

**OFFICE OF CHIEF OPERATIONS OFFICER**  
**Summary of State Board of Education Items**  
**June 19-20 2014**

**OFFICE OF EDUCATOR LICENSURE**

31. Approval of request from Belhaven University to add a Bachelor's in Music Education Program as recommended by the Commission on Teacher and Administrator Education, Certification and Licensure and Development

Background Information

The Belhaven University (BU) Music Department is currently approved for liberal arts Bachelor of Arts in Music (BAM) degree, emphasis in Vocal Pedagogy and Pre-Professional Choral Conducting that includes a minor in Education. With this application, the BU Music Department seeks approval to modify this program from a minor to a Music Education major. These modifications would not eliminate the essential education coursework preparation in the educational program.

The Belhaven Music Department feels this change to a major would serve a greater need for students if the degree program is a major rather than a minor. This new professional program emphasis will also be submitted for approval to NASM concurrent to this submission for approval to MDE. This program prepares students to become licensed Choral Music directors for the state of Mississippi. A further discussion of these two emphases of the BAME degree program at BU follows which directly speaks to MDE standards and requirements.

The Commission on Teacher and Administrator Education, Certification and Licensure and Development approved the request on May 13, 2014.

Recommendation: Approval

Back-up material attached

# BELHAVEN UNIVERSITY

Dr. Sandra Rasberry, Dean of Education

Belhaven University  
1500 Peachtree Street, Box 315  
Jackson, Mississippi 39202-1789

Dr. Stephen W. Sachs, Faculty Contact  
Professor of Music, Music Chair  
601-974-6471  
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Music

Bachelor of Arts in Music Education  
[with an emphasis in Vocal-Choral Secondary Music]

Modification to current program

February 14, 2014

### **Section I.A. Introduction**

Belhaven University has an established and respected Education program. The Music Department is strong and attracts talented students. Many entering students choosing to major in Music feel called to a career teaching Music in either Secondary Instrumental Music Education or Secondary Vocal-Choral Music Education.

The Belhaven University Music Department is currently approved for liberal arts Bachelor of Arts in Music (BAM) degree, Emphasis in Vocal Pedagogy and Pre-Professional Choral Conducting that includes a Minor in Education. With this application, the BU Music Department seeks approval to modify this program from a minor to a Music Education major. These modifications would not eliminate the essential education coursework preparation in the educational program. The Belhaven Music Department feels this change to a major would serve a greater need for students if the degree program is a major rather than a minor. This new professional program emphasis will also be submitted for approval to NASM concurrent to this submission for approval to MDE. This program prepares students to become licensed Choral Music directors for the State of Mississippi. A further discussion of these two Emphases of the BAME Degree program at BU follows which directly speaks to MDE standards and requirements.

### **Section I.B. Introduction**

The Bachelor of Arts in Music Education, Emphasis in Vocal-Choral Music Education, is the degree to be conferred for teaching in the Secondary Vocal-Choral Music Classroom. The license code for this program is 166.

### **Section II.A. Program Content**

The Bachelor of Arts in Music Education (BAME), Emphasis in Vocal-Choral Music Education: Belhaven University Music Department wishes to offer a complementary professional degree path (BAME) in Vocal-Choral Music Education comparable to its already MDE and NASM approved BAME, Emphasis in Instrumental Music Education.

In the program/advisement sheet which follows, it should be noted that courses in Musicianship & Performances, Professional Education and General Studies are virtually identical with the pre-existing BAME, emphasis in Instrumental Music Education. Also note that most of the Music Education courses have already been approved by MDE and NASM in the liberal arts Bachelor of Arts in Music, Emphasis in Vocal Pedagogy and Pre-Professional Choral Conducting (that degree program combined with a Minor in Education at Belhaven University has offered students an approved pathway to certification in the state of Mississippi in Vocal-Choral Music Education) and the BAME, Emphasis in Instrumental Music. The content in the Music Education courses is aimed at equipping the prospective teacher for Secondary school classroom instruction. The rationales for changes to the approved program in Music are changes are as follows:

- 1) Belhaven University recently reduced its General Education core curriculum which has made some changes to the core requirements. The current General Studies curriculum includes a distribution of credit hours satisfying common core requirements.
- 2) NASM in a January, 2014 Visitors Report recommended that additional advanced conducting instruction and performance experience in small instrumental ensembles be added to the program to ensure that this degree program met all NASM standards.
- 3) MUS395 Choral Conducting Internship is the parallel course to the MUS395 Internship in the Emphasis in Instrumental Music Education.
- 4) The Music Department, based on annual Music content area testing by Educational Testing Service of BU students graduating with any degree in Music, is substituting MUS384 World Music for MUS392 Popular Music. A study in World Music supports the more diverse classroom that awaits all graduates in Teacher Education.
- 5) MUS429 Vocal Diction, 2 CR, has been separated and from MUS358 Vocal Pedagogy, 3CR. In the process of dividing the two content areas, CR for MUS429 Vocal Diction was increased from 1 CR to 2 CR.

The revised program/advisement sheet follows. "X" identifies Music and/or Education courses that have been added to the previously approved program.

Program Title: Bachelor of Arts in Music Education, Emphasis in Vocal Music Education

Program/Advisement Sheet

Number of Years to Complete the Program: 4

Program Submitted for approval

Current Semester's Enrollment in Majors: NEW/0

Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

-A-	-B-	-C-	-D-	-E-	Total
Musicianship & Performance	Music Education	Professional Education	General Studies	Electives	Number of Units
44 units	23 units	24 units	37 units	0	128 Total

#### Musicianship & Performance

MUS100**	Music Studio Class	0 units
MUS (applied)	Principal Instrument (Voice or Keyboard)	6 units
MUS121	Music Theory I	3 units
MUS122	Music Theory II	3 units
MUS123*	Musicianship I	1 unit
MUS124*	Musicianship II	1 unit
MUS151-2, 143-4***	Choral Music Ensembles	7 units (1+1+1...)
MUS221	Music Theory III	3 units
MUS222	Music Theory IV	3 units
MUS223*	Musicianship III	1 unit
MUS224*	Musicianship IV	1 unit
MUS321	Introduction to Compositional Process	2 units
MUS325	Seminar in Musical Culture...	2 units
MUS337	Form and Analysis	2 units
MUS380	History of Music I	3 units
MUS381	History of Music II	3 units
X *MUS384	World Music	2 units
MUS385	Junior Recital**	1 unit

\* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.

\*\* Co-requisite course required alongside private lesson instruction

\*\*\* Enrollment in a prescribed vocal music ensemble is required in 7 different semesters.

\*\*\*\* This emphasis requires proficiency *and formal study* in piano. Some students will enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed. Maximum of two credit hours in Piano Fundamentals or Vocal Fundamentals may be applied to this requirement. Those who pass piano proficiency upon entrance study privately all 4 hours.

Total Musicianship & Performance 44 units = A

All students in this degree program should take appropriate juries at the end of the first semester of enrollment at Belhaven to determine which courses may be required.

### Music Education

MUS351	Choral Methods and Arranging	2 units
MUS355	Music for Children [Orff-Kodaly Emphasis]	2 units
MUS358	Vocal Pedagogy	3 units
MUS356	Conducting Basics	1 unit
X *MUS365	<i>Advanced Conducting I</i>	1 unit
X *MUS366	<i>Advanced Conducting II</i>	1 unit
MUS395	Choral Conducting Internship	2 units
MUS429	Vocal Diction	2 units
X *MUS425	<i>Music Administration</i>	3 units
MUS430	Choral Literature and Interpretation	2 units
MUS (applied)	Secondary Instrument (Voice or Keyboard)****	4 units
Total Music Education		23 units = B

### Professional Education

EDU200	Introduction to Education	3 units
EDU301	Educational Psychology	3 units
EDU306	Effective Learning Environment	2 units
EDU331	Planning and Assessment	3 units
EDU403, 404, 405	Student Teaching Secondary Level	9 units
EDU406	Classroom Management	1 units
PSY342	Psychology of the Exceptional Child	3 units
Total Professional Education		24 units = C

### General Studies

ENG101	Freshman English I	3 units
ENG102	Freshman English II	3 units
PHY125	Science & Culture I: Physical Sciences	4 units
OR		
BIO125	Science & Culture II: Life Sciences	4 units
MAT101	College Algebra	3 units

OR		
MAT110	Quantitative Reasoning	3 units
BIB220	Survey of the Old Testament	3 units
BIB221	Survey of the New Testament	3 units
WVC116	Mosaic	1 units
ENG220	World Literature: Ancient Culture...	3 units
ENG221	World Literature: Enlightenment to Post-Mod...	3 units
HIS220	Western Civilization: Ancient Culture ...	3 units
HIS221	Western Civilization: Enlightenment to ...	3 units
HUM220	Biblical Themes that parallel Ancient Culture...	1 unit
HUM221	Biblical Themes that parallel Enlightenment to...	1 unit
WVC401	Kingdom Life	3 units
Total General Studies		37 units = D

#### **General Studies Electives**

Total Electives	0 units = E
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#### **Section II.B. Program Content**

The new course Syllabi for MUS365-366 Advanced Conducting I-II, MUS384 World Music and MUS425 Music Administration follow are attached. The Syllabus for MUS392 Popular Music, a course being replaced by MUS384 World Music is also attached for comparison purposes.

THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC

MUS 365/366 -Advanced Conducting I & II, 1 CR each semester

Dr. Paxton Girtmon, Associate Professor of Music, Director of Music Education

Dr. Christopher Shelt, Professor of Music

Course Description: This course focuses on the advanced gestural techniques of conducting.

Course Objectives:

1. To refine the student's technique in the disciplines of conducting gesture.
2. To challenge the student to add to competence and clarity of gesture, becoming truly expressive.
3. To introduce the student to the basic skills of interpreting choral scores and give student time to rehearse and direct an ensemble in performance.
4. To challenge the student to a lifelong commitment to growth in their conducting skills

Daily Practice:

A Weekly Practice Journal Will Be Required. Each student is expected to do 30 minutes of conducting gesture practice with and without baton every day except Sundays and school holidays.

Evaluation:

Student will be evaluated EVERY CLASS MEETING as to progress made on assigned gestural skills.

Attendance Policy

Belhaven University attendance policy is in force.

Outline of Topics

I. PHYSICAL

- A. Stance
- B. Hand Position / Extension
- C. Planes
- D. Head and Face

II. THREE PARTS OF EVERY GESTURE

- A. Preparation
  1. Tempo (Takt)
  2. Style
  3. Dynamics
- B. Ictus (The Exact Indication Point of a Beat) ---as a norm, always on the plane
- C. Rebound ---as a norm, 1/3 the length of a downbeat

III. BASIC PATTERNS OR FRAMES (PLACEMENT OF BEATS): Learning to draw and clearly define placement of ictus as well as height and direction of rebounds.

- A. 3/4
- B. 4/4
- C. 6/4
- D. 2/4



IV. THE PRINCIPLE OF NEGATION (The concept of controlling the size of selected beats so as to more clearly define the rhythm).

- A. Conducting Micro-rhythm (rhythm of any single line)
- B. Conducting Macro-rhythm (the resulting rhythm of any two or more lines performed at the same time)

V. USE OF THE LEFT HAND AND GIVING CUES

- A. Doubling the gestures of the right hand, A.K.A. "Mirroring", Is Not Encouraged As Independence of Left Hand Is a Primary Goal for Expressive Conducting
- B. Independent Action of Left Hand
  - 1. Its Position at Rest
  - 2. Its Usefulness in Giving Cues
  - 3. Its Usefulness in Giving Releases
  - 4. Its Usefulness in Expressiveness

VI. RELEASES

- A. Within the Flow of the Right Hand Pattern
  - 1. A Cut-Off "Loop" Is Used
  - 2. The Loop of a Cut-Off usually Starts in the Opposite Direction of an Ordinary Rebound
- B. Measured Preparatory Gesture
  - 1. This conducting move is designed to manage the space between phrases during which the singer breathes.
  - 2. When the conductor precisely indicates this duration of time between phrases through use of metrically precise gesture, it metrically defines the end of the previous phrase as well as the beginning of the upcoming entrance.
  - 3. The logic of this gesture is that when the singer begins to breathe the previous phrase must conclude. When the singer ends the breathing process and commences singing again, a new phrase must begin. Thus, by focusing on the breath event, a single simple gesture achieves what is needed both to conclude a phrase and commence a new one with dexterity.
  - 4. The managed preparatory gesture is not a change in the pattern itself. The conductor comes to a very temporary, but complete stop on the final beat of the phrase. The exact moment of release is defined by the resumption of rebound movement which powerfully signals the singer to breathe.
  - 5. Managed preparatory gestures take control of the space between releases and entrances and thus capably defines both.

VII. INCORPORATING EXPRESSIVE GESTURE

- A. Legato
- B. Marcato
- C. Staccato
- D. Gesture of Syncopation (Very Important Skill, Requires Practice!)
- E. Tenuto

VIII. INTRODUCTION TO ASYMMETRICAL PATTERNS

- A. Lopsided -2 (Used in Conducting a Moderate to Fast 5) Two Versions
  - 1. 12/345

- 2. 123/45
    - 3. Can Switch Back and Forth in Same Piece / Section Depending on Accented Beats
  - B. Lopsided -3 (Used in Conducting a Moderate to Fast 7)
    - 1. 12/34/567
    - 2. 123/45/67
    - 3. 12/345/67
    - 4. Can Switch Between Versions in Same Piece / Section Depending on Accented Beats
  - C. 5 and 7 Patterns (Each Beat Articulated, Used in Moderate to Slow Tempi )
- IX. CONDUCTING FERMATAS
- A. W/O Breath
  - B. W/ Breath
  - C. W /Caesura
- X. MORE PATTERNS 9 & 12 patterns
- XI. CONDUCTING DIVIDED-BEAT PATTERNS: 3 & 4
- XII. CONDUCTING SECCO RECITATIVE [Need Messiah Scores]
- XIII. INSTRUMENTAL CONDUCTING INTRODUCTION
- A. Instrumental Families and Position in the Score
  - B. How to Mark an Instrumental Score
    - 1. Complimentary Cues vs. Interpretive Cues
    - 2. Color Coding Your Score Marks
  - C. Reading the Full Score Rhythmically is First Priority
- XIV. INTRODUCTION TO TRANSPOSITION
- A. Concert Pitch vs. Written Pitch.
  - B. Transposition Skills
- XV. BOWINGS FOR STRING ORCHESTRA [Chart]
- XVI. OTHER ORCHESTRAL ISSUES
- A. Memorize Lists of Foreign Names of Instruments. [Chart]
  - B. Seating Arrangement for Typical Orchestral Works [Chart]
- XVII. CONDUCTING THE ACCOMPAGNATO RECITATIVE
- XVIII. EXPRESSIVENESS IN CHORAL MUSIC
- XIX. PERCENTAGES AND PRIORITIES
- A. Time Management and Priorities
  - B. Realistic Goals and Objectives
  - C. Diagnosis of Problems
    - 1. Learning Which Ones Are Self-corrective
    - 2. Learning Sequences
  - D. Rehearsal Pace

Belhaven University Department of Music  
**MUS384 World Music**

**Instructor:** Dr. Andrew Mark Sauerwein  
Office: CFTA 104; ext. 8626, 601-974-6470; asauerwein@belhaven.edu

**Description:** This class involves us in an introductory survey to the gamut of musical languages around the world. We will study explore the technical and expressive vocabulary of various musics through representative listening examples, readings, and group discussion.

**Objectives:**

- To become acquainted with the full range of musical cultures and possibilities.
- To deepen skills involved in listening, attending to, and observing musical patterns and relationships.
- To apply tools and principles of music-theory to new and unfamiliar musical languages.
- To develop a meaningful approach to discerning various dimensions of musical excellence.

**Required Texts & Materials:**

Alves, William. *Music of the Peoples of the World*, 2nd Edition (Thompson Schirmer, 2008).

ISBN-10: 0-495-50384-3

Ancillary CD set. ISBN-10: 0-495-50752-0

Staff paper, pencils, and a good eraser

**Attendance:** Always come to class! The campus-wide attendance policy offers grace to those who are prevented from attending a class due to illness or other serious mishap. Resist the popular (but wholly misguided) belief that you can skip up to 20% of your classes this semester without reason or consequence. If you miss class, it is *your* responsibility to find out what you missed, including schedule and assignment changes. In-class activities cannot be made up.

**Participation** is measured by attendance, completion of daily assignments and readings, and involvement in class discussion.

**"Survey Cycle":** The first five classes will be introductory. Thereafter, we will be exploring a different geographical and cultural region each week, using this routine:

- Before Tuesday class: read a chapter and listen to music.
- Tuesday class: in-class listening quiz, discuss readings/examples
- Before Thursday class: study musical examples and review readings
- Thursday class: report on study, further discussion and questions
- After Thursday class: complete the take-home "quiz," which is due in class the following Tuesday

**Reading and Listening:** Please complete each reading and listen to the appropriate CD examples before the class period indicated on the schedule, below. It may help you to rapidly skim each reading first, and then read more deeply to zero in on important terms and concepts, listening to the musical examples at least twice each. Mark your books as you read, follow guides as you listen, and record notes and questions.

**Listening Quizzes** will happen on Thursdays, briefly, and focus on accurately identifying the week's listening examples. They may also include review from *earlier* chapters, so that you are encouraged to review examples on a regular basis and begin to recognize distinctive musical features in the examples.

**Study** will often involve completing specific exercises or activities with the listening or reading, designed to prepare you for active, thoughtful participation in class discussion. You may be asked to give a brief oral report on your study. Exercises and activities won't be graded, but they may be collected without advance notice to verify that you are engaged in the study process.

**Take-home "quizzes"** (which may be more like worksheets) take the place of midterm exams, and are designed to test your grasp of each week's material. You may of course use your notes, the book, and the CDs; but the answers you provide should be your own.

The **Final Exam** will focus on listening-identification and the material covered in the take-home quizzes. More details will be announced during the summary and review sessions (see the course schedule, below).

**Grading** is weighted as follows:

Participation	20%	Listening quizzes (10)	15%
Take-home "quizzes" (10)	40%	Final exam	25%

*Percentage-to-Letter Conversion (and the reverse, in parentheses):*

93.33+ = A (95)	73.33+ = C (75)
90+ = A- (92)	70+ = C- (72)
86.66+ = B+ (88)	66.66+ = D+ (68)
83.33+ = B (85)	63.33+ = D (65)
80+ = B- (82)	60+ = D- (62)
76.66+ = C+ (78)	<60 = F (50)

**Policy Changes:** If circumstances arise in which parts of the syllabus need revision (for instance, to adjust grading percentages), changes will be announced in class and presented in written form if needed.

**Questions?** Ask, seek, knock!

**This following syllabi is for the course being replaced by MUS 384 World Music**

**MUS392: Popular Music**

Fall Semester, 2013

Dr. Rebecca Geihlsler, instructor

Phone: 504-722-7608

e-mail: [rgeihlsler@belhaven.edu](mailto:rgeihlsler@belhaven.edu)

Course Description: Popular music of the United States from the 1930s to the present will be studied from roots in early blues, jazz, and rock music into the diverse forms of contemporary popular culture. A music aesthetic focused with a Christian Worldview lens will explore the philosophical assumptions of popular music. Does music function as a cultural mirror?

*Required Textbook: Popular Music in America: The Beat Goes On by Michael Campbell, Cengage learning*

**Grading:**

Tests 40%

Song Assessments 20%

Study Guides 20%

Final Project 20%

**Policies:** Cell phones are not welcome in class. Turn them off and put them away. Food is limited to snacks which do not make noise. This is an aural class and crunching or rustling is distracting. Drinks are allowed in a closed container. Please be considerate of your neighbor!

**Song Assessments** – Periodically (due dates listed on course outline) turn in an assessment of two songs from the era previously covered in class. Each song assessment will be worth 10 points. Each assessment should cover musical aspects of the song, poetic and formal aspects of the lyrics, and the song's significance should be related to broader questions of genre and social history. Why did you choose it? Historians usually like to choose examples that are the first, the best, most typical, most popular and influential, traits that and don't always come together in the same example. How does your example rate in those categories? What class, race or gender issues might be associated with your example? Can any of these broader issues of social context and be tied to specific musical details? Where does the song fall in the pop-rock continuum? **Is this piece contrary to your Worldview or supportive of it (explain)?** Musical specifics to note include tempo (fast or slow?), rhythmic feel (backbeat, syncopation, swing, duple or triple subdivision, four-on-the-floor?), harmony (usual or unusual, simple or complex?), form (usual or unusual? All four-bar phrases or something different?), timbre (sound characteristics of instruments and singing style), and the texture (layers of sound).

### Assessing Song Assessments

10/A+ = engaging, vivid, personal; a novel or surprising creative approach

9/A = well-organized and thorough; unique personal observations; a good mix of big ideas and supporting details

8/B = good content but not well-organized or with several incorrect uses of music terminology

7/C = too short; lacking in personal points of view; few details, many incorrect uses of music terminology or no musical specifics

6/D = poor writing obscures whatever point you are trying to make; not internally consistent (self-contradictory) but at least some evidence that you did listen and think! 5/F = much better for your average than a zero.

#### *Tentative Course Calendar (it is subject to change)*

Aug. 21	Unit 1
Aug. 26	Unit 2
Aug. 28	Unit 3
Sept. 2	Labor Day
Sept. 4	Unit 4
Song Assessment Due	
Sept. 9	Unit 5
Sept. 11	Test Units 1-4
Sept. 16	Unit 7
Sept. 18	Unit 8
Song Assessment Due	
Sept. 23	Unit 9
Sept. 25	(Catch up if necessary)
Sept. 30	Test II (5-9)
Oct. 2	Unit 10
Song Assessment Due	
Oct. 7	Unit 11
Oct. 9	Unit 12
Oct. 14	Unit 13
Oct. 16	(Catch up if necessary)
Song Assessment Due	
Oct. 21	Test (10-13)
Oct. 23	Unit 14
Oct. 28	Unit 15
Oct. 30	Unit 16
Song Assessment Due	
Nov. 4	Unit 17
Nov. 6	Unit 18
Nov. 11	Test (14-17)
Nov. 13	Unit 18
Song Assessment Due	

Nov. 18 Nov. 20	Unit 19 Thanksgiving Break
Nov. 25 Nov. 27	Unit 20 Final Project Presentations Continued
Dec. 2 Dec. 4 (Friday)	Last Day of Class- Final Project Presentations Take Home Test Due (Unit 18-20) Exam Day- Final Project Presentations

**Final assignment** (no final examination)

1. Select five songs and one album that can be used to summarize the history of popular music since 1950. Explain your choices in detail and describe what currents are reflected in your examples, with an emphasis on musical traits. Briefly criticize your list, mentioning what is left out or in what ways it is imbalanced. You may reuse and refine the song assessments that you have created during the course for this final project. Personal statements of taste are strongly encouraged, but this is not to be a simply a list of your five favorite songs.

Your selection of five songs may be organized in any way, as long as you explain your reasons for choosing that approach. You could follow a chronological approach, choosing a song or so from each decade, or you could choose five different genres. You could examine how songs are used in terms of social function -- dance music, protest songs, artistic expression or experimentation and so on. In all cases, relate your examples to their place in the historical development of popular music. Describe the musical traits of each of your examples in terms of how those musical traits make it representative of its genre or historical period. Charts and bullet points can be effective ways of presenting some information, but any charts or bullet points should be embedded in a traditional essay form. Connect the discussions of your five selections with an interpretive framework; don't just turn in five unrelated essays on five different songs (as in the homework we've been doing during the course).

In choosing an album, please avoid soundtracks, greatest hits collections and other compilations. Consider the album as either a unified artistic expression or a snapshot of the evolution of an artist or group at a particular moment in time. Comment on the stylistic and emotional range of the album. Relate musical elements and lyrics to their underlying genres and relate to genres to larger social trends. Use the album as a springboard for a discussion of its wider social and music context. It is a symbol of something to somebody.

Grading: individual song descriptions 10 pts; album 20 pts; 30 pts, integration/interpretation, presentation 20 pts. (120 pts total)

## THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC

Dr. Stephen Sachs, Chair

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### **MUS425-Music Leadership and Administration**

(3 Credit Hours)

Fall Semester, 2013

MWF 2:00-2:50pm

CFTA 122

Mrs. Margaret Sprow, Adjunct Instructor in Music Ministry

Dr. Christopher A. Shelt, Coordinator of Vocal Arts

mspro@belhaven.edu (601) 941-8506 CELL

cshelt@belhaven.edu (601) 832-8583 CELL

#### **Course Description:**

Leadership and administrative tasks are essential to any viable organization. The course develops a model for music leadership that gleans valuable lessons from the current and classic literature while maintaining a thoroughly biblical, Kingdom centered, framework. The course addresses skills of managing self and others, budgeting, cataloging, filing, scheduling, communication, and working under authority. The course provides a working knowledge of music architecture and equipment. Careful attention will be given to stewardship of resources. Every Other Year.

#### **Textbooks (Do One Page CHAPTER Summaries of First Two):**

*Time Management from the Inside Out, second edition : The Foolproof System for Taking Control of Your Schedule--and Your Life* (Paperback) by Julie Morgenstern. Paperback: 304 pages ISBN: 0805075909

*Organizing from the Inside Out, second edition: The Foolproof System For Organizing Your Home, Your Office and Your Life* (Paperback) by Julie Morgenstern Paperback: 336 pages Publisher: Owl Books; 2nd Rev&Up edition (August 12, 2004) Language: English ISBN: 0805075895

*All You Need to Know About the Music Business* (Hardcover) by Donald S. Passman. Hardcover: 464 pages Publisher: Simon and Schuster, Inc.; 8th edition

#### **Topics:**

- ! Biblical Kingdom Perspectives on Leadership
- ! Working with Your Self
- ! Working with Others (Paid and Volunteer)
- ! Working with Time
- ! Working with Space
- ! Working with Money
- ! Music Specific Issues: Personnel, Equipment, and Facilities
- ! The "Music Business" and Its Implications for All Musicians



**Method of Evaluation:**

First Exam - 15%

Second Exam - 15%

Cumulative Final Exam - 20%

Organizational Management Project 30% (15% Content, 15% Quality of 30 min. Public Presentation)

Notebook (Due at Final Exam) 20% ( 10% Content and Completeness, 10% for Organization)

**Note Book Requirements:**

Produce a Well-Organized, Tabbed / Indexed **in Order Below**, Usable Notebook Resource for the Future. 20%

Include a Copy of the Syllabus

Include Book Reading Chapter Summaries, One Page Per Chapter

Include All Handouts With Your Margin Notes and Highlights

Include All In-Class Printed Outlines with Your Highlights and Margin Notes

Include All Completed Class Assignments

Include All Class Notes. Any Omitted Class or Reading Notes Will Harm This Grade

Include Copies of Your Two Book Summaries / Analysis

Include Copies of Other Class Members Book Reports (Supply Copies)

Include Your Organization Leadership Project

Include Every Other Class Member's Organization Leadership Project (Supply Copies)

**Attendance Policy:**

See University Catalog. Missed Class Evaluations Count as Zeroes! Do Not Miss Class

### **Section II.C. Program Content**

The revised Bachelor of Arts in Music Education, Emphasis in Vocal-Choral Music Education, degree program, once approved, will fully support the standards as presented in the Belhaven University School of Education Conceptual Framework Reference Handbook. All students in this curriculum will be required to demonstrate full compliance with these standards as presented in classes offered by the School of Education and the Department of Music in this degree program. Additionally, students achieve mastery of aural and theoretical skills, analyze music and place it in historical context. Students prepare music in their primary performance area and present it skillfully in end of semester juries, recitals and ensemble concerts. Students conduct efficient rehearsals, directing ensembles to a musically satisfying final product. Students understand learning styles, how they impact the music classroom and music ensemble rehearsal hall and concert stage, and how to incorporate variety in the presentation of new concepts. Students use a Christian worldview in creating an inviting classroom environment of respect and safety.

### **Section III.A. Assessment**

Only students exhibiting mastery of their primary performance area and meeting Belhaven University and School of Education academic standards are admitted to degree programs that culminate in Teacher Education certification. Students must show growth in their primary performance area through end of semester juries and successfully completed coursework to remain in the program. Passing a Junior Recital jury and presenting the Junior Recital in a public performance is required. Additional Music competencies in Musicianship (aural skills), piano and voice must also be passed prior to the capstone Student Teaching semester. These Music benchmarks are in addition to the assessments required by the Belhaven University School of Education. A cumulative grade point average of 2.75 is required.

### **Section III.B. Assessment**

Passage of end of semester juries ensures musical growth and mastery in performance. Specific methods courses (see program/advisement sheet in Section II.A. Program Content) provide hands-on experience and individual evaluation of teaching performance. Internship opportunities expand student classroom experiences and provide supervised and guided practice in classroom management and ensemble leadership. Student teaching affords students with a capstone teaching experience preparing them for entry into the profession. Praxis exams must be passed to demonstrate core content area mastery.

### **Section IV. Field Experiences and Clinical Practice**

*The Belhaven University Music Education Handbook, 2013-2014* provides explicit details that would speak to many aspects of this application for approval. It is included as **Appendix A** with this application for approval. See page 15-20 of Appendix A for details pertaining to Field Experiences and Clinical Practice including but not limited to the Student Teaching semester. Multiple placements in required Field Experiences and Clinical Practice (EDU200, EDU395, EDU403-404-405-406-Student Teaching, EYE and SOS) allow the Music Director of Field Experiences to ensure that prospective music teachers are

placed in diverse settings and with diverse students.

## **Section V.A. Faculty**

### ***Full-time Music Faculty***

Dr. Paxton Girtmon; 2007; Associate Professor; tenured; Director of Music Education

D.M.A., University of Southern Mississippi, Conducting

M.M., Northwestern State University, Woodwind Pedagogy/Music Education

B.M.E., Northwestern State University, Instrumental Music Education

#### **Teaching**

MUS021 Music Theory Fundamentals

MUS121 Music Theory I

MUS122 Music Theory II

MUS123 Musicianship I

MUS124 Musicianship II

MUS356 Conducting Basics

#### **Previous Junior High School and High School Teaching Experiences**

Southeast High School, Director of Bands, Aug. 1996-Aug. 1997

Administered entire program including:

The Southeast Warrior Marching Band

The Southeast Jazz Ensemble

The Southeast Symphonic Band

Director of Hattiesburg High School Concert Band-Jan.-May 1995

Assistant Director of Bands for Natchitoches Parish-Jan. 1990-May 1994

Band Director-Marthaville Junior High School-Jan. 1990-May 1994

Band Director-Provencal Junior High School-Aug. 1990-May 1994.

Dr. Stephen W. Sachs; 2004; Professor, Music Chair; tenured

D.M.A., The Catholic University of America, Piano Performance

M.M., Ohio University, Piano Performance

B.A., Lebanon Valley College, Piano Performance

B.S., Lebanon Valley College, Instrumental Music Education

#### **Teaching**

MUS100 Music Studio Class

MUSP01 Piano (applied)

#### **Supervising**

MUS385 Junior Recital

MUS485 Senior Recital

Dr. Andrew M. Sauerwein; 2005; Associate Professor; tenured

Ph.D., Duke University, Music Composition

M.A., Duke University, Music Composition

M.M., The University of Oregon, Music Composition

B.M., The University of Oregon, Music Composition

A.A., Multnomah Bible College, Biblical Studies

#### **Teaching**

MUS121 Music Theory I  
MUS122 Music Theory II  
MUS221 Music Theory III  
MUS222 Music Theory IV  
MUS321 Introduction to Composition Process  
MUS337 Form and Analysis I  
MUS384 World Music  
Supervising  
MUS123, 124, 223, 224 Musicianship I-IV

Dr. Christopher Shelt; 1999; Professor; tenured  
D.M.A., University of Southern Mississippi, Choral Conducting  
M.M., Mississippi College, Choral Conducting  
M. Div., Reformed Theological Seminary  
M.A., Columbia Biblical Seminary  
B.M.E., Florida State University, Choral Conducting and Certificate in Voice Performance  
Teaching  
MUS143 Concert Choir (fall semester)  
MUS144 Concert Choir (spring semester)  
MUS151 Belhaven Chorale (fall semester)  
MUS152 Belhaven Chorale (spring semester)  
MUS325 Seminar in Music Aesthetics  
MUS351 Choral Methods and Arranging  
MUS358 Vocal Pedagogy  
MUS365-366 Advanced Conducting Lab I-II  
MUS425 Music Administration  
MUS430 Choral Literature and Interpretation  
MUSV01 Voice (applied)

### ***Adjunct Music Faculty***

Dr. Dennis Cranford; 2005; Adjunct  
Ph.D., University of North Texas, Music Theory  
M.M., University of North Texas, Music Theory  
B.S.E., University of Arkansas, Music Education  
Teaching  
MUS223 Musicianship III  
MUS224 Musicianship IV

Mrs. Carol Durham; 2005; Adjunct  
M.M., University of Tennessee at Knoxville, Organ Performance  
B.M., Mississippi College, Organ Performance  
Teaching  
MUSO01 Organ (applied)

Mrs. Sarah Elias; 2013; Adjunct  
M.M., University of Southern Mississippi, Piano Performance  
B.A.M., Belhaven University, Piano Performance

Teaching  
MUS123 Musicianship I

Mrs. Gena Everitt; 2004; Adjunct  
M.M., Northwestern University, Vocal Performance  
B.M., Northwestern University, Vocal Performance  
Teaching  
MUSV02 Voice (applied)

Dr. Rebecca Geihlsler; 2009; Adjunct  
D.A., University of Mississippi, Vocal Pedagogy, Minor in Music Theory  
M.M., University of Mississippi, Vocal Performance  
B.A.M., Centenary College of Louisiana, Vocal Performance  
Teaching  
MUS110 Vocal Fundamentals I  
MUS111 Vocal Fundamentals II  
MUS380 History of Music I  
MUS381 History of Music II  
MUS392 Popular Music 1930 to the Present  
MUS429 Vocal Diction  
MUSV04 Voice (applied)

Mrs. Christina Hrivnak; 2012; Adjunct  
M.M., University of Cincinnati, College-Conservatory of Music, Voice Performance  
B.M., Voice Performance, Millsaps College  
Teaching  
MUSV03 Voice (applied)

Mrs. Carolyn Sachs; 2004; Adjunct  
M.M., Ohio University, Piano Performance  
B.A., Lebanon Valley College, Piano Performance  
Teaching  
MUS117 Piano Fundamentals I  
MUS118 Piano Fundamentals II  
MUS119 Piano Fundamentals III  
MUSP02 Piano (applied)

Mrs. Margaret Sprow; 2011; Adjunct  
M.M., University of Southern Mississippi, Church Music and Choral Conducting  
B.M.Ed, Mississippi State University, Piano and Voice  
Teaching  
MUS425 Music Administration

#### **Section V.B. Faculty**

Not applicable.

#### **Section VI.A. Support Documentation**

Concurrent with this application of approval of program to MDE, an application for approval of program is being sent to NASM. This is greater than “simply a formality”, however, the BAME degree program in professional classroom music teacher preparation is already approved by NASM. All that is lacking is NASM approval for the new Emphasis in Vocal-Choral Music Education. With a NASM approved program in Vocal Pedagogy and Pre-Professional Choral Conducting already in place, it may be expected that this new application for NASM approval will be sufficiently prepared to gain NASM approval. See Appendix B for most recent correspondence from NASM demonstrating program recognition and approval for the existing BAME, Emphasis in Instrumental Music Education.

#### **Section VI.B. Support Documentation**

Use the following link to the Belhaven University Catalogue which provides evidence of Belhaven University Administrative Approval for the professional BAME degree program:

[http://www.belhaven.edu/catalogue/traditional\\_music.htm](http://www.belhaven.edu/catalogue/traditional_music.htm)

#### **Section VI.C. Support Documentation**

Not applicable.

OFFICE OF THE EXECUTIVE DIRECTOR  
**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC**  
11250 ROGER BACON DRIVE, SUITE 21  
RESTON, VIRGINIA 20190

TELEPHONE: (703) 437-0700  
FACSIMILE: (703) 437-6312

July 7, 2010

Stephen W. Sachs  
Chair, Department of Music  
Box 320  
Belhaven University  
1500 Peachtree Street  
Jackson, MS 39202

Dear Professor Sachs:

The NASM Commission on Accreditation, at its June 2010 meetings, took action regarding your institution. A Commission Action Report is enclosed describing this action in detail. If applicable, this Report will contain any further requests to your institution from the Commission. A copy of the Commission Action Report is being sent to the individuals listed below, along with a notice of NASM policies regarding strict confidentiality.

Please contact the NASM National Office staff if you have questions or need assistance.

The Commission on Accreditation and the Association appreciate your institution's continuing efforts on behalf of music, and look forward to working with you to support advancement of the field.

With best regards, I remain

Sincerely yours,



Samuel Hope  
Executive Director

SH:sy  
Enclosure

cc: Roger Parrott, President  
Belhaven University  
Daniel Fredericks, Provost, Senior Vice President; Acting Dean, School of the Arts  
Belhaven University  
Don Gibson, President, NASM  
Charlotte A. Collins, Chair  
NASM Commission on Accreditation  
Sue Haug, Associate Chair  
NASM Commission on Accreditation

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**National Association of Schools of Music**  
11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248

**COMMISSION ACTION REPORT**

This document provides the official action of the Commission as indicated in the cover letter of the same date.

July 7, 2010

**BELHAVEN UNIVERSITY**  
**Department of Music**

**Action:**

The Commission voted to accept the response and grant Plan Approval for the following degree:

*Bachelor of Arts in Music Education (Instrumental).*

When three transcripts are available for the major area of this degree, the institution should submit an application for Final Approval for Listing. Instructions for submitting Final Approval for Listing applications are found in *Policies and Procedures for Reviews of New Curricula*. This document may be downloaded from the NASM Web site at <http://nasm.arts-accredit.org> (see "Publications," "Accreditation Procedures and Documents." and beneath that "Other Procedures Related to the Accreditation Process").

  
\_\_\_\_\_  
Samuel Hope  
Executive Director

SH:mm