January 9, 2004

Professor Richard D. Sjoerdasma  
Chair, Department of Music  
Carthage College  
2001 Alford Drive  
Kenosha, WI 53140

Dear Professor Sjoerdasma:

The NASM Commission on Accreditation at its November meetings gave careful consideration to the application for renewal of Membership submitted by Carthage College.

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

The institution is asked to respond to the following concerns:

NOTE: The NASM web site referenced in points below may be found at http://nasm.arts-accredit.org, then navigate to the specific web pages cited within any given point.

1. The institution must clarify its intent with respect to various emphases within the degree, Bachelor of Arts in Music. The Commission notes that this declaration has already been made for the degree in music education. The Commission requests that the institution submit the following documentation: (a) descriptions of intent—professional or liberal arts—for each emphasis; (b) photocopies of revised catalog copy and other publications that list emphasis options and indicate which are expected to take more than eight semesters to complete; and (c) curricular charts that show a direct correlation between credits in each area of study and the declared intent of the emphasis (see NASM Handbook 2003-2004, pages 77-78, items IV.A., B., and C.). Should the institution decide to offer professional degree emphases in addition to music education, an application for Plan Approval for such programs should be submitted.

When needed, copies of the NASM documents Policies and Procedures for Reviews of New Curricula and Instructions for Preparing Curricular Tables in the NASM Format may be downloaded from the NASM web site (see “Publications” and, under that, “Accreditation Procedures”).
NASM standards require a clear delineation between professional and liberal arts undergraduate degrees. NASM publishes a document entitled *An Advisory for Music Faculty and Administrators: NASM Standards – The Liberal Arts Degree in Music* that may be helpful in this regard. This title may be downloaded from the NASM web site (see “Publications” and, under that, “Brochures and Advisory Papers”).

2. It is unclear that music education students acquire a “basic overview of how technology serves the field of music” or a “working knowledge of developments applicable to their specialization” (see NASM Visitors’ Report, item O.1.b; NASM Handbook 2003-2004, page 84, item VII.E.). The institution is asked to submit evidence of compliance with these standards. Documentation may include revised course descriptions and syllabi, faculty search announcement indicating the need for expertise in technology, faculty development activities focused on technology, and so forth.

NASM publishes two documents that may assist the institution in considering this issue: (1) *An Advisory for Music Faculty and Administrators: NASM Standards – Technology* and (2) *Notes for Music Faculty and Administrators: Standards for Composition/Improvisation, History/Repertory, and Technology in Undergraduate Professional Degrees in Music*. These titles may be downloaded from the NASM web site (see “Publications” and, under that, “Brochures and Advisory Papers”).

3. It is unclear that music education students develop the “ability to compose, improvise, or both at a basic level in one or more musical languages” (see NASM Handbook 2003-2004, page 84, item VII.C.1.). The Commission concurs with the assertion in the Optional Response that a rudimentary capacity to create derivative or original music is in evidence, but also with the unit’s admission of overall weakness in this area of the program. Among other options, the institution may wish to consider including composition and improvisation in the keyboard study leading to completion of the piano proficiency.

NASM publishes two documents that may assist the institution in considering this issue: (1) *An Advisory for Music Faculty and Administrators: NASM Standards – Composition and Improvisation* and, as already mentioned in point 2 above, (2) *Notes for Music Faculty and Administrators: Standards for Composition/Improvisation, History/Repertory, and Technology in Undergraduate Professional Degrees in Music*. These titles may be downloaded from the NASM web site (see “Publications” and, under that, “Brochures and Advisory Papers”).

4. It is unclear that the music unit maintains consistent procedures for evaluating students’ educational and artistic development (see NASM Handbook 2003-2004, page 74, item IL.Q., paragraph 5). The Commission requests documentation of the music unit’s plan and procedures for ensuring that students reach or exceed levels of competency expected by the institution.
Professor Richard D. Sjoerdsm
Carthage College
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The response should be submitted by October 1 for consideration at the Commission meetings of November, 2004.

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

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

With best wishes and cordial regards, I remain

Sincerely yours,

Samuel Hope
Executive Director

SH:ws
Enclosure

cc:  F. Gregory Campbell, President
     Carthage College
     Karen L. Wolff, President, NASM
     Don Gibson, Chair
     NASM Commission on Accreditation
     Jon Piersol, Associate Chair
     NASM Commission on Accreditation
     Sister Catherine Hendel, B.V.M., NASM Visitor
     C. Lynn Wheeler, NASM Visitor
choral room when the room was very humid and warm when the fifty-two students were singing (HB. II. F. p. 64).

If growth continues as currently planned, the department could quickly outgrow its facilities for practice rooms. There are several factors involved including: 1) Practice rooms are the only place for some adjuncts to teach; 2) sound transfer between rooms is serious enough so that adjacent practice rooms cannot be used during lessons; and 3) teachers expressed concerns that many students need to spend more time practicing than they are doing presently (HB. II.F. p. 64).

Carthage College can be proud of their beautiful A. F. Siebert Chapel. This facility is connected on its south side to the Johnson Arts Center (including the music department), and on its north side to the Hedberg Library. Upon entering the front doors of the chapel, one is impressed by the magnificent four manual, 63 rank tracker action Cassavant organ. It was a pleasure for the visitors to hear this fine instrument played by a music major performing Toccata on the Old Hundredth Psalm Tune by Michael Burkhardt (his teacher) at the student recital. The chapel’s design has a large enough performing area to accommodate large ensembles (such as the college band heard in rehearsal with a piano soloist) while also offering an intimate enough feeling for small ensembles or individual soloists (as demonstrated in the student recital). Humidity and temperature control also affect the instruments to their detriment. Faculty explained that wide fluctuations of temperature in the chapel are adversely affecting the very expensive organ. Even more obvious is the effect lack of climate control is having upon the pianos. The visitors were assured that instruments are tuned several times a year, but it was discovered that many octaves in the highest and lowest registers on some pianos sounded like sevenths, and the unison tunings even in the middle ranges were very discordant on several practice pianos as well as on the grand piano in the band room. Purchase of new pianos apparently will not solve many problems with the pianos until the humidity and temperature can be controlled more effectively (HB. II. F. p. 64). The department’s location within feet of Lake Michigan makes control of humidity a special concern.

The music and art departments share the same hallways, and at one time the visitors became aware of a very strong chemical smell. This could pose serious health problems for students suffering from asthma or for vocalists who are being trained to breathe deeply in order to sing correctly. It might also be an OSHA concern (HB. II. F. p. 64)
the visitors if this observation revealed problems with the technology itself (HB II. F. p.64); curricular content that does not employ technology (HB. VII. E. p. 84); faculty comfort with the use of technology in teaching (HB. II. E. 1. p. 61) or some other factor. As the faculty engage in development of outcomes for coursework, appropriate integration of technology will be essential, especially in the BA in Music Education.

G. Library

Since the newly constructed Hedberg Library is attached to the same building complex that houses the music department, library use has become much more convenient for music faculty and students than when it was located farther south on campus. According to the librarian, there is excellent use of the library holdings—on average approximately 10% of music books and 30% of music videos are checked out at any one time.

Information about items held in the library is available on line, and many periodicals are also available to students and faculty on line. Annual appropriations have averaged about $5,000 per year for books and $2,000 per year for non-print materials during the past several years. Computers, projectors, video players, microfilm readers, etc. are located near the holdings and are available for students’ use. There are open stacks for all materials (even including the compact disks) so students and faculty can browse through the holdings.

The music faculty members are encouraged to request materials they want and/or need for classes, and the librarian gave assurance that all such requests are filled as quickly as possible. While the library’s current music holdings were not included in the Self-Study (p. 14 or Appendix H), this library appears to be well maintained and has holdings sufficient for a liberal arts college with the size and scope of Carthage College. The only area that might be lacking is in current periodicals pertaining to specialties offered (HB. II. G. 2. p. 65). An example of this lack was that the visitor could not find a journal dealing with choral music such as the Choral Journal in either the stacks or on line.

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

Carthage College music unit has been highly successful in recruiting new students and increasing enrollment from 62 to 83 students within three years (SS Appendix I). The ensemble directors and the music executive have engaged assertive efforts to attract qualified students for the music programs at Carthage College. Specific procedures are not listed per se. It may be helpful to articulate the specific strategies used so that their effectiveness can be assessed for the purpose of on-going improvement and continued successful recruiting.
Bachelor of Arts in Music Education

Carthage College Music Department offers three areas of emphasis within B.A. in Music Education: General Music, Choral Music, and Instrumental Music. The enrollment in these programs is very good, and there appears to be a positive working relationship with the schools in the region that service the various pre-professional field experiences. These programs appear to meet threshold compliance with NASM standards for the profession degree in music education with following exceptions.

It is not clear how the following competencies are met in the general music education and choral degrees:

**a. Orchestration:** MUSI 312 is not listed as required for the general or choral music emphases (CC.43; SS., Appendix IV), the Self-Study (p. 25) describes how “orchestration” serves these emphases, but it does not list it as required (HB. VII. B p. 83). Consequently, it is not clear how the students gain this competency.

**b. Technology:** The visitors saw little evidence of the ways in which music education students developed a basic overview understanding how technology serves the field or a working knowledge of technology as applicable to the field of education (HB. VII.E.1, 2 p. 84).

**c. Performance:** There was not evidence that students in music education and other emphases demonstrate the technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration (HB. VII. A.1, p. 83).

**d. The curricular table for the BA in Music with an emphasis in instrumental music education appears to have mistakenly listed the requisites for the choral program. A corrected table should be submitted to demonstrate that students gain sufficient knowledge and skills to work as a leader and in collaboration on musical matters of interpretation (HB. VII. A. 4. p. 83).

**e. Sufficient laboratory experiences that give students opportunities to apply rehearsal techniques and procedures were not apparent. The course MUSI 320 Field Experience is offered for 0 credit and the nature of the experience as described the college catalog (p. 47) is not clear (HB. VIII. J.3 b.5 d, p. 96).

**f. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.** The SS narrative (p.25-26) describes the ways in which composition and improvisational skills are delivered. However, the required courses for the general music emphasis are not included in those that provide compositional skills. This competency applies to the choral emphasis as well, but is not mentioned in the narrative. (HB. VII.C. 1-2, p. 84).
2. Study of the Transcripts of Recent Graduates and Comparison with Catalogue Statements.

Several student transcripts were examined and were found to have fulfilled the requirements outlined in the College Catalog. Discrepancies in number of hours listed in the College Catalog on pages 43 and 44 were explained and will be corrected in the next edition. Those changes include on page 43: MUSI 314 Learning About Instruments actually replaces courses 205-208; Total additional music credits in the Choral Music Education Emphasis is actually 21, in the General Music Education Emphasis is actually 18, and in the Church Music Emphasis is actually 22. On page 44 the course MUSI 311 Choral Conducting and Techniques is actually offered for 4 credits making the total addition credits in the Performance Emphasis 18-20. The omission of MUSI 307 Music History III from recent transcripts was explained by the chairman as a new requirement that was not yet required of those students.

The new catalog will also need to address the nature of each curricular offering and make the appropriate modifications that the music unit decides upon.


Students at Carthage College appear to be dedicated to the department and enjoy their studies. The department has instituted a new requirement for student portfolios this year, but so far none of these were available for the visitors to peruse. Student performances in the recital were of a very acceptable quality for students in B.A. and music education programs.


The location of Carthage College between Chicago and Milwaukee offers many opportunities for students to attend many professional performances. The college also brings fine performances to the campus including performances by local symphonies with college vocal ensembles. There are nearly weekly student recitals, and faculty recitals were included in the program booklets examined by the visitors. In addition the Carthage Choir has always gone on extended tours, and the band also did a tour this spring. Performances on campus are open to students from all majors, and attendance at some is required of students in the music appreciation courses. It appears that Carthage College offers more than the average number of performance opportunities on campus for a school of its size and scope.

5. Music Studies for the General Public

Non-music majors can take the Exploring Music course (MUSI 115) to fulfill a humanities course requirement. Many non-music majors also take private lessons and participate in the various music ensembles. The Exploring Music course the visitors were able to observe was taught by a tenure track teacher who appeared to be thoroughly enjoying teaching the course and had the rapt attention of the 21 students in attendance. Because non-majors get to choose one course in the fine arts from
several different departments, it might benefit the departments—as well as the students—to explore offering an interdisciplinary fine arts course.

P. Music Unit Evaluation, Planning, and Projections

During the Self-study process, many issues were studied, reviewed and positive action taken. The recruitment efforts and enrollment growth are clear indicators of such successful planning. In examining the Self-study and discussions with the music unit it became apparent to the visitors that some procedures and policies that are effective have not been articulated specifically in writing. Consequently, when examining the operational activities of the music unit for purposes of future planning and projections, it was extremely difficult to identify which endeavors would be most beneficial. Furthermore, it was unclear if any internal assessment of student’ outcomes occurs.

The entire Carthage College community has been working to develop competency-based outcomes for all of its programs and courses. For the most part, current syllabi in the music unit have yet to employ this model. Once the faculty have determined and articulated departmental outcomes/objectives that reflect its mission and goals, the task of developing course outcomes should be easier.

Q. Standards Summary

It is unclear as to how the institution addresses the following threshold standards:

1. Department and program mission, goals and objectives; student outcomes; and other programmatic information are articulated clearly, accurately and consistently in the appropriate publication (HB. II. A. pp 58-59; HB II. J. p. 67).
2. Program titles are clear, accurate and consistent with the content of the accredited program (HB. II. J. p. 67).
3. Sufficient enrollment in each emphasis to support student learning (HB. II. B. p. 59).
4. Sufficiently prepared faculty with less than a master’s degree teaching courses in theoretical, historical, or pedagogical subjects (HB. II. E. 1. p. 61; VIII. P. 85).
5. Sufficient space for student practice (HB. II.F. p. 64).
6. Humidity and temperature control more effectively (HB. II. F. p. 64).
7. Safety of space shared with Art Department HB. II. F. p. 64.
8. Sufficient resources (HB II. F. p.64), curricular content in technology (HB. VII. E. p. 84), and faculty training in technology (HB. II. E. 1. p. 61).
10. Retention practices that are defined and published for students and applied with rigor and fairness (HB. II. H. p. 66).
11. Record-keeping that includes the results of significant assessments in student file (HB. II. H. p. 66).

12. Consistency and accuracy in catalog copy (pp. 43-44), recruitment brochures and all publications (HB. II. J. p. 67; HB. I. 7 & 8, p. 57). Specific course requirements for music education and other music programs are not clearly listed and made available to students.

13. Clarity of desired intent in curriculum and titles that will reflect the appropriate NASM standards—liberal arts or professional—for each emphasis or degree. In this way the institution can maintain the integrity of degree types and titles (HB. IV. P. 77).
   a. Performance emphasis (SS. p. 28, CC. p. 42) more closely approximates the professional degree (HB. VIII, p. 85; A. p. 86).
   b. Emphasis in Church Music: confusion regarding the nature of this program (HB. VIII. E. p. 90).
   c. Emphasis in Musical Theatre: unclear if BA or the BM is the desired/proposed degree (HB. p. 173).

14. It is not clear how the following competencies in the music education program are being met:
   a. Orchestration in the general and choral emphases (HB. VII. B p. 83).
   b. Technology in all three areas (HB. VII.E.1, 2 p. 84).
   c. Sufficient conducting that enables students in instrumental emphasis with sufficient knowledge and skills to work as a leader and in collaboration on musical matters of interpretation (HB. VII. A. 4. p. 83).
   d. Sufficient laboratory experiences that give students opportunities to apply rehearsal techniques and procedures (HB. VIII. J.3 b.5 d, p. 96).
   e. Rudimentary capacity to create derivative or original music both extemporaneously and in written form (HB. VII.C. 1-2, p. 84).
   f. Demonstration of the technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration (HB. VII. A.1, p. 83).

R. Overview, Summary Assessment, and Recommendations

Cathage College Music Department is experiencing a renewed growth in enrollment and new faculty while retaining many of the traditions of this institution. Among the strengths revealed during the visit are:

1. The excellent faculty of artists/teachers who are collaborative, dedicated problem solvers, hard-working. Their teaching exudes enthusiasm for their subject area and engages students in active learning.

2. Significant growth in the department—recruitment and retention of students appears to be highly successful.

3. Tremendous support of the administration: financial, operational budget and scholarships; new faculty and other resources.

4. The chapel space offers state of the art organ and fine performance venue
5. Excellent new library that is in close proximity to the music unit appears to be effectively utilized by faculty and students.
6. Creative, effective collaboration of FT liaisons with adjuncts.
7. Students are provided with extensive opportunities for performance and participation in planning for the music unit.

Areas for improvement:
1. Students stretched by too many majors, minors, emphases, and participation in ensembles, and secondary lessons.
2. The extensive nature of the music education degree is well-known and documented at Carthage College—and for that matter in most music units. The stress placed on second majors, additional emphases and minors, however, appears to be distorting the institution’s intended “elective” component of Carthage College BA degrees. The large number of credits for the various emphases point to this concern.

Recommendations:

The visitors offer the following recommendations as possible means to address issues of compliance and enhance the future work of the music unit.
1. Articulate a FT faculty load formula; adjunct salary rates to achieve desired equity.
2. Explore alternative ways to provide accompaniment for students: e.g., clavinova; student accompanists and/or use of local piano teachers.
3. Ensure faculty in content areas have at least a masters degree.
4. Explore grants to update and interface technology.
5. Increase communication/collaboration between music unit and college’s administrative offices: College relations office/admissions—tour planning and funding; conference and events for scheduling; registrar’s office for glitches in online registration of music students; course scheduling.
6. Explore possibility of an interdisciplinary fine arts general education offering.
7. Examine the music history/literature sequence for duplication and possible integration with music education’s additional requirements.
8. Investigate ways to address sound seepage in practice rooms. While the number of rooms appeared to be adequate at this time; adjuncts using these rooms for instruction may have an adverse effect on student practice.
9. Examine and update the curricular offerings in the music education programs; this may include careful review of education requirements offered by the music unit and reading in the content area. Are these DPI requirements that stipulate competencies or stand-alone courses. If only competencies, then realignment may be desirable.
10. Engage in dialogue about the intent of the emphases in the BA. Once the unit and the institution decide, then make the necessary modifications or additions to more accurately reflect the programs.

11. The music unit may wish to eliminate some of its emphases that have lower enrollments; and discontinue adding or naming emphases that are not included in the articulated programs.

12. Establish a long-range plan for piano maintenance, restoration, and purchase.

13. Prepare a plan to replace faculty who will be retiring in the near future.
ELECTRONIC PORTFOLIOS
http://www.bsu.edu/web/cfa/music/mused/portfolios.html
sample e portfolios, free template download, tutorial

1. Determine the purpose: formative (growth), evaluative, both
   meets ISTE standards (technology)
   majors only, principal performance area
   Freshman double principals?

2. Determine the organization (format)
   software needs (Dreamweaver)
   lab w/scanners and recording/video hook up?
   student lap top requirement?

3. Determine the content
   specific criteria each semester?
   incoming Freshmen given a template CD rom
   Personal (picture, musical life history)
   INTASC Standards (New Teacher Assessment Consortium)
   Essays (reflective)
   Artifacts (authentic evidence from courses and field
   experience juries critiques, performance MP-3s, video
   teaching, etc.
   Course Materials (assignments, etc.)

4. Publish on line or submit via CD?
   who will have access/how and where
   publishing - ethical questions, copyright implications

5. Evaluation
   evaluated by course instructor?
   must earn a C or better in portfolio to earn C in course?
   individual presentation of e portfolio at end of each semester?
   to private teacher?
   during juries (majors only day?)
   rubriks to evaluate essays
   senior year final showcase

6. Faculty obligations:
   including tech/writing requirement in specific courses, such as:
   Musical Life History in Exploring Music
   Uploading Power Point: Music History
   Picture and home page: Music Theory

7. Equipment needed: each student a laptop?
   computer lab?
   MP-3 capability
   video capability
   scanners
   possible use of Graphic Arts lab and teaching expertise?

8. Time frame: 03-04 develop
   04-05 train staff, acquire equipment
   05-06 implement with new Freshmen
**Tech Skills needed to complete e portfolio:**

1. Download template: orientation session with CN
2. Make a page: Theory I
3. Scan: Theory I
4. Make a link: Keyboard Skills I
5. Power Point: Music History I or Music Theater History
6. Audio File: Theory III
7. Video File: Conducting

All skills are taught in core music classes so that all music majors can complete the portfolio. The exception being video. It makes sense to introduce this skill in conducting. Therefore, some music majors may not have the skill to add video. It will not be required as outlined below,

**Suggested Template for e portfolio:**

- Home
  - Picture
  - Contact email
  - Biography
  - Resume
  - Cumulative Repertoire List

- Degree Requirements
  - Graduation Checklist
  - Keyboard Proficiency Checklist
  - Junior Standing
  - Junior Symposium
  - Senior Project

- Professional Development
  - Semester Repertoire Lists
  - Goal Statements
  - Reflective Essays
  - Jury Comment Sheets
  - Performance Portfolio Assessment
  - Memberships

- Course Materials
  - **might be reading logs, reviews, observation summaries, research, etc. as required by the individual teacher**
Music Courses with suggested tech skills

Exploring Music: bio (pagemaker)
Music Theory I: picture and home page with contact info (scan, pagemaker)
Music Theory II
Music Theory III: (audio file)
Music Theory IV
Aural Skills I
Aural Skills II
Aural Skills III
Aural Skills IV
Music History I (power point, pagemaker)
Music History II
Music History III
Applied Music (goals, jury comment sheets, reflective essays, junior standing, rep list, cumulative rep list, performance recitals)
Departmental Recital (none)
Keyboard Skills I (checklist, creating a link to piano rep sheets)
Keyboard Skills II (update checklist)
Keyboard Skills III (update checklist)
Keyboard Skills IV (update checklist)

Survey of Symphonic Lit
Pop Music in America
Opera
Hymnology
Liturgics
Music Theater History: power point, resume
Piano Literature

Class Guitar (none)
Woodwind Techniques (none)
Brass Techniques (none)
Percussion Techniques (none)
String Techniques (none)
World Music in the Classroom (senior project for ed majors)
Seminar in Form and Analysis (senior project for ed, course mat for perf)
Learning About Instruments (none)
Field Experience (senior project for ed)

Choral Conducting (video)
Choral Literature (senior project for ed)
Middle & Secondary Music Methods (ed senior project, memberships)
Vocal Pedagogy
Small Vocal Ensemble (rep list, ed senior project)

Elementary Music Methods (ed senior project)
Instrumental Conducting (video)
Orchestration (ed senior project)
Instrumental Music Methods (ed senior project, memberships)
Small Instrumental Ensemble (none)
Class Voice (none, instr. ed senior project)

Church Music Program
Service Playing and Improvisation I
Service Playing and Improvisation II
Practicum in Church Music

Piano Pedagogy and Lit I
Piano Pedagogy and Lit II
Practicum in Piano Pedagogy

Music Theater Workshop (none)

Opera Production (none)
Seminar
Piano Literature

Carthage Choir (none)
Women's Ensemble (none)
Chamber Singers (none)
Wind Orchestra (none)
Kenosha Symphony (none)
String Orchestra (none)
Jazz Band (none)
Pep Band (none)
Gospel Messengers (none)
Jazz and Show Choir (none)
Community Chorus (none)
Racine Symphony (none)

General Recommendations

all freshmen music majors will be required to have a laptop
technology skills will be incorporated into all core music classes (scanning, sound, video, power point, links, etc.) to ensure that all students have the skills to complete the portfolio

portfolio requirements will be added to all courses

a grade of C or better in portfolio is required to get a C or better in the class

portfolios will be reviewed at the end of each year by the **private teacher** (students will turn in a copy on CD)(faculty will be given rubrics to facilitate uniform assessment)

Senior portfolios will be reviewed by three faculty members and the department chair (students will turn in a copy of the portfolio on CD, which will be routed among the faculty)

incoming Freshmen will receive a CD with the template in an orientation session

a tutorial will be developed and made accessible through the college website.

Portfolio addresses technology standards, writing across the curriculum, performance assessment, licensing requirements.

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**Sample Freshman Year, Semester I Portfolio Checklist**

- Load template
- Picture (scan)
- email contact info (text)
- Biography (text)
- Cumulative Rep List, Principal Area (text)
- Graduation Checklist (part of template)
- Keyboard Proficiency Checklist (part of template)
- Link from keyboard proficiency to piano rep sheet (scan)
- Semester rep list, principal area (scan)
- Goal statement (text)
- Reflective Essay (text)
- other

Students would turn in a hard copy of bio to Ripley
Students would turn in a hard copy of goals to C Ness by midterms
Students would turn in CD to private teacher at juries to assess reflective essay and "check off" checklist.

Sample Freshman Year, Semester II Portfolio Checklist

Cumulative Rep List, Principal Area (text)
Graduation Checklist (part of template)
Keyboard Proficiency Checklist (part of template)
Link from keyboard proficiency to piano rep sheet (scan)
Link from piano rep sheet to semester I keyboard proficiency comments (scan)
Semester rep list, principal area (scan)
Link from principal rep list to semester I jury comment sheets (scan)
other

Students would turn in a CD to private teacher at juries to "check off" checklist.
Carthage College  
Travel Expense Report

From: ______________________   Department ______________________   Date ______________________

Please complete all information requested below:
1. Place (city & state): ______________________
2. Duration: From _________ 19___ to _________ 19___
3. Purpose: ______________________

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Private auto mileage
Breakfast
Lunch
Dinner
Tips
Lodging
Airline
Rental Car
Taxi
Telephone
Entertainment*
Tolls
Parking
Other
Total

*Entertainment expenses detailed:

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Payee ______________________

Employee ID# ______________________

Total Expenses $__________

Travel Advance $__________

Amount Returned $__________

Amount Due $__________

Account # to be charged ______________________

Authorized Signature ______________________

Attach all receipts.
Preparatory Comments:

Included below are hardware, software and music specific components to be housed in the Fine Arts Computer Lab. The Music Department currently holds: **Finale 2004** (lab license for 10)  
**Magamut** (lab license for multiple stations)  
**Band in a Box** (outdated, does not work)  
**Sibelius 2** (In Ripley's office)  
**SmartScore** (in C. Nessis office)  

Want:  
Digital Performer (needs G-4 OS X.2 or higher ñ Panther)  
SmartMusic

DAVID NESS:  
Software:  
Finale,  
Transcribing (I believe it's called Transkribe),  
Band in a Box.  
Jazz students will be doing jazz ensemble arrangements, transcribing jazz solos.

JANE LIVINGSTON:  
Applications for Piano Pedagogy would be the following software products. These are examples of what is out there and there is alot!  
††  

MUSIC ACE 1 & 2: music fundamentals for all ages and composition Music Doodle Pad. Optimized for school labs and network environments. Windows XP and Mac OSX compatible.

Music Lessons I & II: for ages 8 - through Adult. Interactive drills and fundamentals. Theory referenced, instant feedback, multiple skill levels. Windows and Mac.

Pedagogy students need to learn how to use these for their future students needs. Community piano program
students could also benefit from having access. Piano Practicum student teaching could involve their use.

JIM RIPLEY:
Software recommendations:

Performance application
‡‡‡‡‡Finale 2004 (G4 X.2 or higher)
‡‡‡‡‡Digital Performer 4 (G4 X.2 or higher)

Education application
‡‡‡‡‡SmartMusic Studio (interactive accompaniment)
 (G3/G4 OS 9.2 or higher)
‡‡‡‡‡Band in a Box (interactive
ccompaniment/composition)
‡‡‡‡‡Sibelius Compass (composition) (powerpc OS8.6 or
higher)
‡‡‡‡‡Pyware 3D (marching band charting)OS9/X G3-4

Aural Skills
‡‡‡‡‡Auralia 2 (???powermac,imac,G3-4, OS 7-X)

Exploring Music (lab section)
 Piano and Keyboard Method $85.99 power pc, mac OS
7.3-OS X (includes accompaniment, variable speeds)

I see the lab as having 10 art dedicated computers,
6 cross-programmed for both departments, and 3 music
dedicated computers with keyboards. IT WOULD BE BEST if
the 6 cross-programmed would also have keyboards. I
think
that some aural skills practice could be assisted with a
program like Auralia 2, which needs keyboards for data
entry.
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phrases in the native language.
folk song from that country as well as learn a few
You can visit countries all over the world, hear a
software
large, Best Buy
Intermediate
usually only available as a set with other SIM

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**Software Categories**

- Directly from manufacturer or in catalogues
- Directly from manufacturer or in catalogues
- Currently available through Scholar
- Currently available through Scholar
- Currently available in some software categories

**Under the**

- High
- Intermediate
- Intermediate
- High

**Music Ace II**

- Includes drill and practice CD-ROM
- Covers different material than the first version
- Drills and practices drill in a real life setting
- Includes drill and practice drill in a real life setting

**MUSIC SOFTWARE (Fun and Educational)**