific Orchestra Performance- J. Bankhead
	13	Music 205	11:00 AM	Piano Masterclass- S. Ruiz *
	13	Unv. Theater	8:00 PM	South Pacific Orchestra Performance- J. Bankhead
	14	Unv. Theater	2:00 PM	South Pacific Orchestra Performance- J. Bankhead
	14	UHBC	5:00 PM	Concert Choir/Women's Choir - J. Franklin *
	14	RH	7:30 PM	John Paul Scholarship Series; Steinway Guest Piano Artist, Hans Boepple- S. Ruiz *
	14	Unv. Theater	8:00 PM	South Pacific Orchestra Performance- J. Bankhead
	15	RH	7:30 PM	Faculty Trio Recital- K. Daniel, P. Card & M.K. Lake *
	16	RH	7:30 PM	Trumpet Studio Recital- R. Adams **
	17	MPMS	7:30 PM	Wind Ensemble- M. McInturf *
	18	RH	7:30 PM	Piano Student Studio Recital- S. Ruiz **
	19	RH	7:30 PM	Contemporary Music Festival/Student Recital- T. Hanna **
	20	KA	4:30 PM	Contemporary Music Festival- T. Hanna *
	20	RH	7:30 PM	Contemporary Music Festival- T. Hanna *
	21	RH	4:30 PM	Contemporary Music Festival- T. Hanna *
	21	KA	7:30 PM	Contemporary Music Festival- T. Hanna *
	21	RH	7:00 PM	Collaborative Piano Recital- I. Rus *
	23	RH	7:30 PM	Cello Studio Recital- D. Saenz **
	24	KA	7:30 PM	Symphonic Band- A. Velez *
	24	RH	7:30 PM	Faculty Cello Recital - D. Saenz *
	26	RH	6:30 PM	Trio Faculty Recital- I. Rus, D. Saenz & A. Wilson *
	27	RH	4:00 PM	Guitar Ensemble Concert- G. Blakeman *
	28	Centrum	7:30 PM	Poulenc Concert - C. Smith, A. Hightower & J. Whatley
May				
	1	RH	2:00 PM	Tuba Studio Recital- R. Daniel **
	1	RH	7:30 PM	Electronic Music Class - J. Crabtree *
	1	Woodlands	11:00 AM	Symphony Orchestra- C. Smith
	2	RH	7:30 PM	Faculty Recital- S. Ruiz *
	3	RH	7:30 PM	Honors Recital **
	6	Woodlands	4:00 PM	Faculty Recital - R. Partain & M. Dickson *
		* Faculty/Guest Recital Credit		** Student Recital Credit
<i>FUMC- First United Methodist Church / UHBC-University Heights Baptist Church/ JC - Johnson Coliseum/ CWMP - Cynthia Woods Mitchell Pavilion/ WEC - Walker Education Center/LA- Louisiana/ AR-Arkansas/ MO- Missouri/LSC - Lowman Student Center /Coliseum- SHSU Bernard G. Johnson Coliseum/SHSU- Entire University/Unv. Theater- Theater Center</i>				
<i>/GPC-Grace Presbyterian Church/Houston/ Music - School of Music Building/ Centrum-The Centrum</i>				
Although many events are free of charge, admission is charged for large ensemble concerts, opera productions, and other special concerts. All ticket proceeds are used to support the studies of young musicians at Sam Houston State University. Concerts are free (with SHSU identification) to staff, faculty and students of SHSU.				
Some events, times and locations may have to be altered. Please confirm details by calling 294-1360				

SCHOOL OF MUSIC
PERFORMANCE SCHEDULE

Fall 2006

2006	DAY	LOCATION	TIME	EVENT
August				
September				
	8		TBA	Guest Artist Recital Gerry Brondial (Workshop)- K. Daniel
	9	SHSU	6:00 PM	SHSU vs AR Football Game
	16	Dallas	7:00 PM	SHSU vs Souther Methodist Univ. Football Game
	16	Music	All day	String Invitational- A. Wilson
	23	MO	6:00 PM	SHSU vs Missouri State Football Game
	27	RH	7:30 PM	Guest Saxophone Recital, P. Loindex- S. Plugge *
	28	RH	7:30 PM	Music Faculty Gala *
	30	Austin	6:00 PM	SHSU vs UT Austin Football game
October				
	3	RH	7:30 PM	Faculty Woodwinds Recital- P. Card *
	7	LA	7:00 PM	SHSU vs Northwestern State Football Game
	7	UHBC	7:30 PM	SHSU Symphony & Symphonic Choir - C. Smith *
	8	RH	7:30 PM	Octubafest Student Recital- B. Daniel & H. Howey**
	10	RH	7:30 PM	Faculty Recital- C. Michel & J. Whatley *
	14	SHSU	2:00 PM	SHSU vs Nicholls State Homecoming Game!
	14	RH	4:00 PM	Graduate Voice Recital, Andrea Gauthier- C. Michel **
	17	MPMS	7:30 PM	Wind Ensemble - M. McInturf *
	19	SHSU	7:00 PM	SHSU vs Central AR Football Game
	20	RH	7:30 PM	SHSU Opera- M.K. Lake & D. Padula *
	21	RH	7:30 PM	SHSU Opera- M.K. Lake & D. Padula *
	22	RH	7:30 PM	Octubafest Faculty Recital- B. Daniel & H. Howey *
	24	RH	7:30 PM	Faculty Recital- P. DeMers & S. Ruiz *
	25	KA	7:30 PM	Jazz Ensemble- T. Hanna & M. Davies *
	26	RH	7:30 PM	Faculty Percussion Recital- J. Lane *
	28	SHSU	6:00 PM	SHSU vs McNeese State Football Game
	28	SHSU	All day	Parents Weekend
	29	RH	4:00 PM	Guest Flutist Masterclass Recital/ Kim Clark- K. Daniel *
	31	RH	7:30 PM	Chamber Orchestra - C. Smith *
November				
	1	RH	7:30 PM	Faculty Brass Quintet- R. Adams *
	2	Music 201	2:00 PM	Gary France Workshop- J. Lane
	2	RH	7:30 PM	Percussion Ensemble/ Steel Band- J. Lane *
	3	RH	4:30 PM	Gary France Workshop- J. Lane *
	4	SFA	6:00 PM	SHSU vs SFA Football Game
	4	Bowers Stadium	All day	SHSU Bearkat Marching Band Festival - A. Velez
	5	Music	8:00 AM	MTNA State Competition/ All day event- S. Ruiz
	6	LSC	2:00 PM	Percussion Group Cincinnati- J. Lane *
	9	UHBC	7:30 PM	Fall Festival of Choirs/Chorale- A. Hightower & J. Franklin *
	11	LA	6:00 PM	SHSU vs Southeastern LA Football Game
	11	UHBC	7:00 PM	SHSU Sym. -C. Smith *
	11	Music	1:00 PM	Audition Advantage! Workshop- S. Phillips
	12	RH	2:00 PM	Student Flute Recital- Jessica Borski- K. Daniel **
	12	RH	5:00 PM	Student Voice Recital- Matthew Kent- D. Padula

January 2008

January 2008

February 2008

S	M	T	W	T	F	S	S	M	T	W	T	F	S
6	7	8	9	10	11	12	3	4	5	6	7	8	9
13	14	15	16	17	18	19	10	11	12	13	14	15	16
20	21	22	23	24	25	26	17	18	19	20	21	22	23
27	28	29	30	31			24	25	26	27	28	29	

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		January 1, 2008				
6	7	8	9	10	11	12
13	14	15	16	17	18	19
	Som Auditions	Som Auditions	First day of Classes			SOM Auditions
20	21	22	23	24	25	26
	Martin L. King Holiday					
27	28	29	30	31		

February 2008

February 2008

S	M	T	W	T	F	S
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	

March 2008

S	M	T	W	T	F	S
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					February 1	
3	4	5	6	7	8	9
				Wind Ensemble MPMS 7:30	(t) WE at Centrum	
10	11	12	13	14	15	16
			TMEA	TMEA	TMEA	TMEA
17	18	19	20	21	22	23
						SOM Auditions
24	25	26	27	28	29	
Choral Concert Woodlands T			Sym Dress 6-9 202 1:00pm Chioe Date/lunch	Band/Velez KA 7:30	Sym Dress 6-9 UHBC 1:00pm Chioe Date/lunch	

March 2008

March 2008

April 2008

S	M	T	W	T	F	S	S	M	T	W	T	F	S
2	3	4	5	6	7	8	1	2	3	4	5	6	7
9	10	11	12	13	14	15	8	9	10	11	12	13	14
16	17	18	19	20	21	22	15	16	17	18	19	20	21
23	24	25	26	27	28	29	22	23	24	25	26	27	28
30	31						29	30					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						March 1 SoM Scholarship Auids Symphony UHBC 7:30
2	3	4	5	6	7	8
(T)Symphony CentrumTBA	Band Tour Choral Tour	Band Tour Choral Tour	Band Tour Choral Tour	Choral Concert (Him) UHBC 7		
9	10	11	12	13	14	15
	Spring Break	Spring Break	Spring Break	Spring Break	Band Tour	
16	17	18	19	20	21	22
					Good Friday/no school	
23	24	25	26	27	28	29
EASTER	Chamber Orch dress 6-9 RH	Chamber Orch 7:30 RH	7:30pm Jazz Festival Faculty Combo	2:00pm Rehearsal for jazz ensembles (Killenger Auditorium)	Jazz Festival/Invitational (All Houston MATS	
30	31					
Houston MATS						

April 2008

April 2008

May 2008

S	M	T	W	T	F	S	S	M	T	W	T	F	S
6	7	8	9	10	11	12	4	5	6	7	8	9	10
13	14	15	16	17	18	19	11	12	13	14	15	16	17
20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30				25	26	27	28	29	30	31

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		April 1	2	3	4	5
					Opera Workshop	Opera Workshop
6	7	8	9	10	11	12
Opera Workshop				Chorale Dress	Chorale Dress	Chorale Spring Concert UHBC
13	14	15	16	17	18	19
		7:30pm Contemporary Music Festival		Wind Ensemble MPMS		
20	21	22	23	24	25	26
		Band/Velez KA		Sym/Chorus Dress 6-9 UHBC	Sym/Chorus UHBC 7:30	(T)Sym/Chorus at Centrum 7
27	28	29	30			
	Sym Dress/6-9	Sym Kids Concert at Pavilion				

May 2008

June 2008

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

May 2008

S	M	T	W	T	F	S
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				May 1	2	
				Contemporary Mus. Festival	Contemporary Music Festival	Contemporary Music Festival
4	5	6	7	Honors Recital	9	10
					Study Day	
11	12	13	14	15	16	17
	Finals	Finals	Finals	Finals	Finals	Commencement
18	19	20	21	22	23	24
Commencement						
25	26	27	28	29	30	31

June 2007

SUN	MON	TUES	WED	THUR	FRI	SAT
					1	2
3 JH Band Camp 1	4 JH Band Camp I	5 JH Band Camp I	6 JH Band Camp I	7 JH Band Camp I	8	9
10 JH Band Camp 2	11 JH Band Camp 2	12 JH Band Camp 2	13 JH Band Camp 2	14 JH Band Camp 2	15	16
17 HS Band Camp Choral Camp	18 HS Band Camp Choral Camp	19 HS Band Camp Choral Camp	20 HS Band Camp Choral Camp	21 HS Band Camp	22	23
24 JH Orchestra Camp 1	25 JH Orchestra Camp 1	26 JH Orchestra Camp 1	27 JH Orchestra Camp 1	28	29	30

JULY 2007

SUN	MON	TUES	WED	THUR	FRI	SAT
1	2	3	4	5 SYN2 Classes Begin	6	7
8	9	10	11	12	13	14
15 JH Orchestra Camp 2	16 JH Orchestra Camp 2	17 JH orchestra Camp 2	18 JH Orchestra Camp 2	19	20	21
22	23	24	25	26	27	28
29	30	31				

AUGUST 2007

SUN	MON	TUES	WED	THUR	FRI	SAT
			1	2	3 Summer Commence Ceremony	4 Summer Commence Ceremony
5	6	7	8	9	10	11
12 Marching Band	13 Marching Band	14 Marching Band	15 Marching Band	16 SoM Auditions	17 SoM Auditions	18
19	20 First Day of Fall Classes	21	22	23	24	25 (T) Choral All-State Workshop
26	27	28	29	30	31	

SEPTEMBER 2007

SUN	MON	TUES	WED	THUR	FRI	SAT
						1
2	3 Labor Day Holiday, No School	4 (t) K.Hightower Whatley recital RH 7:30 p.m.	5	6	7	8
9	10	11	12	13	14	15 String Invitational
16	17	18	19	20	21	22
23	24 Tull Auditions RH 5 p.m.	25	26	27 Faculty Gala at Ballroom of LSC; Reception 6:30; Concert at 7:30	28	29 OSU Game BMB travels to Oklahoma
30						

OCTOBER 2007

SUN	MON	TUES	WED	THUR	FRI	SAT
	1	2 (T Faculty Woodwind Recital RH 7:30	3 Sym. Dress 6-9 in 202	4 Sym. Dress 6-9 UHBC	5 Symphony at UHBC 7:30	6 (T) Symphony at the Centrum 7:30 p.m.
7	8	9	10	11 Wind Ensemble at MPMS 7:30	12	13
14	15	16	17	18 Dr. Hanna Composition recital RH 7:30 p.m.	19	20
21	22	23 Jazz Ensembles KA 7:30	24	25 Percussion Ensemble Recital RH 7:30	26 Opera Workshop	27 Opera Workshop Marching Band Festival at Bowers St. Valley
28	29 Chamber Orchestra/ Chamber Music Dress Reheasal 6-9 Rm 202	30 Chamber Orchestra/ Chamber music RH 7:30	31 (T)Faculty Brass Quintet Recital RH 7:30			

NOVEMBER 2007

SUN	MON	TUES	WED	THUR	FRI	SAT
				1	2	3 (T) Choral Concert
4	5	6	7 Symphony Dress 6-9 in 202	8 NATS Sym. Reh. 12:30-1:50 UHBC	9 NATS Symphony Dress 6-9 p.m.	10 NATS Symphony UHBC 7:30
11	12	13 Wind Ensemble MPMS 7:30 Leek Recording	14 Recording	15 Recording	16 Recording	17 Recording
18	19 Jazz Ensembles KA 7:30	20	21 Thanksgiving Holiday	22 <u>Thanksgiving</u> Holiday	23 Thanksgiving Holiday	24
25 (T) Sym to DC	26 (T) Sym to DC (t) Alumni Gig	27 (T) Sym performance at Library of Congress	28 Orch returns from DC.	29 Sym/Choir Christmas Concert Dress 6-9 UHBC	30 Sym/Choir Christmas Concert UHBC 7:30	

DECEMBER 2007

SUN	MON	TUES	WED	THUR	FRI	SAT
						1 Sym/Choir Christmas Concert Centrum 7:30 p.m.
2	3	4	5	6	7 Study Day	8
9	10 Finals	11 Finals	12 Finals	13 Finals	14 Finals	15 Commencement
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Sam Houston State University

Fine Arts Events Calendar 2007-2008

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
August						
19	20 9:30 AM-4:30 PM Tuesday - Saturday through September 7 Art Department - Exhibit 1 - Gaddis Geeslin Gallery	21 Art Department Exhibit 1 - Gaddis Geeslin Gallery	22 Art Department Exhibit 1 - Gaddis Geeslin Gallery	23 Art Department Exhibit 1 - Gaddis Geeslin Gallery	24 Art Department Exhibit 1 - Gaddis Geeslin Gallery	25 Art Department Exhibit 1 - Gaddis Geeslin Gallery
26	27	28 Art Department Exhibit 1 - Gaddis Geeslin Gallery	29 Art Department Exhibit 1 - Gaddis Geeslin Gallery	30 Art Department Exhibit 1 - Gaddis Geeslin Gallery Art Exhibit Opening Reception	31 Art Department Exhibit 1 - Gaddis Geeslin Gallery	
September						
						1 Art Department Exhibit 1 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
2	3 Labor Day Holiday	4 PM SOM Faculty Recital; K. Hightower, J. Whatley - Recital Hall All Day SOM String Invitational; A. Wilson Art Department Exhibit 1- Gaddis Geeslin Gallery	5 Department Art Exhibit 1 - Gaddis Geeslin Gallery	6 Department Art Exhibit 1 - Gaddis Geeslin Gallery	7	8
9	10	11	12	13	14	15
16	17	18 AM-4:30 PM Tuesday - Saturday through October 18 Art Department Exhibit 2 - Gaddis Geeslin Gallery	19 8:00 PM Theatre Department Showcase Theatre Production Art Department Exhibit 2 - Gaddis Geeslin Gallery	20 8:00 PM Theatre Department Showcase Theatre Production Art Department Exhibit 2 - Gaddis Geeslin Gallery Art Exhibit Opening Reception	21 8:00 PM Theatre Department Showcase Theatre Production Art Department Exhibit 2- Gaddis Geeslin Gallery	22 2:00 PM and 8:00 PM Theatre Department Showcase Theatre Production Art Department Exhibit 2 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
23	24 TBA SOM Tull Auditions	25 Department Exhibit 2 - Gaddis Geeslin Gallery	26 Art Department Exhibit 2 - Gaddis Geeslin Gallery	27 TBA SOM Faculty Gala - TBA Art Department Exhibit 2 - Gaddis Geeslin Gallery	28 Department Exhibit 2 - Gaddis Geeslin Gallery	29 Department Exhibit 2 - Gaddis Geeslin Gallery
30						
October						
1	2 Department Exhibit 2 - Gaddis Geeslin Gallery	3 Art Department Exhibit 2 - Gaddis Geeslin Gallery	4 Art Department Exhibit 2 - Gaddis Geeslin Gallery	5 Department Exhibit 2 - Gaddis Geeslin Gallery	6 Art Department Exhibit 2 - Gaddis Geeslin Gallery	6 PM Theatre and Dance Scholarship Gala UTC 7:30 PM SOM Symphony Orchestra University Heights Baptist Church Art Department Exhibit 2 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
7	8	9 Art Department Exhibit 2 - Gaddis Geeslin Gallery	10 8:00 PM Theatre Department - Mainstage Musical Theatre Production Art Department Exhibit 2 - Gaddis Geeslin Gallery	11 8:00 PM Theatre Department - Mainstage Musical Theatre Production Art Department Exhibit 2 - Gaddis Geeslin Gallery	12 8:00 PM Theatre Department - Mainstage Musical Theatre Production Art Department Exhibit 2 - Gaddis Geeslin Gallery	13 2:00 PM and 8:00 PM Theatre Department - Mainstage Musical Theatre Production Art Department Exhibit 2 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
14	15	16	17	18	19	20
		Department Exhibit 2 - Gaddis Geeslin Gallery	7:30 PM SOM Symphonic Wind Ensemble; M. McInturff - Mance Park Middle School Auditorium Art Department Exhibit 2 - Gaddis Geeslin Gallery	8:00 PM Dance MFA Thesis Concert - AB3 Dance Theater Art Department Exhibit 2 - Gaddis Geeslin Gallery	7:30 PM SOM Opera Workshop; M.K. Lake - Recital Hall 8:00 PM Dance MFA Thesis Concert - AB3 Dance Theater	7:30 PM SOM Opera Workshop; M.K. Lake - Recital Hall
21	22	23	24	25	26	27
		8:00 PM Dances@8 - AB3 Dance Theater	8:00 PM Dances@8 - AB3 Dance Theater	8:00 PM Dances@8 - AB3 Dance Theater		
28	29	30	31	November		
		9:30 AM-4:30 PM Tuesday - Saturday through November 29 Art Department Exhibit 3 - Gaddis Geeslin Gallery	Art Department Exhibit 3 - Gaddis Geeslin Gallery			

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 Department Exhibit 3 - Gaddis Geeslin Gallery 5:00 PM-7:00 PM Art Exhibit Opening Reception	2 Department Exhibit 3 - Gaddis Geeslin Gallery	3 Department Exhibit 3 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
4	5	6 Department Exhibit 3 - Gaddis Geeslin Gallery	7 PM Theatre Department - Showcase Production Art Department Exhibit 3 - Gaddis Geeslin Gallery	8 PM Theatre Department - Showcase Production Art Department Exhibit 3 - Gaddis Geeslin Gallery	9 PM Theatre Department - Showcase Production Art Department Exhibit 3 - Gaddis Geeslin Gallery	10 2:00 PM and 8:00 PM Theatre Department - Showcase Production 7:30 PM SOM Chorale Concert, A. Hightower - University Heights Baptist Church Art Department Exhibit 3 - Gaddis Geeslin Gallery
11	12	13 Department Exhibit 3 - Gaddis Geeslin Gallery	14 Art Department Exhibit 3 - Gaddis Geeslin Gallery	15 Art Department Exhibit 3 - Gaddis Geeslin Gallery	16 Art Department Exhibit 3 - Gaddis Geeslin Gallery	17 Saturdays@Sam 1:00PM Dance Program Admissions/ Scholarship Auditions 7:30 PM SOM Symphonic Choir, A. Hightower, C. Smith - University Heights Baptist Church Art Department Exhibit 3 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
18	19	20 Art Department Exhibit 3 - Gaddis Geeslin Gallery	21 Thanksgiving Holiday	22 Thanksgiving Holiday	23 Thanksgiving Holiday	24 Thanksgiving Holiday

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
25 SHSU Dance Company in Concert - Rehearsal in UTC	26 Art Department Exhibit 3 - Gaddis Geeslin Gallery	27 Art Department Exhibit 3 - Gaddis Geeslin Gallery	28 Art Department Exhibit 3 - Gaddis Geeslin Gallery	29 8:00 PM SHSU Dance Company in Concert - UTC Art Department Exhibit 3 - Gaddis Geeslin Gallery	30 8:00 PM SHSU Dance Company in Concert - UTC	
December						
2	3 7:00 PM Dance Non-Majors Workshop - AB3 Dance Theater	4 7:00 PM Dance Non-Majors Workshop - AB3 Dance Theater	5 7:00 PM Dance Majors Workshop - AB3 Dance Theater	6	7	8 1 2:00 PM and 8:00 PM SHSU Dance Company in Concert - UTC 7:30 PM SOM Concert Choir, Chorale, Symphony Orchestra Holiday Concert - University Heights Baptist Church

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9	10 Finals Department Graduating Seniors Exhibit	11 Finals PM Dance Studio Performance Department Graduating Seniors Exhibit	12 Finals Art Department Graduating Seniors Exhibit	13 Finals Art Department Graduating Seniors Exhibit	14 Finals Department Graduating Seniors Exhibit	15 Commencement Art Department Graduating Seniors Exhibit Reception
16	17	18	19	20	21	22
23	24 Christmas Holidays	25 Christmas Holidays	26 Christmas Holidays	27 Christmas Holidays	28 Christmas Holidays	29 Christmas Holidays
30 Christmas Holidays	31 Christmas Holidays					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
January						
		1 Holidays	2 Christmas	3	4	5
6	7	8	9	10	11	12
13	14	15	16 - Daytime On-Campus Classes Begin	17	18	19
20	21	22 AM - 4:30 PM through January 31 Art Department Faculty Exhibit - Gaddis Geeslin Gallery	23 Art Department Faculty Exhibit - Gaddis Geeslin Gallery	24 Art Department Faculty Exhibit - Gaddis Geeslin Gallery 5:00 PM - 7:00 PM Opening Reception	25 Art Department Faculty Exhibit - Gaddis Geeslin Gallery	26 Art Department Faculty Exhibit - Gaddis Geeslin Gallery
27	28	29 Art Department Faculty Exhibit - Gaddis Geeslin Gallery	30 Art Department Faculty Exhibit - Gaddis Geeslin Gallery	31 Art Department Faculty Exhibit - Gaddis Geeslin Gallery		
February						
3	4	5	6	7	8	9
SOM - Chorale Concert - Allen Hightower	Art Department - Student Exhibit 1 SoFA Gallery	Art Department - Student Exhibit 1 SoFA Gallery	Art Department - Student Exhibit 1 SoFA Gallery	Art Department - Student Exhibit 1 SoFA Gallery	Art Department - Student Exhibit 1 SoFA Gallery 7:30 PM- SOM - Opera Workshop, M.K. Lake - Recital Hall Art Department - Student Exhibit 1 SoFA Gallery	2 10:00 AM Dance Program Scholarship/Admissions Auditions 7:30 - SOM - Opera Workshop, M.K. Lake - Recital Hall

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
10	11 7:30 PM SOM - Faculty Recital; J. Whatley, L. Burrell Recital Hall 9:30 AM- 4:30 PM Through March 6 Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 2 SoFA Gallery	12 Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 2 SoFA Gallery	13 8:00 PM Theatre Department Mainstage Production Art Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 2 SoFA Gallery SOM - TMEA - San Antonio	14 8:00 PM Theatre Department Mainstage Production 8:00 PM Dance MFA Thesis Concert Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 2 SoFA Gallery SOM - TMEA - San Antonio	15 8:00 PM Theatre Department Mainstage Production 8:00 PM Dance MFA Thesis Concert Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 2 SoFA Gallery SOM - TMEA - San Antonio	16 2:00 PM and 8:00 PM Theatre Department Mainstage Production Art Department Exhibit 4 - Gaddis Geeslin Gallery SOM - TMEA - San Antonio
17	18 Department Student Exhibit 3 SoFA Gallery	19 7:30 PM SOM - Faculty Recital; A. Heath- Welch - Recital Hall Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 3 SoFA Gallery	20 7:30 PM SOM Air Force Band Quintet; M. Bankhead - Recital Hall Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 3 SoFA Gallery	21 7:30 Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 3 SoFA Gallery	22 7:30 PM SOM MTO - Coffee House - TBA Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 3 SoFA Gallery	23 All Day SOM Auditions - Music Building Art Department Exhibit 4 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
24	25 Department Student Exhibit 4 SoFA Gallery	26 Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 4 SoFA Gallery	27 8:00 PM Theatre Department Showcase Theatre Theatre Production Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 4 SoFA Gallery	28 8:00 PM Theatre Department Showcase Theatre Production 7:30 PM SOM Symphonic Band; A. Velez - Killinger Auditorium Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 4 SoFA Gallery	29 8:00 PM Theatre Department Showcase Theatre Theatre Production Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 4 SoFA Gallery	

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
March						
2 TBA - SOM - Chorale Concert; A. Hightower Department Student Exhibit 5 SoFA Gallery	3 7:30 PM SOM - Faculty Bassoon Recital; S. Phillips - Recital Hall Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 5 SoFA Gallery	4 7:30 PM SOM Faculty Recital; R. Daniel, H. Howey - Recital Hall Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 5 SoFA Gallery	5 Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 5 SoFA Gallery	6 Art Department Exhibit 4 - Gaddis Geeslin Gallery Student Exhibit 5 SoFA Gallery	7 Art Department Student Exhibit 5 SoFA Gallery	8 Art Department Student Exhibit 5 SoFA Gallery
9	10 Spring Break	11 Spring Break	12 Spring Break	13 Spring Break	14 Spring Break	15
1						2:00 PM and 8:00 PM Theatre Department Showcase Theatre Production 7:30 PM - SOM Symphony - C. Smith - University Heights Baptist Church All Day SOM Auditions - Music Building Art Department Exhibit 4 - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
16	17 Art Department Student Exhibit 6 SoFA Gallery	18 PM SOM Faculty Recital; P. Card, S. Ruiz - Recital Hall Art Department Student Exhibit 6 SoFA Gallery	19 PM SOM Piano Composition Recital; Trent Hanna - Recital Hall Art Department Student Exhibit 6 SoFA Gallery	20 PM SOM - SAI Musicales Recital - Recital Hall Art Department Student Exhibit 6 SoFA Gallery	21 Department Student Exhibit 6 SoFA Gallery	22 PM - SOM Concert Choir; A. Hightower - University Heights Baptist Church

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
23 2:00 PM SOM Flute Studio Recital; K. Daniels Recital Hall	24 9:30 AM - 4:30 PM through April 24 Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 7 SoFA Gallery 7:30 PM SOM Viola Studio Recital; L. Burrell - Recital Hall	25 7:30 PM SOM Tuba/ Euphonium Recital; R. Daniel - Recital Hall 8:00 PM Dances@8 - AB3 Dance Theater Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 7 SoFA Gallery Art Show - Gaddis Geeslin Gallery Student Exhibit 7 SoFA Gallery	26 8:00 PM Dances@8 - AB3 Dance Theater Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 7 SoFA Gallery	27 7:30 PM SOM Symphony Concert; C. Smith - University Heights Baptist Church 7:30 PM SOM Jazz Festival; T. Hanna - Recital Hall 8:00 PM Dances@8 - AB3 Dance Theater Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 7 SoFA Gallery	28 7:30 PM SOM Student Horn Recital; P. Demers - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 7 SoFA Gallery	29 All Day SOM Jazz Festival T. Hanna - Killinger Auditorium Art Department Juried Student Art Show - Gaddis Geeslin Gallery
30 2:00 PM SOM - Bassoon Studio Recital S. Phillips- Recital Hall	31 7:30 PM SOM Composition Lecture and Recital; B. Herrington - Recital Hall Art Department Student Exhibit 8 SoFA Gallery					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
April						
		1 Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 8 - SoFA Gallery	2 8:00 PM Theatre Program Musical Theatre Production - UTC Mainstage Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 8 - SoFA Gallery	3 8:00 PM Theatre Program Musical Theatre Production - UTC Mainstage Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 8 - SoFA Gallery	4 8:00 PM Theatre Program Musical Theatre Production - UTC Mainstage Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 8 - SoFA Gallery	5 2:00PM and 8:00 PM Theatre Program Musical Theatre Production - UTC Mainstage Art Department Juried Student Art Show - Gaddis Geeslin Gallery
6	7	8 7:30 PM SOM PMA Musicale Recital; J. Whatley - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery	9 7:30 PM SOM Chamber Orchestra; C. Smith - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery	10 7:30 PM SOM Brass Quintet Recital; R. Adams - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery	11 4:00 PM SOM Piano Master Class; S. Ruiz - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery	12 7:30 PM SOM John Paul Scholarship Series Guest Piano Artist; S. Ruiz - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
13 7:30 PM SOM Faculty Trio Recital - Recital Hall	14 7:30 PM SOM Trumpet Studio Recital; R. Adams - Recital Hall Art Department Refusal Show - SoFA Gallery	15 7:30 PM SOM Eind Ensemble; M. McInturff - Mance Park Middle School Art Department Juried Student Art Show - Gaddis Geeslin Gallery Refusal Show - Geeslin Gallery Refusal Show - SoFA Gallery	16 7:30 PM SOM Piano Student Recital; S. Ruiz - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery Refusal Show - SoFA Gallery	17 5:00 PM-7:00PM Awards Ceremony and Reception Art Department Juried Student Art Show - Gaddis Geeslin Gallery Refusal Show - SoFA Gallery 7:30 PM SOM Contemporary Music Festival Student Recital; T. Hanna - Recital Hall	18 7:30 PM SOM Contemporary Music Festival; T. Hanna - Killinger Auditorium Art Department Juried Student Art Show - Gaddis Geeslin Gallery Refusal Show - SoFA Gallery	19 7:30 PM SOM Contemporary Music Festival; T. Hanna - Killinger Auditorium Art Department Juried Student Art Show - Gaddis Geeslin Gallery

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
20	21 7:30 PM SOM Cello Students Recital; D. Saenz- Recital Hall Art Department Student Exhibit 9 SoFA Gallery	22 7:30 PM SOM Symphonic Band; A. Velez - Killingler Auditorium 7:30 PM - SOM Faculty Cello Recital; D. Saenz - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 9 SoFA Gallery	23 Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 9 SoFA Gallery	24 7:30 PM SOM Faculty Trio Recital; Rus, Saenz, Wilson - Recital Hall Art Department Juried Student Art Show - Gaddis Geeslin Gallery Student Exhibit 9 SoFA Gallery	25 Art Department Student Exhibit 9 SoFA Gallery	26 7:30 PM SOM Collaborative Piano Recital; I. Rus - Recital Hall 7:30 PM SOM - Poulenc Concert; G. Smith, A. Hightower, J. Whatley - Centrum
27	28 Art Department Ceramic Studio - SoFA Gallery	29 Art Department Ceramic Studio - SoFA Gallery	30 2:00 PM SOM Tuba Studio Recital; R. Daniel - Recital Hall 7:30 PM SOM electronic Music Class; J. Crabtree - Recital Hall TBA Symphony Orchestra; C. Smith - The Woodlands Art Department Cermic Studio - SoFA Gallery			

