

MARYLAND HIGHER EDUCATION COMMISSION ACADEMIC  
PROGRAM PROPOSAL

NEW INSTRUCTIONAL PROGRAM

SUBSTANTIAL EXPANSION/MAJOR MODIFICATION

COOPERATIVE DEGREE PROGRAM

WITHIN EXISTING RESOURCES or  REQUIRING NEW RESOURCES

Towson University

Fall 2017

Projected Implementation Date

Bachelor of Science

Bachelor of Science in Music

Award to be Offered

Title of Proposed Program

Towson Main Campus

In person

Location

Method of Delivery

100500

500901

Suggested HEGIS Code

Suggested CIP Code

Music - Department #12350

Eileen M. Hayes

Department of Proposed Program

Name of Department Head

Michael Decker

[mdecker@towson.edu](mailto:mdecker@towson.edu)

302-500-2805

Contact Name

Contact E-Mail Address

Contact Phone Number

Signature

President/Chief Executive Approved

Date

Date Endorsed/Approved by Governing Board

## **Introduction**

The Bachelor of Science in Music is designed for students seeking a liberal arts degree in music. The curriculum of this program is designed to assure that students receive a solid grounding in the fundamentals of music theory and history, take individual instruction in applied music, and participate in music ensembles appropriate to their area of musical training. The Department of Music strongly recommends the completion of the intermediate level of a foreign language. Students are encouraged to pursue a minor in a related or complementary field of study.

The existing Bachelor of Science in Music degree has been reduced by 6 units in order to facilitate the student option of completing a minor, including music industry. The reduction also allows students to pursue interdisciplinary and multidisciplinary courses offered in the College of Fine Arts and Communication.

The Department of Music has been offering this degree for at least fifty (50) years and changes are evolutionary focusing on technology and diversity in content reflecting global perspectives, vernacular and American music. Students have more choice to tailor their degree to fit their personal education and future career objectives. We are both mainstreaming and including a specific course in technology that students will need in the 21<sup>st</sup> century. We have made a reduction in the total number of units to facilitate student options and to graduate within 4 years.

The program is true to the spirit of the liberal arts degree in that students have the choice of a 3-credit capstone experience including a recital (MUSA 497 plus lessons), internship (MUSC 497) or an extended thesis/project option (MUSC 495) demonstrating master of some area of their study. Selection of this capstone experience and approval by appropriate faculty must be completed by the end of the junior year. Students must have completed all required courses through the 300-level before enrolling in the capstone experience

## **Mission**

TU2020, the University Strategic Plan, provides a focused vision for the institution and identifies the historical and emerging strengths of Towson University. The revised liberal arts in music degree (B.S. in Music) program supports the goals of TU2020 in the following ways:

\* **Academic Excellence and Student Success:** The coursework in the revised degree program provides additional opportunities for teaching and mentorship of students by a broad range of music faculty. Towson University and the Department of Music demonstrate commitment to this priority by embracing academic transformation and course redesign.

\* **Internships and Experiential Learning Opportunities:** This degree supports Towson University's goal to expand its emphasis on internships and experiential learning through helping to provide quality field experiences and internship opportunities.

**A Model for Campus Diversity:** Towson will further strengthen its commitment to diversity and continue to provide a safe, inclusive, welcoming, and peaceful community respectful to all. Our institutional strategies will expand and continue to provide a forum for campus dialogue and action.

*As part of a diverse and complex university, the Department of Music will:*

- Promote appreciation for and advancement of equity, diversity and inclusion at TU.
- Enhance recruitment and retention of students from underserved and/or underrepresented populations.
- Close the achievement gap for first generation, low income and students from underrepresented groups.
- Enhance recruitment and retention of faculty and staff from underserved and/or underrepresented populations.
- Support respectful and mutually beneficial community collaboration.

The revised BS in Music program addresses minority student success and access in that students are exposed to a more diverse curriculum which provides them with more choice in terms of electives. The Department of Music takes seriously the University's commitment to diversity and internationalization. In support of celebrating a diverse and complex university environment, the Department has worked to actively recruit students from underserved areas of the city, with members of our faculty visiting the schools for master classes and clinics; working to close the achievement gap for first generation, low income students by devoting a great deal of time and effort to first year orientation and transfer student activities; being intentional about diversifying our full as well as part-time faculty; engaging in respectful and mutually beneficial community collaborations such as the spring 2016 collaborative concert between the orchestras of Towson University and Montclair State University and the Choirs of Morgan State University. An additional example is the department's collaboration with the Baltimore Symphony Orchestra's Orch Kids program.

## **Characteristics of the Proposed Program**

### **Curriculum**

1) Educational objectives and expected student learning outcomes:

This liberal arts degree requires students to attain appropriate performance, composition, improvisational, research, and writing skills. These skills are assessed each semester in appropriate courses. In addition, all students must perform before a faculty jury at the end of each term in which they are enrolled in private vocal or instrumental lessons. Furthermore to enroll in 300-level private lessons, students must complete the upper-division, double-length jury examination.

As mandated by the Middle States Commission on Higher Education, the degree program has in place the following annual assessments of student learning outcomes:

1. Demonstrating technical mastery of required tasks in the senior recital/event (performance, composition, or music technology), the senior thesis/project, or music internship.
2. Demonstrating appropriate cultural contexts with the required tasks in the senior recital/event (performance, composition, or music technology), the senior thesis/project, or music internship.
3. Demonstrating an advanced knowledge and understanding of music and developing research skills appropriate for examining and writing about music effectively.

The Department of Music assesses items 1 and 2 in the capstone experience for the degree which is the student senior recital, thesis, project, or internship. A minimum of two faculty members judge each recital. They assess various aspects of the student's performance or composition. Appendices A through D contain the evaluative tools used for these assessments. Internships, theses, and projects are assessed by the instructor of record. Appendix E provides details for how the data is reported in the annual assessment. The Department of Music assesses item 3 at the conclusion of the final required course in the music history and music theory sequence, MUSC 302. The latter is a course that requires students to demonstrate their research skills, understanding of music history, and abilities to communicate. Students are required to write multiple papers in the course. Appendix E provides details on the assessment of item 3.

2) General requirements for degree, including:

a. Total number of credits and their distribution

Total of 120 unit liberal arts degree. Forty-three units are required music content. At least 66 of remaining units must be outside of music. Students take required cores but cannot use them in free electives outside music.

b. Identification of concentrations and related curricular requirements

Concentrations are not applicable in the Bachelor of Science in Music degree.

c. List of courses with title, number, credit hours, and course descriptions

Total minimum units required to complete the Major in Music – Bachelor of Science degree are 120. Required Music content consists of 43 units. At least 66 of the remaining units must come from outside of Music.

Code	Title	Units
<b>Music History and Culture Courses (12 Units)</b>		
MUSC 201	MUSIC IN THE UNITED STATES	3
or MUSC 202	MUSIC CULTURES OF THE WORLD	
MUSC 303	HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION	3
Select two of the following 400-level music history and culture courses		6
MUSC 401	ADVANCED MUSIC HISTORY	
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT	
MUSC 411	SURVEY OF OPERA	
MUSC 413	SYMPHONIC LITERATURE	
MUSC 421	MUSIC IN THE U.S.	
MUSC 426	JAZZ HISTORY	
MUSC 463	MUSIC IN LATIN AMERICA	
MUSC 47x	SPECIAL TOPICS IN MUSIC	
<b>Music Theory Courses (15 Units)</b>		
MUSC 131	MUSIC THEORY AND MUSICIANSHIP I	2
MUSC 132	MUSIC THEORY II	2
MUSC 134	MUSICIANSHIP II	2
MUSC 231	MUSIC THEORY III	2

<b>Code</b>	<b>Title</b>	<b>Units</b>
MUSC 233	MUSICIANSHIP III	2
MUSC 232	MUSIC THEORY IV	2
MUSC 287	CREATIVE MUSIC TECHNOLOGY	3
<b>Applied Music (13 Units)</b>		
MUSA xxx	Applied Lessons in a single medium	3
MUSA xxx	Applied Lessons in any medium	5
MUSA xxx	Ensembles: 4 units of any ensembles, one of which must be World Music Ensemble unless the student has completed a 3-unit upper-division global perspectives in music (MUSC) course.	4
MUSA 190	PIANO CLASS I	1
<b>Capstone (3 Units)</b>		
Capstone Experience, to be selected from the following		3
MUSC 495	SENIOR THESIS/PROJECT IN MUSIC	
MUSC 497	INTERNSHIP IN MUSIC INDUSTRY	
MUSA 497	SENIOR RECITAL FOR BACHELOR OF SCIENCE IN MUSIC DEGREE (Students enroll in senior recital for 1 unit and complete 2 additional units of applied lessons beyond the above stated requirement.)	
<b>Total Units</b>		<b>43</b>

d. Description of thesis and/or non-thesis option for graduate programs

Not applicable.

e. Impact on student's information literacy and technology fluency skills

The library follows the Framework for Information Literacy for Higher Education created by the Association of College and Research Libraries and formally adopted by them in January, 2016. The framework describes a set of core concepts that represent student skill acquisition related to information seeking, collecting, and using data and research within their academic world and throughout their lives. The concepts are broken into seven frames: Authority is Constructed and Contextual, Information Creation as a Process, Information has Value, Research as Inquiry, Scholarship as Conversation, and Searching as Strategic Exploration. While no one course will offer activities and content that will include all seven frameworks, the program will provide students with specific opportunities to encounter the concepts and hone their skills (referred to by the Framework as “Knowledge Practices”) through coursework, research, and performance study.

Currently, students in Music of the United States and Western Music 1750-1914 receive library instruction that directly impacts their information literacy skills in developing search strategies, and using information systems to gather information. They also learn how to properly attribute and cite the work of others within their scholarship and learn how to find their voice to contribute to the scholarly conversation. They become experienced at trying varying research methods, evaluating and selecting relevant materials, and recognizing differing types of authority when evaluating data. As the revised program will offer a new music history course (Music of the European Classical Tradition) that is built upon this subjects covered within Western Music 1750-1914, these valuable skills will be maintained.

In the new Creative Music Technology course, students will experiment with information created through a variety of processes, in both traditional and emerging formats. Most importantly, they will learn to view themselves as creators of scholarly research, not just consumers of information.

3) If proposing a distance education program, provide evidence of the **Principles of Good Practice**

Not applicable.

4) Discuss procedures for evaluating courses, faculty, and student learning outcomes.

Courses are evaluated in different ways depending upon their content and placement in the curricula. Core courses (general education courses) provide annual assessments of student learning outcomes to Towson University. This data is entered by the program

assessment director, reviewed by appropriate members of the Department of Music, reviewed by the College Dean or Associate Dean and then finally reviewed at the Assessment Day for Programs on a rotating multi-year schedule.

Courses for BS in music majors are reviewed by divisions (for instance, theory courses by the theory division) and alterations in content are made as needed. Faculty make assessments of student progress and if changes are necessary in course content, the divisions consider the matter first. If changes need to be made in course titles and catalogue descriptions these are brought to the full music faculty.

Degree programs at Towson University also provide annual assessment data. This data is entered by the program assessment director, reviewed by appropriate members of the Department of Music, reviewed by the College Dean or Associate Dean and then finally reviewed annually at the Assessment Day for Programs each January.

The evaluation of courses and faculty combined with the assessment of student learning outcomes facilitates the Department's efforts to remain accountable in terms of the quality of its programming. The procedure for student evaluation of teaching effectiveness consists of students completing an online survey that is administered by the University within a few days of finals week. Some of the questions elicit information about the instructor whereas others, concern the course itself or the level of the student's effort in the course. The procedure for the evaluation of full-time faculty is as follows. The Promotion, Reappointment, Tenure and Merit Committee meets and the committee chair assigns faculty to complete peer observations of their colleague's classes. The classes of every non-tenured faculty member as well of those of tenured faculty requesting promotion (or 5 year review) are reviewed by senior faculty. The classes of part time faculty are also observed. Division leaders make the peer evaluation assignments. Once the peer observation is completed, the faculty conducting the observation meets with the professor for an exchange of ideas and perspectives about teaching. The meeting is held to be formative rather than punitive in nature. The procedure for the assessment of student learning outcomes is as follows. The assessment coordinator works with the faculty member to complete the assessment plan, identifying the particular questions or activities for which data will be collected either annually or semi-annually. The data is stored in a central location in the Main Office and is reviewed by the College's Assessment Council periodically.

## **Justification**

1) Student audience to be served by program and enrollment estimates for five years

So that the Department could better assess its educational delivery and outreach to minority students in particular, we consulted *Maryland Ready*, the State's Plan for Postsecondary Education. The Department supports the development of a curriculum that yields positive outcomes for Maryland students and helps to advance long and short term goals of the State. The Department subscribes to the values of progressive thinking,



resilience, responsiveness, inclusiveness and thoughtfulness, all of which are referenced in *Maryland Ready*.

In order for the Department to meet its benchmarks in terms of student success, the Department fosters close relationships between college instructors and our colleagues in elementary and secondary schools to ensure that students succeed when they arrive on campus. Over the years, we have been thinking differently about groups of students we used to regard as non-traditional and about how we can adjust to meet their needs. We are cognizant of the role that postsecondary education and training play in maintaining our State's competitive workforce and thriving economy. The goals of *Maryland Ready* include:

- Quality and Effectiveness
- Access, Affordability, and Completion
- Diversity
- Innovation
- Economic Growth and Vitality
- Data Use and Distribution

Not so coincidentally, the above-referenced goals are also featured prominently in Towson University's Strategic Plan. The Department of Music recognizes that the economic recovery is incomplete. Institutions, and this includes our department, are asked to do more with less while still being accountable for the efficient use of State funds. We understand and anticipate that the number of high school graduates in Maryland is expected to decline by as much as ten percent (10%) during the remainder of the decade. In spite of this, we feel strongly that our revised degree program will go even further in attracting students who wish to pursue the degree. At the same time, the racial/ethnic composition of the state continues to shift. As the number of white high school graduates declines, we look forward to the increase in ethnic minority students who may choose to attend Towson. As *Maryland Ready* makes clear, the challenge is that the fastest growing and largest minority groups in the State have not historically fared well with respect to post-secondary outcomes when compared to their peers. Hispanics are growing the fastest. The constituency of African-Americans is not growing as fast but they remain the largest ethnic minority group in the State of Maryland. Towson University is well suited to meet the academic and extra-curricular needs of students from these populations through targeted outreach and music as both an academic subject and co-curricular activity (e.g., Marching Band). Likewise, the Department of Music is poised to implement strategies designed to support the recruitment and retention of talented faculty from all backgrounds. We continue to encourage explicit standards for the strategic use of adjunct faculty, as addressed in *Maryland Ready*, and to involve students in faculty initiated research.

- 2) Need for the program in terms of meeting present and future needs of the region and the State in general.
  - Present quantifiable and reliable data projecting market demand and the availability of openings in the job market to be served by the proposed program (five years).

The Department of Music at Towson University is well able to provide for the present and future needs for musicians in the State as well as throughout the greater Baltimore metropolitan region.

According to the United States Department of Labor, Bureau of Labor Statistics (bls.gov), *Occupational Outlook Handbook*

Employment of musicians and singers is projected to grow 3 percent from 2014 to 2024, slower than the average for all occupations. Growth will be due to increases in demand for musical performances. The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to increase moderately. However, there will be tough competition for jobs because of the large number of people who are interested in becoming musicians and singers.

Most highly-skilled professional instrumentalists, conductors, arrangers, copyists and conductors work for employers who are signatory to collective bargaining agreements with the American Federation of Musicians. AFM Local 40-543, the Musicians Association of Metropolitan Baltimore, has jurisdiction over the broader Baltimore metropolitan region. President Michael Decker reports that during the past ten years employment opportunities for musicians have declined and average wages are down at least ten percent. Additionally, less-well skilled musicians typically work as independent contractors in an underground economy where wages paid in cash may not be reported to the government.

Most graduates of music degrees will not fill full-time employment as performers and composers, but will construct careers among the wide gamut of music-related occupations. It is estimated that 99% of those employed in the music industry function behind the scenes among the many sectors in which music intersects the entertainment industry. Some musicians will secure regular ongoing full-time employment but most will either construct combination careers working part-time or short term for a variety of employers or else become entrepreneurially by creating their own startup businesses. Thus there is much opportunity for graduates of Towson's music programs which are not captured in typical employment reporting.

***The Music Business Handbook and Career Guide.*** David Baskerville and Tim Baskerville. Sherwood Publishing Partners. Thousand Oaks, CA 2013 groups music careers as follows:

Broadcasting/Film/Video Game Careers

Radio Broadcasting  
Video Game Scorer/Audio Programmer  
Film/TV Broadcasting  
Advertising Jingle Writer  
Music Video/Music Producer-Director

Concert Venues/Touring Careers

Facility Management  
Concert Promotion  
Production, Stage, and Road Management  
Orchestra Personnel Manager  
Box Office Management

Creative Careers

Professional Songwriter  
Composer of Classical Music  
Lyricist  
Arranger-Orchestrator  
Composer of Show Music  
Music Editor or Copyist  
Composer of Educational Materials  
Composer of Children's Music

Directing/Producing Careers

Music Director-Conductor  
Record Producer  
Church Choir Director

Entrepreneurs/Starting Your Own Business

Recording Studio or Record Label  
Concert Promoter

Instruments/Equipment Careers

Retail & Merchandising

Manufacturer

Repairs & Maintenance

Piano Tuner

Music Management/Legal Services Careers

Managers

Booking Agents

Lawyers

Arts Administration

Publisher

Publicist

Performing Careers

Singer

Instrumentalist

Teaching Careers

Studio Teacher

School Music Educator

Music Education Supervisor

College Music Instructor

Music Therapist

Music-Related Careers

Critic/Journalist/Editor

Sales

Music Librarian

Science and Technology

Visual Arts/Graphics

Managerial/Executive

Source: <https://mwejobs.maryland.gov/>

- Complete the following tables on the current and projected supply of prospective graduates (five years). Data on comparable programs at Maryland institutions are available using the *Trends in Degree and Certificate Programs Degree Report* and *Trends in Enrollment by Program Report* available at :

<http://www.mhec.state.md.us/publications/research/index.asp>

<b>Fall Enrollment in Similar Programs</b>					
<b>Institution</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
<b>Frostburg*</b>	<b>69</b>	<b>66</b>	<b>68</b>	<b>66</b>	<b>67</b>
<b>Salisbury**</b>	<b>67</b>	<b>68</b>	<b>67</b>	<b>64</b>	<b>64</b>
<b>UMBC***</b>	<b>143</b>	<b>135</b>	<b>134</b>	<b>133</b>	<b>133</b>
<b>Morgan****</b>	<b>141</b>	<b>137</b>	<b>130</b>	<b>126</b>	<b>125</b>
<b>U MD</b>	<b>16</b>	<b>24</b>	<b>28</b>	<b>28</b>	<b>33</b>
<b>College Park</b>					
<b>Towson</b>	<b>33</b>	<b>35</b>	<b>38</b>	<b>40</b>	<b>45</b>

**Source: MHEC Trend in Enrollment by Program**

\*Frostburg -- offers a BM in Performance and a Teaching Certificate. There is no Liberal Arts degree listing in *Trends in Degree and Certificate Programs Degree Report* or in *Trends in Enrollment by Program Report*

\*\*Salisbury -- offers a BA with five “tracks” – no separate breakdown for degree programs  
Estimated numbers are for the entire degree

\*\*\*Univ. of Md. Balto. Co. -- No separate breakdown for programs – estimates are for entire major

\*\*\*\*Morgan -- Offers a Fine Arts Program – numbers reflect estimates for entire major

Minus the Music Ed major which is almost non-existent

<b>Degrees Awarded in Similar Programs</b>					
<b>Institution</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
<b>Frostburg*</b>	<b>11</b>	<b>10</b>	<b>10</b>	<b>9</b>	<b>9</b>
<b>Salisbury**</b>	<b>16</b>	<b>15</b>	<b>12</b>	<b>10</b>	<b>9</b>
<b>UMBC***</b>	<b>22</b>	<b>21</b>	<b>21</b>	<b>20</b>	<b>20</b>
<b>Morgan****</b>	<b>8</b>	<b>8</b>	<b>7</b>	<b>7</b>	<b>7</b>
<b>Univ. of Md. College Park</b>	<b>17</b>	<b>15</b>	<b>11</b>	<b>7</b>	<b>6</b>
<b>Towson</b>	<b>16</b>	<b>15</b>	<b>15</b>	<b>13</b>	<b>12</b>

**Source: MHEC Trend in Enrollment by Program**

- Identify similar programs in the State and/or same geographical areas and discuss similarities and differences to the proposed program. To identify programs use the following link:  
[http://www.mhec.state.md.us/utilities/search\\_school.asp](http://www.mhec.state.md.us/utilities/search_school.asp)
- Discuss the proposed program’s potential impact on the uniqueness and institutional identities of Historically Black Institutions (HBIs) and the potential impact of the proposed program on the implementation or maintenance of high-demand programs at HBIs.

The proposed program revision will not negatively affect the uniqueness and institutional identities of the HBIs. The revised degree program will have no impact on the implementation or maintenance of high-demand programs at HBIs in the area.

## Demonstrable Number and Quality of Program Faculty

Provide a brief narrative demonstration the quality of program faculty. Complete the following table:

Full-Time Faculty Resources				
Existing Faculty	FTE	Highest Degree Earned/ Field of Study	Rank	Courses Teaching
Mr. Ballou, David	1	M.A	ASSOC	MUSA 101: Jazz/Commercial Composition Lesson; MUSA 149: Jazz/Commercial Miscellaneous; MUSA 344/444/644: Jazz/Commercial Trumpet; MUSA 425/525: Jazz Repertoire
Dr. Baltimore, Sam	1	PhD	LEC	MUSC 101: Introduction to Music of the Western Heritage; MUSC 111: Introduction to Music in the United States; MUSC 205: Women in Western Music; MUSC 301: Western Music to 1750
Ms. Barczyk, Cecylia	1	MM	PROF	MUSA 132/232/332/432/632: Cello Lesson; MUSA 267/367/467/667: Chamber Ensembles; MUED 203: String Methods: Cello and Bass; Cello Masterclass
Ms. Bickham, Teri	1	MM	LEC	MUSA 103/203/303/403/603: Applied Voice Lessons; Voice Masterclass
Dr. Cicconi, Christopher	1	DMA	ASSIST	MUSA 176: Conducting Lab Band; MUSA 261/461/661: Symphonic Band; MUSA 679: Applied Conducting Lessons; MUED 201: Brass Class I; MUED 308: Methods of Teaching Instrumental Music in Secondary Schools
Dr. Ciufu, Thomas	1	PhD	ASSIST	HONR 370: Acoustic Ecology and Sound Art; MUSC 281 Recording Techniques I; MUSC 482: Recording Techniques II; MUSA 101/201/301/401/601: Applied Lessons in Jazz Commercial Music/Music Technology
Dr. Collister, Phillip	1	DMA	PROF	MUSA 103/303: Applied Voice Lesson; MUSA 253: Music for the Stage; MUSA 453/653: Music for the Stage; Voice Masterclass
Dr. Cook, Patrick	1	DMA	LEC	MUSA 103/203/303/403/603: Applied Voice Lessons; MUSA 453: Music for the Stage; Voice Masterclass
Dr. Crawford, Leneida	1	DMA	PROF	MUSA 103/203/303/403/603: Applied Voice Lessons; MUSC 245: Singer's Diction; MUSA 453: Music for the Stage; Voice Masterclass

<b>Full-Time Faculty Resources</b>				
<b>Existing Faculty</b>	<b>FTE</b>	<b>Highest Degree Earned/ Field of Study</b>	<b>Rank</b>	<b>Courses Teaching</b>
Mr. Decker, Michael	1	MM	PROF	MUSA 125/235/335/435/635: Applied Guitar Lessons; MUSA 275/283: Guitar Ensemble; MUSC 350/550: Music Industry I: Live Performance; MUSC 450/551: Music Industry II: Recording and Digital Media; MUSC 462/562: Guitar Pedagogy; MUSC 497: Music Industry Internship; Classical Guitar Masterclass
Dr. Dillon, Christopher	1	DMA	LEC	MUSC 131: Musicianship I; MUSC 132: Musicianship II; MUSC 133: Theory I; MUSC 134: Theory II; MUSC 231: Musicianship III; MUSC 232: Musicianship IV; MUSC 233: Theory III; MUSC 234: Theory IV
Dr. Engelke, Luis	1	DMA	PROF	MUSA 120/220/320/420/620: Applied Trumpet Lessons; MUSC 335: Ethical Issues and Perspectives in Music; Trumpet Masterclass
Dr. Evans, Kathryn (Simon)	1	PhD	ASSIST	MUED 309: Methods of Teaching Vocal-General Music in Secondary Schools; MUED 337: Teaching Choral Music in the Elementary and Secondary School; MUED 601: Current Trends in Music and Music Education; MUED 662: Seminary in Choral Vocal Music; MUSA 679: Applied Conducting Lessons; MUSC 327: Choral Conducting; Supervision of Student Interns
Dr. Ewell, Terry	1	PhD	PROF	MUSA 128/228/328/428/628: Applied Bassoon Lessons; MUSC 355: Ethical Issues and Perspectives in Music; MUSC 796: Recital Research Paper; MUSC 798: Recital Research Continuum; MUSC897/898: Music Thesis; MUSC 899: Thesis Continuation
Dr. Hayes, Eileen		PhD	PROF	Department Chair Music & Politics, Honors
Dr. Howard, Jeffrey	1	DMA	ASSOC	MUSA 130/230/330/430/630: Applied Violin Lessons; MUSA 267/367/467/667: Chamber Ensembles
Dr. Humphreys, Michelle	1	DMA	LEC	MUSA 113/213/313/413/613: Applied Percussion Lessons; MUSA 272/474/676: Percussion Ensemble; Percussion Masterclass
Dr. Khaefi, Arian	1	DMA	ASSIST	MUSA 251/451/651: University Chorale; MUSA 252/452/652: Chamber Choir-Towson University Women's Chorus; MUSA 252/452/652: Chamber Choir-Towson University Men's Chorus; MUSA 679: Applied Conducting Lessons



Full-Time Faculty Resources				
Existing Faculty	FTE	Highest Degree Earned/ Field of Study	Rank	Courses Teaching
Mr. King, Troy	1	MM	LEC	MUSA 192: Guitar Class I; MUSA 125/235/335/435/635: Applied Guitar Lessons; MUSA 275/475: Guitar Ensemble; MUED 209: Teaching Guitar in the Classroom
Dr. Kirilov, Kalin	1	PhD	ASSOC	MUSC 131: Music Theory I; MUSC 132: Music Theory II; MUSC 231: Music Theory III; MUSC 232: Music Theory IV
Dr. Kleinsasser, William	1	PhD	PROF	HONR 370: Engaging Audio and Visual Possibilities Through Software; MUSA 100/200/300/400/600: Composition Lessons; MUSC 405/505: Western Music from 1915-Present; Composition Seminar
Dr. Leshnoff, Johnathan	1	PhD	PROF	MUSC 335: Choral and Instrumental Arranging; MUSC 405/505: Western Music from 1915-Present
Dr. Luchese, Diane	1	PhD	PROF	MUSC 124: Musicianship 2; MUSC 233: Musicianship 3; MUSC 471/571: Special Topics: Music and the Brain; MUSC 629: Concepts of Music Theory; MUSC 631: Advanced Theory
Dr. Magaldi, Cristina	1	PhD	PROF	HONR 230: Honors Seminar: Popular Music in the US: The 1970s; HONR 240: Honors Seminar: Brazil Music and Globalization; MUSC 112: World Music: The Americas, West Europe, and Africa; MUSC 463: Music in Latin America; TSEM: Rock and Rap in Latin America
Dr. Mannix, Natalie	1	DMA	ASSOC	MUSA 121/221/321/421/621: Applied Trombone Lessons; MUSA 167/267/367/467/667: Brass Quintet Coaching; Trombone Masterclass
Dr. McCabe, Melissa	1	Edd	ASSOC	MUED 205: Woodwinds I; MUED 306: Methods of Teaching Instrumental Music in the Elementary School; MUED 661: Seminar in Instrumental Music; MUED 670: Workshops in Music Education: MMEA Conference; MUED 695: Research Methods in Music Education; Supervision of Student Interns
Mr. McFalls, Jim	1	BA	LEC	MUSA 282/482/682: Towson University Jazz Orchestra; Jazz Trombone Masterclass; MUSA 146/246/346/646: Jazz Trombone Lessons; MUSA 425/525: Jazz Repertoire; MUSC 125: Honors Jazz History
Dr. Mengelkoch, Eva	1	DMA	PROF	IDFA 201: American Vision: Baltimore Arts; MUSA 105/205/305/405/605: Applied Piano Lessons; Piano Masterclass

Full-Time Faculty Resources				
Existing Faculty	FTE	Highest Degree Earned/ Field of Study	Rank	Courses Teaching
Dr. Mueller, Alicia	1	Edd	ASSOC	MUED 305: Teaching Music in Elementary School; MUED 307: Methods of Teaching Vocal-General Music in Pre K-Elementary School; MUED 324: Integrating Literacy in the Music Classroom I; MUED 401: Integrating Literacy in the Music Classroom II
Dr. Pak, Joeun	1	DMA	LEC	MUSA 105/205/305/405/605: Applied Piano Lessons; MUSA 274/476/674: Solo and Ensemble Accompanying
Dr. Ziegel, Aaron	1	PhD	ASSIST	MUSC 201: Music in the United States: Analytic Emphasis; MUSC 302: Music History II: Western Music from 1750-1914; MUSC 471/571: Special Topics: American Opera; MUSC 493: Independent Research in Music

Faculty resources must address minimum requirements detailed in COMAR 13B.02.03.11 (1) at least 50% of the courses within the program shall be taught by full-time faculty; and 2) at least 1/3 of the courses offered in an off-campus program shall be taught by full-time faculty of the parent institution.

## Library Requirements

In this section, we discuss the Cook Library resources available to the students and faculty of the Department of Music. The discussion references the Library's acquisition policy, the content of the Music collection including electronic resources, collections available both on and off campus, personnel, facilities, and expenditures.

The Department of Music at Towson University has the library, learning and information resources necessary to fulfill its purposes and appropriate for the size and scope of its operations. The principal music collection is housed in the Albert Cook Library, the general library for the University and is serviced by general library personnel.

One faculty member of the department is appointed the Library Representative (currently Aaron Ziegel), who is in charge of coordinating the requisitions for library purchases. The Cook Library employs a Library Liaison for Music, Lisa Woznicki. The Library Liaison works with the library representative to order the requested materials, and notifies them when these or additional reference or related materials become available.

When selecting materials for the music collection, the library's general acquisition policy for collections is followed. The Cook Library Collection Development Policy states that the priorities for acquisitions are:

- to develop an instructional collection that serves the needs of Towson University undergraduates, graduate students and faculty.
- to collect materials that cross the lines of traditional academic disciplines which would support a liberal education and promote thoughtful citizenship.
- to make available materials needed for research by faculty, students and administrators.

The Department of Music's library acquisition policy places most of the responsibility for collection building and maintenance in the hands of the faculty. Requests are channeled through the library representative who makes ultimate decisions on library requisitions. Guidelines for adding to the collection are as follows:

The proposed addition:

- a. supports the curricular needs of students and faculty.
- b. supports the research of undergraduate and graduate students.
- c. supports the general research needs of faculty.
- d. supports the general reference needs of faculty and the members of the academic community.
- e. should be in English if possible (non-English-language publications are rarely acquired).

Because the Music Library is housed in the main university library, personnel, access and facilities are controlled by University policies. Funding for music acquisitions comes from the Cook Library's operating budget, and its use is governed by the acquisition policies of the Cook Library and of the Department of Music.

Towson University maintains library holdings and/or electronic access to holdings in music of sufficient size and scope to complement the nature and levels of the total instructional program in music, to provide incentive for individual learning, and to support research appropriate for its faculty.

The music collection in Cook Library consists of scholarly editions of music, study scores, performance scores (with parts where appropriate), reference works, scholarly and practical books on music, serials, and periodicals, LP and CD recordings, video cassettes and DVD's. It contains the collected editions of the complete works of some major composers, and the principal historical editions of music of all periods. The collection of miniature scores and performing editions includes the major works of the common practice period and the twentieth century. The collection of historical monographs, biographies, and analytical studies is representative in the areas of the western classical tradition, jazz, and folk traditions. There has been a recent effort to expand and enrich the collection in the areas of popular music including rock music and music cultures of the world. Below is a table of the current music holdings in the Cook Library:

Physical Holdings:

- circulating books about music: 5,480 titles
- music reference books: 324 titles
- musical scores: 5,636
- music related VHS/DVD's: 275 titles
- sound recordings (CD's/cassettes/LP's): 2,795 titles
- Total Physical Holdings (excluding journals): 14,510 titles

Electronic sources and print journal titles:

- e-books on music subjects: 343 titles
- print and electronic journal titles:  
Access through consortia and database purchase 362 titles
- Direct paid journal/serials subscriptions: 34
- electronic databases:  
Databases of primary interest to music students: 14  
Databases of interest to music education students: 5  
Total databases (including multidisciplinary) listed under *Subject Guide to Music Research* on  
Library web page: 23
- Total electronic sources (includes print journals): 781

Note that these figures pertain to titles, and not the number of volumes. The total number of physical volumes in print media, including bound journals, held in M, ML and MT call numbers is 22,367; The total number of non-print media items (CD's, LP's, DVD's, VHS's) is 4,518.

Cook Library provides access to over 350 journal titles in music in either print or electronic format. Many electronic journals are also indexed through indexing/abstracting databases for music and multidisciplinary topics. Additionally, the library also carries subscriptions to a wide variety of print music journals such as *The Instrumentalist*, *Journal of Research in Music Education*, and *Down Beat*. Faculty and students can access all of the databases, catalogs, e-book content, and electronic journals anywhere on campus through our secure wireless network as well as remotely through the Cook Library web page. Comprehensive lists of databases, electronic reference books, and journals in all formats are available through the Cook Library web page.

Electronic databases and other e-resources for music research are accessible through the library's web page. The library provides these primary databases for music research: *The Music Index*, *RILM*, and *International Index to Music*

*Periodicals*. The library also offers other humanities-related databases with wide coverage of music topics including *Humanities Abstracts*, *JSTOR*, *Arts and Humanities Citation Index*, and *Academic Search Premier*. Music education students and faculty also access *ERIC*, *Education Research Complete*, and *Research Starters: Education* databases.

A number of electronic full text reference sources for music research are also available including *Oxford Music Online*, *The Garland Encyclopedia of World Music*, *IPA Source*, and *Biography in Context*. Additionally, music education students and faculty have electronic access to reference titles such as *The Encyclopedia of Survey Research Methods*, *Sage Electronic Encyclopedias in Education*, and *The Encyclopedia of Measurements and Statistics* to assist in planning and conducting research. Other collections of electronic reference works such as *Oxford Digital Reference Shelf* and *Sage Reference Online* are accessible for related topics in music research, and the library's acquisition of these electronic reference collections continues to grow. Students and faculty can access full text content of literally thousands of e-book titles in three e-book databases, all of which include music topics: *Net-Library*, *Ebrary Academic Complete*, and *Early English Books Online (EEBO)*. A wide variety of newspaper databases used for music research are available and include *Lexis/Nexis* and the *National Newspaper Index*.

Cook Library offers two streaming audio databases for music: *Naxos Music Library* and *Smithsonian Global Sound*. Additionally, students and faculty can access streaming video databases such as *Films on Demand* and *Dance on Video*. For iconographic study of music history and related research topics, the library provides three databases of images which can be downloaded for use in student or faculty research: *Artstor*, *Camio*, and *AP Images*.

#### On-Campus Music Collections Outside the Cook Library

Because the Cook Library is located at a 10-15 minute walk from the Center for the Arts, the Department of Music maintains a working collection of LP's, CD's, VHS's, DVD's, and study scores for use by faculty in classes. These are stored in the Resource Room in the Center for the Arts (CA3088). The collection is also accessible to students on weekdays between 9 and 5 p.m. when the University is in session. Ensemble directors maintain collections of performance scores for each ensemble.

The Resource Room and Aural Training Computer Lab contain many computers connected to the internet. Towson University now provides secure wireless internet access to all students and faculty through their personal computers or portable devices.

#### Access to Off-Campus Music Collections

The catalogue may be searched in its entirety or by individual collection. All members of the Towson University academic community have borrowing

privileges at all of these collections. (These include The University of Maryland, College Park and the University of Maryland, Baltimore County, both of which have extensive music collections.) In addition books from any of these collections can be delivered to Towson within a day or so. Cook Library also provides standard Interlibrary Loan services.

The following non-University of Maryland affiliated libraries with major music collections are located within a forty-five mile radius of Towson University and are available for reference and research:

The Enoch Pratt Free Library of Baltimore

The Arthur Friedheim Music Library of the Peabody Institute of the Johns Hopkins University (Baltimore)

The Library of Congress (Washington, D.C.)

The Cook Library has a systematic acquisitions, preservation, and replacement program compatible with appropriate needs. Regular faculty consultation and review is a continuing aspect of this program.

#### Replacement and repair:

When an item becomes worn or obsolete, the library liaison, along with the library representative, sees that a replacement is ordered. Whenever possible, library staff will mend or otherwise preserve the condition of library music materials. Staff and student workers have been trained to repair books and scores, and work throughout the year to repair items given to them by the library liaison.

When items cannot be repaired, the library will purchase new copies with funding with their special Replacement Funds budget.

Materials in all formats required for the study of music, including but not limited to books, periodicals, microforms, audio and video recordings, scores and parts, and electronic access to other databases are the basis of the acquisitions, preservation, and replacement program.

#### **Personnel:**

The music library is staffed by qualified personnel sufficient to meet the various needs of the music unit.

As the Music Library is an integral part of the Cook Library, the University and not the Department of Music is responsible for its personnel requirements. However, we are very fortunate that the current Library Liaison for Music, in addition to a Master of Library Science degree, holds a Master of Science degree in Music Education.

### **Services:**

Towson University maintains appropriate hours of operation for the library. Cook Library's regular semester hours are Monday to Thursday, 8:00 a.m. to 2:00 a.m.; Friday 8:00 a.m. to 8:00 p.m.; Saturday 10:00 a.m. to 8:00 p.m.; and Sunday noon to 2 a.m. Its summer hours are Monday to Thursday, 7:30 a.m. to 10:00 p.m.; Friday 7:30 a.m. to 6:00 p.m.; Saturday 10:00 a.m. to 6:00 p.m.; and closed Sundays. Between the end of the last summer session and the first day of fall semester, Cook Library is open Monday through Friday from 8:00 a.m. to 5:00 p.m., and closed on weekends.

There is convenient access to the library holdings in music through complete and effective catalogs, indexes, and other appropriate bibliographical tools. The electronic indexes and catalogs of the Cook Library are accessible from any computer or mobile device connected to the internet through the Library's web page.

The Department of Music provides an excellent introduction to the use of the music library and its resources. The bibliography course MUSC 685, required for M.M. students, meets in a room in the library and has many assignments in the library. The music education students in the M.S. program take a required research methods course, MUED 695. There is access to the holdings of other institutions through union catalogs, cooperative network facilities, photo duplication, and interlibrary loan.

### **Facilities:**

Cook Library provides an environment conducive to study. The institution provides and maintains equipment that allows access to the resources of the library including, but not limited to, audio and video equipment, microfilm units, and computer terminals.

The Media Resource Services Lab of Cook library, which is in close proximity to the stacks occupied by the Music Library, has one USB turntable, one audio cassette dubbing deck (USB), one dedicated CD player, two multi-region capable DVD players, five DVD/VHS combination units with flat panel monitors, for a total of eight units also capable of playing CD's. The Media Lab, located within the Media Resource Services Lab, also contains 17 Windows and three Apple computers, as well as 2 MIDI keyboards and USB microphones.

This equipment is generally adequate for our students, but its location at a 10 to 15 minute walk from the Center for the Arts building discourages student use. However, universal access to streaming audio databases through the University's secure wireless network allows convenient listening to nearly any conceivable musical work.

The Cook Library maintains numerous terminals throughout its facility which allow convenient access to the resources of the library. The Resource Room (CA 3088) in the Center for the Arts also contains a turntable, tape deck, and CD player for student and faculty use.

### **Finances:**

**The Library has the budgetary support is adequate to provide appropriate services, carry out necessary cooperation, and satisfy stated requirements of the programs offered.** Salaries, equipment acquisitions and maintenance for the Cook Library are funded by Towson University and are not part of the Department of Music budget.

### **Summary**

The addition of universal student and faculty access to the NAXOS and Smithsonian Global Sound databases has made not only the standard repertoire, but also Jazz, World, and Contemporary music available to faculty and students. The curricular needs of the Department, when electronic access fails, may still be met in part with added materials contained in the Resource Room. Although the existence of the Resource Room is justified due to the distance to the Cook Library, the latter contains the vast majority of the music resources on campus. Besides the few A/V resources to be found in the Resource Room, the only music collections housed in the Center for the Arts are ensemble libraries (scores and parts), which are maintained by the ensemble directors.

The research needs of faculty and in certain instances graduate students may be supplemented by other library collections (The Enoch Pratt Free Library of Baltimore, The Arthur Friedheim Music Library of the Peabody Institute of the Johns Hopkins University, and The Library of Congress). This problem is mitigated by the proximity of these other collections, the Cook Library's inter-library loan program, and the fact that the University of Maryland system includes the music collections at College Park and Baltimore County.

### **Facilities, Infrastructure and Instructional Equipment**

The facilities, infrastructure and instructional equipment of the Department of Music at Towson University are more than adequate to accommodate the proposed modification to our existing degree program. Details are as follows.

As of 2005, the Department of Music occupies a combined renovated and new space in the Center for the Arts (CFA), which has enhanced its ability to meet the needs and aspirations of our program. The CFA renovation equipment budget supplied a welcome opportunity to purchase instructional technology. The funds were used in part to create additional smart classrooms, to expand the composer's studio (Creative Tech Lab), to create a new recording studio (RSTUDM), to replace the A/V and recording equipment in the Concert Hall, and to purchase A/V and recording equipment for the new Recital Hall. In addition, new electronic and acoustic pianos were purchased for the piano lab, classrooms, studios, and for the new Recital Hall.

Because the Creative Tech Lab, Recording Studio, Recital Hall and Concert Hall equipment, as well as the pianos are the responsibility of the Department of Music,



challenges moving forward include maintaining and updating and replacing the equipment, software, and instruments for these new facilities on the cycles that are needed.

During the planning phase, improvements to acoustic treatment of performance and rehearsal spaces were removed from the plans during the value engineering process. Over the past two years, however, the Provost has funded an extensive plan of renovation to our practice rooms, classrooms, and studio spaces. As of May 2016, the Department is undergoing its second year of renovations as part of a three year cycle of work to address acoustic issues.

#### Maintenance:

Building and equipment maintenance comes from several budgets:

- (a) the University at large
- (b) the COFAC Dean
- (c) the Department of Music

#### Maintenance by the University

The Center for the Arts Building houses the Department of Music which is maintained by the University. The Center is responsible for security, cleaning, and large-scale maintenance. These activities are coordinated through the Physical Plant and Director of Events & Operations who is a member of the COFAC Dean's Office staff.

The facilities are cleaned daily, or on a rotational basis, but issues of security make cleaning rooms containing equipment and faculty offices quite difficult because they are occupied by day, and are not on the house cleaning pass key for cleaning by night. For convenience and security reasons, faculty offices and studios are only cleaned by request, at a time specified by the faculty member.

The Office of Technology Services oversees our computer network and also assists with some services including budgeting related to maintaining faculty and office computers. These computers are replaced by the university when they fall below the university's specifications—every two to five years, depending on how rapidly the specifications increase for the various computer brands.

Starting in July of 2010, the university covered many of the costs for repair and maintenance of A/V equipment and computer technology in smart classrooms and computer labs through the use of Student Technology Fees. These fees also cover the costs associated with enhancing existing smart classrooms and computer labs or creating new ones. This program, accessed through "Classroom and Computer Lab Technology Renewal and Construction Requests," is responsible for all of our new smart classrooms and equipment. The university is on a three year cycle for computer replacement in classrooms and labs.

The University maintains all telephones and communication lines. The Department is billed for usage and repairs.

### Maintenance by the Dean

The Dean's Office oversees the maintenance of two photocopy machines used by the Department. The Department is billed a per copy charge.

### Maintenance by the Department

The Department of Music is responsible for maintaining its equipment. Individual faculty members are personally responsible for purchase and support of individual computer printers and print cartridges.

### Description of the physical plant:

The Department of Music is housed in the Center for the Arts building that was built in 1973, and extensively renovated and augmented in 2004. The building contains offices, studios, and performance space for the departments of art, theatre and music, as well as the office of the Dean of the College of Fine Arts and Communication, and the Asian Arts Center.

The Department of Music occupies three floors in two wings of the renovated and augmented Center for the Arts. The new wing contains the bulk of the faculty offices, the administrative suite, the new recording studio, the keyboard lab, percussion practice rooms, resource room, and computer lab. The renovated wing contains most of the classrooms, practice rooms, rehearsal rooms, the large concert hall, and the new recital hall. In all, there are 44 faculty offices, (13 for classroom faculty, 31 that serve as teaching studios), and seven additional teaching studios. There are 39 practice rooms, 10 classrooms, three of which double as large rehearsal rooms, and six labs, including the large keyboard lab. Offices, studios and classrooms have all been supplied with sound-dampening doors and moldings during the renovation project. Five administrative offices, a conference room, and reception area are housed in the administrative suite. In terms of performance venues, the department possesses one recording studio, a recital hall that seats approximately 160, and a concert hall that seats approximately 500.

The Department of Music also houses the Maryland Performing Arts Institute, a non-profit organization which serves the music instruction needs of pre-college age students. MPAI provides instruction in applied performance, music theory, musical theatre, and group instruction for the very young and their parents. MPAI has one office and four studios, which serve about 130 students weekly. The studios are used by Department of Music Part-time faculty until 5 p.m. each week-day, and by MPAI on evenings and weekends. MPAI remits to the Department of Music \$5 per year for the use of the space.

Stephens Hall Auditorium, a building across campus, seats approximately 800 and is designed to meet the performance requirements of the Music for the Stage productions as well as performances by other campus units and professional touring groups.

The Department of Music uses its combined spaces, equipment, and musical instruments to support its mission of teaching music majors and non-majors. Music majors are given access to special facilities like practice rooms through a program of key checkout and deposits. In many cases, faculty control access to musical instruments and equipment. Music majors also have access to concert spaces, labs, and studios through key checkout, special arrangements, and weekly scheduling. Music faculty are given keys to those spaces that are in direct support of their teaching and scholarly activities.

The aforementioned renovation and addition to the Center for the Arts building has had a major impact on the Department of Music's ability to meet the spatial, equipment and musical instrument requirements of its program. The new construction has added approximately 19,600 square feet to the 32,100 square feet previously occupied by the Department of Music, bringing the grand total up to 51,700 square feet. Along with the addition of new space, the existing space has been renovated in accordance with the Building Program developed between 1997-2000. The addition and renovation project became fully functional in the fall of 2005.

In spite of the building renovation and new construction, maintenance of proper humidity levels remains a problem in the older wing of the building.

#### Description of the Department of Music's Music Instruments and Equipment Maintained by the Department.

The equipment described below this heading must be replaced and maintained out of the Department of Music Budget.

### **MUSICAL INSTRUMENTS AND EQUIPMENT**

#### **MUSIC STANDS**

The Department of Music regularly purchases music stands because students tend to take them to the residence halls.

#### **ORGANS**

Towson University's principal organ is housed in the Concert Hall in the Center for the Arts. Although there is only one practice room with an organ, it is a fine instrument and sufficient for our needs when one considers the small enrollment of organ students.

#### **PIANOS**

The department presently has a total of 97 pianos (12 digital pianos and 85 acoustic instruments), not including the 20 digital pianos in the piano lab. Of the 85 acoustic instruments, 41 are 30 years old or older.

The Piano Technician's Guild recommends that pianos that undergo heavy use should be at least partially rebuilt approximately every five years. Assuming that

only the oldest forty must be partially rebuilt every five years, at least eight pianos would need to be rebuilt annually, at a cost of \$2000-\$5000 each. Last year, the Office of the Provost volunteered to purchase pianos for the Department. This is a much needed infusion of updating to our collection. Our collection now includes a beautiful new Boesendorfer, about ten hybrid models for our practice rooms, and several smaller grand pianos. This program of replenishment is anticipated to continue, at a cost of \$200,000 per year.

#### EARLY MUSIC INSTRUMENT COLLECTION

A small collection of early instruments (winds, strings, percussion, and harpsichords) adequately supports the existence of Towson's Early Music Ensemble.

#### ORCHESTRAL/BAND INSTRUMENTS

Recent purchases and repairs have brought us to a place where there are sufficient instruments to teach the methods classes. As the inventory list shows some of our orchestral/band instruments still need repair.

#### PERCUSSION INSTRUMENTS

The Department has a wide array of percussion instruments, but several are in need of repair.

#### INSTRUMENTS FOR TEACHING MUSIC IN EARLY CHILDHOOD EDUCATION AND SPECIAL EDUCATION

Towson's adequate instrument collection of Orff instruments are used for teaching music in early childhood and special education classes.

#### KEYBOARD LAB

The keyboard lab (CA 2084) is primarily used for class piano. There are twenty individual stations (digital pianos networked to the instructor's control module), meaning that the lab can support a class of up to 19 students. The stations, including the instructor's control module, were purchased in 2005. The playing of students can be monitored at the instructor's station, either individually or in groups. Headphones are provided for all students and the instructor.

#### CONCERT HALL EQUIPMENT

The A/V system in the Concert Hall was replaced in 2005 with all new equipment. This included an all new P/A system, video projection system with motorized projection screen, and new recording and P/A control equipment. The funds came from the CFA renovation equipment budget, but the Department of Music is responsible for future maintenance.

The newest Steinway D in the Concert Hall was purchased in 1998, and is still adequate. The older Steinway D in the Concert Hall was of 1972 vintage and was replaced with the Boesendorfer.

## **RECITAL HALL EQUIPMENT**

Completed in 2004, the new Recital Hall received the full complement of A/V and lighting equipment. This included the P/A system, video projection system with motorized projection screen, and control booth equipment. A new recording system was installed in the Recital Hall. The Recital Hall also has adjustable acoustic curtains on all four walls. A Steinway B and a Yamaha U3 were purchased in 2004 and 2005 respectively. The funds for all of these purchases came from the CFA renovation equipment budget, but the Department of Music is responsible for future maintenance.

## **CREATIVE TECHNOLOGY LAB (COMPOSER'S STUDIO)**

The Creative Technology Lab, housed in CA 3087, offers equipment and software for the creation of digital music, synchronization to film/video, and mastering. This studio, intended for the creative work of composition students and faculty, allows student composers to become proficient with the current tools of composition, including computer music notation, MIDI sequencing, digital audio recording, editing and manipulation, digital software-based synthesis, computer music composition, and audio presentation and amplification techniques. The Creative Technology Lab was expanded through new equipment, purchased with funds from the CFA renovation equipment budget, but the Department of Music is responsible for regular maintenance.

## **RECORDING STUDIO (RSTUDM)**

The new recording studio was completed in December of 2008. Not only is it acoustically isolated from the rest of the facility, but it has a separate soundproof control room with intercom system. It provides adequate space for ensemble recordings. The RSTUDM includes all new equipment, purchased with funds from the CFA renovation equipment budget, but the Department of Music is responsible for future maintenance. A Steinway L was chosen as a space-saving measure. Pianists who wish to create a reference-level recording can record in the Concert Hall. The RSTUDM serves all students and faculty, who need only pay a nominal fee to support the labor costs for the recording assistant.

## **ADMINISTRATIVE SUPPLIES/EQUIPMENT**

The administrative suite, CA 3095, includes a common area (CA 3095D) which provides sufficient cabinet and counter space for office supplies for faculty/staff use (e.g., preparing class materials, sending mail), as well as a supply of classroom necessities (e.g. whiteboard markers). It also contains the fax machine, two printers,

and a mimeograph machine. The latter is maintained by a service contract which pays for repairs.

#### Department of Music's Equipment Maintained by the University.

The equipment listed and described below this heading is to be replaced and maintained by the University.

### **AUDIO/VISUAL EQUIPMENT AND COMPUTERS**

#### **CLASSROOMS**

The 10 classrooms (and the Aural Training Computer Lab) are equipped with one Dell and one Apple computer. Classroom computers are replaced on a 3-year cycle by the University. Each classroom also has a digital document reader which is serviced by a ceiling-mounted LCD projector. The projector/document reader allows projection of paper documents, as well as virtual documents using the computer. In addition, the lecture hall, CA3080, contains a motorized projection screen.

The Music Education classroom also has a SMART Board Interactive Whiteboard System and 26 Apple iPads stored in an adjoining room for use in that classroom. Music applications have been purchased for each.

Each classroom is equipped with a complete A/V suite in a locked cabinet. These include DVD/VCR players, receivers, a turntable, CD/cassette player, wall-mounted surround speakers, one Dell and one Apple computer.

#### **CONFERENCE ROOM**

Housed in the administrative suite, the conference room is primarily for committee meetings, but has been used for classes as needed. It has one Dell and one Apple computer, an A/V suite much like those in the classrooms, except that a 42" plasma display replaces the LCD projector and screen.

#### **RESOURCE ROOM**

Housed in CA 3088, the resource room is accessible to students Monday through Friday from 9 a.m. to 5 p.m., and to faculty at all hours with a key. It contains 4 Dell PC's and an Apple iMac 3.06g. The computers are loaded with midi and music notation software, in addition to word processing. They are connected to 4 keyboard midi controllers, and are networked to the laser printer in that room. The Resource Room also includes a turntable, CD and cassette player, and headphones. An extensive CD library, many DVD's, and some scores are stored in the Resource Room.

#### **AURAL TRAINING COMPUTER LAB**

Housed in CA 3092, adjacent to the Resource Room, the Aural Training Computer lab is designed to offer computer assistance in ear-training, rhythm, music literacy, music notation, synthesizer basics, and Internet access. The lab contains 21 Apple MacBook pro i7laptop computers, an Apple MacMini desktop computer, a Dell Optiplex desktop computer, and 21 keyboard midi controllers. The bulk of the software is in direct support of the lab's pedagogical mission. The laptop computers have additional software, allowing for word processing, MIDI sequencing, music notation, editing recordings, and scanning. Since it is sometimes used to teach classes, the Aural Training Computer Lab possesses the same A/V suite as the other classrooms, along with computers, LCD projector, and document reader.

The computers are networked to a laser printer in that room.

#### MUSIC EDUCATION LAB

Housed in CA 2078, the Music Education Lab includes 9 Apple computers and one Dell computer. These include music notation software and Microsoft Office 2008. The Music Education Lab also includes the A/V suite as the classrooms, minus the document reader.

#### OTHER LABS AND REHEARSAL SPACES

The Early Music Lab CA 3075, Jazz Lab CA 2075, and Rehearsal Room CA 4040 all contain audio playback and recording equipment, including CD recorder, pre-amp and microphones.

The Percussion Studio CA 3073 and the Drum Set Room CA 2081 each contain audio playback equipment, including a CD player.

CA 3080, 3069 and 3071 are large rehearsal spaces that double as classrooms. Therefore, they are equipped with the same A/V suite as the other classrooms.

#### STUDIOS AND OFFICES

Each of the 44 faculty offices/studios is equipped with a receiver, speakers and headphones, but no CD player. Faculty use the computers supplied in their offices/studios for this purpose. The computers are replaced by the university as needed to maintain University specifications for the particular make of computer. Several video cameras are shared by all faculty members. These can be used to record private lessons.

#### Maintenance of Equipment:

The expansion and renovation of the existing structure has fairly recently upgraded the physical plant. Towson University provides a three-year cycle in which faculty, staff, and student lab computers are replaced. This has and should continue to help greatly with the

computer needs of the department. Other new equipment, however, will need to be maintained and replaced from the Department of Music budget, which is actually smaller than it was before the building renovation took place. No increase in funding has materialized that is proportional to the increased size of the physical plant, and increased amount of expensive equipment which must be maintained and replaced.

Adequacy of Financial Resources:

The renovation project is a huge project and is funded by the Provost's Office. The Provost's Office is covering the cost of new pianos, but our department budget is going to remain stable going forward.

*Table 1: Resources* and *Table 2: Expenditures* follow on pages 52 and 53. Expenditures listed in *Table 2* exceed the revenues in *Table 1* at the global level, most significantly because of the aforementioned renovation funded by the Provost's Office rather than by the department or college. Although it is somewhat straightforward to calculate revenues generated by students taking a particular set of courses, the same is not true of calculating expenses.

This is because academic programs, such as the proposed one, exist within larger contexts of academic departments and colleges. Some of the expenses listed in *Table 2* (e.g., equipment, salary & benefits) are distributed across many departments and/or a central college budget, or in the case of space maintenance and library expenses, across different major university units (e.g., Academic Affairs and Facilities).

At Towson University, revenues from student tuition are not allocated directly back to the academic departments or units that are responsible for their generation. Revenue is collected holistically, and then reallocated as deemed necessary by the university president.

Higher education institutions and more specifically academic colleges are routinely cross subsidized with some majors/departments generating excess revenue or profit and others not. In this specific instance, it is the responsibility of the college dean, and to a lesser extent the Academic Affairs division, to make sure the appropriate resources are made available to support the proposed academic program. The signature and support of the provost and college dean are testimony to that commitment.



**TABLE 1: RESOURCES**

Fill in items highlighted in blue only

Resources Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Reallocated Funds <sup>1</sup>	0	0	0	0	0
2. Tuition/Fee Revenue <sup>2</sup>	1,716,560	1,805,006	1,902,636	1,792,350	2,139,000
a. Annual Full-time Revenue of New Students					
Number of Full-time Students	215	217	223	225	230
Annual Tuition Rate	\$6,560	\$6,840	\$7,000	\$6,380	\$7,660
Subtotal Tuition	\$1,410,400	\$1,484,280	\$1,561,000	\$1,435,500	\$1,761,800
Annual Fees	\$1,424	\$1,478	\$1,532	\$1,586	\$1,640
Subtotal Fees	\$306,160	\$320,726	\$341,636	\$356,850	\$377,200
Total Full-time Revenue of New Students	\$1,716,560	\$1,805,006	\$1,902,636	\$1,792,350	\$2,139,000
b. Annual Part-time Revenue					
Number of Part-Time Students	2	2	2	0	0
Credit Hour Tuition Rate	\$283	\$288	\$293	\$298	\$298
Annual Fees Per Credit Hour	\$124	\$129	\$134	\$139	
Annual Credit Hours Per Student					
Subtotal Tuition	\$0	\$0	\$0	\$0	\$0
Subtotal Fees	\$0	\$0	\$0	\$0	\$0
Total Part Time Revenue	\$0	\$0	\$0	\$0	\$0
3. Grants, Contracts & Other Sources <sup>3</sup>	\$0	\$0	\$0	\$0	\$0
4. Other Sources	\$0	\$0	\$0	\$0	\$0
<b>TOTAL (Add 1 - 4)</b>	\$1,716,560	\$1,805,006	\$1,902,636	\$1,792,350	\$2,139,000

<sup>1</sup> Whenever reallocated funds are included among the resources available to new programs, the following information must be provided in a footnote: origin(s) of reallocated funds, impact of the reallocation on the existing academic program(s), and manner in which the reallocation is consistent with the institution's strategic plan.

<sup>2</sup> This figure should be a realistic percentage of tuition and fees which will be used to support the new program. Factors such as indirect costs linked to new students and the impact of enrolling continuing students in the new program should be considered when determining the percentage.

<sup>3</sup> Whenever external funds are included among the resources, the following information must be provided in a footnote: source of the funding and alternative methods of funding the program after the cessation of external funding.

**TABLE 2: EXPENDITURES**

Fill in blue shaded areas only.

<b>Expenditure Categories</b>	<b>(Year 1)</b>	<b>(Year 2)</b>	<b>(Year 3)</b>	<b>(Year 4)</b>	<b>(Year 5)</b>
<b>1. Total Faculty Expenses</b>	\$2,412,407	\$2,460,655	\$2,509,868	\$2,560,066	\$2,611,267
(b + c below)					
<b>a. #FTE</b>	<b>28.0</b>	<b>28.0</b>	<b>28.0</b>	<b>28.0</b>	<b>28.0</b>
<b>b. Total Salary</b>	<b>1,813,840</b>	<b>1,850,117</b>	<b>1,887,119</b>	<b>1,924,862</b>	<b>1,963,359</b>
<b>c. Total Benefits</b>	598,567	610,539	622,749	635,204	647,908
<b>2. Total Administrative Staff Expenses</b>	399,634	407,627	415,779	424,095	432,577
(b + c below)					
<b>a. #FTE</b>	<b>4.0</b>	<b>4.0</b>	<b>4.0</b>	<b>4.0</b>	<b>4.0</b>
<b>b. Total Salary</b>	<b>289,590</b>	<b>295,382</b>	<b>301,289</b>	<b>307,315</b>	<b>313,462</b>
<b>c. Total Benefits</b>	110,044	112,245	114,490	116,780	119,115
<b>3. Total Support Staff Expenses</b>	173,880	177,358	180,905	184,523	188,213
(b + c below)					
<b>a. #FTE</b>	<b>3.5</b>	<b>3.5</b>	<b>3.5</b>	<b>3.5</b>	<b>3.5</b>
<b>b. Total Salary</b>	<b>126,000</b>	<b>128,520</b>	<b>131,090</b>	<b>133,712</b>	<b>136,386</b>
<b>c. Total Benefits</b>	47,880	48,838	49,814	50,811	51,827
<b>4. Equipment</b>	<b>18,000</b>	<b>18,000</b>	<b>18,000</b>	<b>18,000</b>	<b>18,000</b>
<b>5. Library</b>	<b>31,367</b>	<b>31,367</b>	<b>31,367</b>	<b>31,367</b>	<b>31,367</b>
<b>6. New or Renovated Space*</b>	<b>750,000</b>	<b>900,000</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>7. Other Expenses**</b>	<b>21,500</b>	<b>21,500</b>	<b>21,500</b>	<b>21,500</b>	<b>21,500</b>
<b>TOTAL (1-7)</b>	<b>\$3,806,788</b>	<b>\$4,016,507</b>	<b>\$3,177,420</b>	<b>\$3,239,551</b>	<b>\$3,302,924</b>

Appendix A:

RECITAL RECORD

This is to certify that \_\_\_\_\_ performed a \_\_\_\_\_ recital on  
Student's Name Senior/Junior

\_\_\_\_\_ and that in our judgment, the student has earned the following grade:

Date

\_\_\_\_\_

S or U

Check one, write comments where appropriate:

Passed.....

PASSED WITH THE FOLLOWING QUALIFICATINS.....

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

FAILED FOR THE FOLLOWING REASONS.....

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Assisting Faculty Signature

(Sign)

Date

\_\_\_\_\_

Applied Instructor's Signature

(Sign)

Date

\_\_\_\_\_

Chairperson's Signature

(Sign)

Date

Return with copy of Recital Program

RECITAL EVALUATION/ASSESSMENT FORM

Instructions:

The presiding faculty member must:

1. Ensure that each of the other adjudicators has a copy of this form
2. Turn in his/her copy with the averages completed and the others stapled to it.

The five headings should form the basis of your evaluation. Below the headings are lists of possible considerations pertinent to each heading: some of them may not relate to your instrument, nor are the lists necessarily exhaustive. You may feel certain categories could be related to other headings. The lists are included merely as reminders in your deliberations should you wish to consider them. You need not, and you may wish to consider others.

<b>Technique</b>	<b>Musicality</b>	<b>Interpretation</b>	<b>Style and Execution</b>	<b>Stage Presence</b>
-tone quality	-rhythmic	-tone color	-demonstrates	-confidence, poise
-intonation	sensitivity	appropriate to piece	comprehension of	-posture
-pitch	-flexibility	-expressiveness	style	-stage etiquette:
-accuracy	-phrasing	-projects musical	-understands	entrance and exit
-posture	-dynamics	ideas	larger, formal	bows
-breathing	-tempo	-balance	aspects	-composure
-consistency			-grasps relation of	
of tone			elements to the whole	
-diction				
-languages				
-articulation				
-legato				

Please evaluate senior recitals for each of the listed categories using the following scale:

- 4 – Excellent
- 3 – Good
- 2 – Acceptable
- 1 – Poor
- 0 – Unacceptable

	JUROR #1 (Initials)	JUROR #2 (Initials)	JUROR #3 (Initials)	JUROR #4 (Initials)	AVERAGE
Technique	_____	_____	_____	_____	_____
Musicality	_____	_____	_____	_____	_____
Interpretation	_____	_____	_____	_____	_____
Style and execution	_____	_____	_____	_____	_____
Stage presence	_____	_____	_____	_____	_____

APPENDIX B

RECITAL RECORD FOR COMPOSITION

This is to certify that \_\_\_\_\_ performed a \_\_\_\_\_ recital on  
Student's Name Senior/Junior

\_\_\_\_\_ and that in our judgment, the student has earned the following grade:

Date

\_\_\_\_\_

S or U

Check one, write comments where appropriate:

Passed.....

PASSED WITH THE FOLLOWING QUALIFICATINS.....

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

FAILED FOR THE FOLLOWING REASONS.....

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Primary Faculty Signature

(Sign)

\_\_\_\_\_

Date

\_\_\_\_\_

Assisting Faculty Signature

(Sign)

\_\_\_\_\_

Date

\_\_\_\_\_

Chairperson's Signature

(Sign)

\_\_\_\_\_

Date

RECITAL EVALUATION/ASSESSMENT FORM

Instructions:

The presiding faculty member must:

1. Ensure that each of the other adjudicators has a copy of this form
2. Turn in his/her copy with the averages completed and the others stapled to it.

The five headings should form the basis of your evaluation. Below the headings are lists of possible considerations pertinent to each heading: some of them may not relate to your instrument, nor are the lists necessarily exhaustive. You may feel certain categories could be related to other headings. The lists are included merely as reminders in your deliberations should you wish to consider them. You need not, and you may wish to consider others.

<b>Quality of Compositions</b>	<b>Preparation of performances</b>	<b>Originality and stylistic maturity</b>	<b>Presence and presentation</b>
-Instrumentation	-Performer selection	-Awareness	-Composer as performer
-Treatment of voice	-Rehearsal scheduling	-Sophistication breadth	-Program notes
-Pitch treatment	-Parts	-Depth	-Verbal address
-Use of rhythm	-Intonation	-Consistency	-Stage presence
-Timbral treatment	-Understanding	-Intent	-Preparation
-Clarity	tempos		-Attitude
-Formal	-Phrasing		-General care
-Coherence	-Ensemble		
-Continuity			
-Development			

Please evaluate senior recitals for each of the listed categories using the following scale:

- 4 – Excellent
- 3 – Good
- 2 – Acceptable
- 1 – Poor
- 0 – Unacceptable

	<u>Primary Faculty Member</u>	<u>Assisting Faculty Member</u>
Quality of Compositions	_____	_____
Preparation of Performances	_____	_____
Originality and Stylistic maturity	_____	_____
Presence and Presentation	_____	_____

## **APPENDIX C**

### **Faculty Evaluation Form for the BS in Music, Senior Thesis and Project Option**

**Directions:** Please select the response that best reflects your level of agreement with the following statements concerning the student's performance.

1. The thesis or final project demonstrated **mastery of research and review of the literature.**

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

2. The thesis or final project demonstrated **mastery of the mechanics of writing.**

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

3. The thesis or final project demonstrated the student's **ability to convey complex musical ideas.**

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

4. The thesis or final project demonstrated the student's understanding of **social or cultural contexts.**

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

5. The thesis or final project demonstrated the student's understanding of **stylistic contexts.**

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

**APPENDIX D**

**Faculty Evaluation Form for the BS in Music, Internship in Music Industry Option**

**Directions:** Please select the response that best reflects your level of agreement with the following statements concerning the student's performance.

1. The student was punctual and stayed on task for the required time periods.

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

2. The student completed the required tasks on schedule.

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

3. The student completed the required tasks fully and accurately.

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

4. The student's speech was appropriate to the setting and exhibited appropriate interpersonal, social, and cultural awareness.

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

5. The student's actions were appropriate to the setting and exhibited appropriate interpersonal, social, and cultural awareness.

**Strongly Disagree   Disagree   Neutral   Agree   Strongly Agree**

**Comments:**



## APPENDIX E

### BS in music, Student Learning Outcomes (SLO): Direct Assessment

- 1. Demonstrating technical mastery of required tasks in the senior recital/event (performance, composition, or music technology), the senior thesis/project, or music internship.** For the performance recital this means assessment of technique and musicality. For the composition recital this means assessment of quality of compositions and preparation of performances. For the music technology event this means assessment of quality of creative work and preparation of the event. For the thesis/project this means assessment of mastery of research and review of the literature, mastery of the mechanics of writing, and ability to convey complex musical ideas. For the music internship this means assessment of punctuality, completion of required work, and accuracy.

#### Data for the Assessment of SLO 1:

##### Senior Recital Performance (See Appendix A)

technique, musicality

Max. total 8 points. Divide total by 2. Then enter data.

##### Senior Recital Composition (See Appendix B)

quality of compositions, preparation of performances.

Max. total 8 points. Divide total by 2. Then enter data.

##### Senior Recital/Project Music Technology (See Appendix C)

quality of creative work, preparation of event.

Max. total 8 points. Divide total by 2. Then enter data.

##### Senior Thesis/Project (See Appendix D)

Questions 1-3, Max. total 12 points. Divide total by 3. Then enter data.

##### Music Internship (See Appendix E)

Questions 1-3, Max. total 12 points. Divide total by 3. Then enter data.

### Target for faculty assessment of SLO 1: 90% of students receive “2” or above.

- 2. Demonstrating appropriate cultural contexts with the required tasks in the senior recital/event (performance, composition, or music technology), the senior thesis/project, or music internship.** For the performance recital this means assessment of performing and interpreting music in various styles with interpretive acuity and musical insight. For the composition recital this means assessment of presenting a recital of original compositions that demonstrate maturity of compositional ideas, technique, and execution; and presence and presentation. For the music technology event this means assessment of originality and maturity, and presence and presentation. For the thesis/project this means assessment of articulating appropriate social, cultural, and/or stylistic contexts. For the music internship this means assessment of working with appropriate interpersonal, social, and cultural awareness.

#### Data for the Assessment of SLO 2:

##### Senior Recital Performance (See Appendix A)