

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

The University of Kansas

School of Music
Lawrence, KS

Robert Walzel, Dean

Dates of Visit: September 25-26, 2011

NASM Visitors:

B. Glenn Chandler, University of Texas at Austin, Chair
Robert Stroker, Temple University, Member for Graduate Studies
David Myers, University of Minnesota, Member for Undergraduate Studies

Degrees for which Renewal of Final Approval for Listing is sought

Bachelor of Arts in Music (Jazz, Musicology, Orchestral Instruments, Organ, Piano, Theory, Voice)
Bachelor of Fine Arts in Theatre and Voice
Bachelor of Music Education in Music Education
Bachelor of Music Education in Music Therapy
Bachelor of Music in Composition
Bachelor of Music in Musicology
Bachelor of Music in Performance (Brass & Percussion; Organ; Organ/Church Music; Piano; Strings; Voice; Woodwinds)
Bachelor of Music in Theory
Master of Music Education in Music Education
Master of Music Education in Music Therapy
Master of Music in Accompanying
Master of Music in Church Music (Choral Conducting, Organ)
Master of Music in Composition
Master of Music in Conducting (Band, Choral, Orchestra)
Master of Music in Musicology
Master of Music in Performance
Master of Music in Theory
Doctor of Musical Arts in Church Music (Choral Conducting, Organ)
Doctor of Musical Arts in Composition
Doctor of Musical Arts in Conducting (Choral, Orchestral, Wind Band)
Doctor of Musical Arts in Performance (Brass & Percussion, Organ, Piano, Strings, Voice, Woodwinds)
Doctor of Philosophy in Music Education
Doctor of Philosophy in Musicology
Doctor of Philosophy in Theory

Degree for which Plan Approval and Final Approval for Listing is sought

Master of Music in Opera

DISCLAIMER

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

ACKNOWLEDGMENTS

The visitors wish to thank the University of Kansas School of Music, especially Dean Robert Walzel, Associate Dean Martin Bergee and the entire School of Music faculty and staff, for making the on-site visit a thoroughly pleasant experience. The visit was aided by excellent consultations with Sara Rosen, Sr. Vice Provost for Academic Affairs; George Gibbs, Music Librarian; and Jeffrey Vitter, Provost. The courtesies extended throughout the visit were numerous and generous.

A. Purposes

The School of Music was made a separate school within the university when the College of Fine Arts was dissolved two years ago. It now has its own dean that reports directly to the provost. When this reclassification was made the mission statement of the School of Music was revised to reflect its new role as a separate school. The current mission statement is an adaptation of the one adopted in 2008, which removes theatre from the previous Department of Music and Theatre.

This mission of the School of Music, as outlined in the Self-Study (Section 1, p. 1), appears to be aligned with that of the University of Kansas mission statement (<http://www.vpss.ku.edu/missionstatement.shtml>). It is the opinion of the visitors that the school indeed strives to accomplish its mission and the mission of the university.

B. Size and Scope

The Self-Study (Section I, pp. 1-2) indicates that there were 508 music majors enrolled in the School of Music in 2010-11. Of those 300 were undergraduates and 208 were graduate students. The graduate enrollment has increased significantly since the last NASM visit in 2001. There seems to be adequate numbers of students enrolled in the degree programs to insure appropriate class sizes for positive intellectual and creative interaction.

The Self-Study indicates that there are currently 54 full-time tenured or tenure-track faculty members, four non-tenure track faculty, of which one is full-time and the rest part-time. The Self-Study reports that there are also 69 graduate teaching assistants who help to deliver the curriculum and 16 full-time non-teaching staff who keep the program running smoothly. It appears that there are sufficient faculty to provide advanced courses in music appropriate to major areas of study at degree or program levels being offered, and to provide requisite ensemble experience (a) at an advanced level and (b) consistent with major areas of study and degree or program levels.

It appears to the visitors that the institution meets NASM standards regarding size and scope.

C. Finances

The Self-Study (Section I, pp 2-4) lays out the finances of the School of Music and the history of the past few years through the transition from a Department of Music and Theatre to School of Music. It appears that all assignment and expenditure of resources are congruent with the school's mission and with the goals of the faculty.

According to the Self-Study, during the process of separating out the music school some decisions came to light that will require addressing in order for the program to run smoothly. These decisions affect the number of positions available for the program as well as operating budget. Resolution of these issues has been further exacerbated by budget cuts caused by the current recession. For instance, in 2010-11 the School of Music was asked to give back \$132,467, which has only been possible by cutting support for faculty travel and other program enrichment.

Recent changes in the policies regarding use of the Lied Center by the School of Music have resulted in an added burden to the budget. In 2009-10 total charges for rental and related expenses for performances in the Lied Center cost the School of Music \$64,092. This past year this cost was reduced by cutting back on the number of events presented in that facility by about 15%, an act that also seems to reduce the quality of the educational experience for some of the students in the school. The need for performance facilities will be discussed later in this report, but the current policy regarding the use of the Lied Center appears to have a direct negative impact on the budget of the School of Music.

While these budgetary issues may cause difficulties, the school appears to be on a positive path to resolving some of these matters and also in terms of significant advances in philanthropic developments. It appears to the visitors that the School of Music has sufficient financial support to manage its program in relation to NASM standards.

D. Governance and Administration

The School of Music is an independent school in the university with the dean responding directly to the provost. This arrangement has been in effect since 2009 with the current dean now in his second year, having arrived in fall 2010. There is an associate dean and three area directors of graduate study. The Bylaws of the School of Music were revised to accommodate the new structure beginning in 2009, which calls for shared governance with 13 divisions, each with a director. In addition, the bylaws call for standing committees (see Self-Study, Section IV, MDP, D: *Bylaws of the School of Music*).

The faculty expressed confidence in the leadership of the school. It appears that the governance structure is fulfilling the purposes of the institution and the music unit; that the fundamental education, artistic, administrative and financial conditions are stable; that there is evidence of long-range planning; that teaching and learning are fundamental; that there is communication among the components of the school; and that the administrative team is provided sufficient time and staff to execute their duties effectively. The governance and administration appear to meet NASM standards.

E. Faculty and Staff

The music faculty appears to be made up of dedicated professionals who demonstrate commitment to the school and to their students. Faculty members appear to exhibit good rapport with the undergraduate and graduate students. The teaching observed by the visitors demonstrated

instructional strength throughout the faculty with several outstanding educators providing strong academic leadership. It appears that faculty members are well trained and have adequate degrees to support their academic assignments in the school, as confirmed in Appendix III of the Self-Study. The number of full and part-time faculty members seem sufficient to achieve the purposes of the School of Music.

The visitors noted strong productivity by members of the faculty in the School of Music. Limited faculty development funds, up to \$500 per faculty member, are available for travel, creative activity and scholarly activity through the School of Music. Both undergraduate and graduate students emphasized to the visitors that the faculty members are good teachers who are caring, supportive and helpful to students at all levels of the educational continuum.

The typical load structure for faculty members in the School of Music is a configuration of 40% teaching, 40% research and creative activity, and 20% service. In academic areas, faculty members teach a 3/2 load during an academic year. In the applied music studios a total assignment of 18 clock hours was generally noted.

Annual faculty evaluations for all faculty are conducted by the Faculty Evaluation Committee and music administration. The criteria for evaluating faculty can be found in the School of Music document, entitled "Criteria and Procedures for Faculty Evaluation, Progress Toward Promotion and Tenure" (Section IV, Self-Study). Procedures and statements for the evaluation of faculty appear clear and accurate regarding responsibilities and expectations.

Faculty morale seems excellent and faculty members recognize a high level of collegial support and interaction within the School of Music. The faculty garners the support and respect of the university administration. The School of Music faculty is commended for its dedication to the institution. They appear to be committed to excellence for their program and to a high level of achievement for their students.

The School of Music appears to have an adequate support staff to maintain all aspects of the program. A listing of the staff and their areas of responsibilities are available in Section IV of the Self-Study.

F. Facilities, Equipment, Health and Safety

The visitors had the opportunity to tour the facilities of the School of Music. An assessment of the physical plant revealed that it appears to be adequate for the size, scope and curricular needs of the music school in most areas. The number of classrooms, rehearsal rooms, practice rooms and offices appear sufficient to support current needs. Current facilities are also very well maintained in general and room-to-room acoustics in the building ranges from fair to good in most spaces, with the exception of the choral rehearsal room, which appears to be too live for effective choral rehearsals.

Therefore, it is not clear how the institution meets standards regarding acoustical treatments for the main choral rehearsal hall (NASM *Handbook 2010-11*, II.F.1.f.).

The visitors are also concerned that there is not adequate availability of medium and large auditoriums for ensemble concerts for a program this size. While the Lied Center may provide for some large ensemble performances, its size and its cost appear to keep it from meeting the overall ensemble needs of the program, and the Swarthout Recital Hall appears to be inadequate for most ensemble performances due to its size.

Therefore, it is not clear how the institution meets standards regarding ensemble rehearsal rooms and auditoriums for concerts (NASM *Handbook 2010-11*, II.F.1.a.).

The current inventory and condition of equipment seems to be adequate. The piano technician is outstanding and has begun a schedule to rebuild the highest quality of older Steinway instruments. Funding to upgrade the piano inventory is one of the top priorities for the upcoming capital campaign. However, there appears to be no long-term planning in order to address annual needs for ongoing replacement of instruments including pianos.

Therefore, it was unclear how the institution meets the NASM standard which requires that "...budget plans and provisions shall be made for adequate maintenance and replacement of equipment" (NASM *Handbook 2010-11*, II.F.1.e.).

It is not clear how Swarthout Recital Hall is accessible to all students as required by NASM standards (NASM *Handbook 2010-11*, II.F.1.h.).

G. Library and Learning Resources

The Thomas Gorton Music and Dance Library is a branch of the University of Kansas Libraries and is staffed by library personnel. The branch head is the Music Librarian, a faculty position that reports to the Assistant Dean of Libraries for Public Services. The Music Librarian is fully responsible for the overall management and operations of the library and appears to do an outstanding job of supporting faculty and students.

The Music Library, housed in Murphy Hall, occupies approximately 12,000 sq. ft. There seems to be clear communication between the Music Librarian and faculty and students.

The music collection of the University of Kansas Libraries consists of 88,000 music books, bound serials, and scores, 15,000 CD's, 12,800 LPs, and 680 items in other sound recording formats, 1,000 VHS tapes and DVDs, and 8200 microform sets. In addition, there is an archival sound collection totaling about 130,000 items that range over the various recording technologies from cylinders to CDs and DVDs.

Faculty/Student access to the library, library resources, expenditures for music acquisitions, number of dedicated staff and plans for library equipment acquisition and maintenance all appear to be strong.

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

Recruitment, Admission, Retention: The institution appears to meet NASM standards related to admissions. The School of Music has carefully detailed procedures for prospective students and appears to ensure that students are admitted only to programs for which they are qualified. The Self-Study description and materials offer a clear picture of communications and forms (Self-Study pp. 16-17; MDP, Section IV. 1.H.). According to the Self-Study, tracking of GPAs, course grades, juries, and barrier benchmarks all provide a basis for predicting graduation eligibility and timely information flow to students regarding their progress.

Record Keeping: Student records are maintained in the Student Service and Music Education/Music Therapy offices. Files appear systematic and comprehensive, with efficient tracking of student status and progress. Relevant materials such as dissertations, recital programs, and recordings are available in the Student Service Office or Gorton Music and Dance Library.

Advisement: Advising procedures and support appear to be well established. Responsibilities are shared among major performance professors, major professors, and the Student Service Office. The school publishes an Advising Guide for Students and Faculty as well as an undergraduate handbook in development and music education and music therapy handbooks. Check sheets for each program provide an ongoing record of advisement.

I. Published Materials and Web Sites

Published materials appear to be clearly written, well formatted, accurate, and readily accessible. They include significant information on the school and university websites (general information, calendars, faculty, program descriptions, admissions information, catalogs, financial information, etc.), as well as concert programs and brochures.

It appears that the institution meets all standards related to published materials and websites.

J. Branch Campuses...(not applicable)

K. Community Involvement; Articulation With Other Schools

The School of Music does not have formal relationships with external community organizations. The school does engage with the community in typical ways such as supporting music teachers, holding various music camps and festivals, presenting public concerts, and offering rehearsal/performance space to several organizations.

L. Non-Degree-Granting Programs for the Community (not applicable)

M. Standards for (1) Independent Postsecondary Music Units without Regional or other Institutional Accreditation and/or (2) Proprietary Institutions (not applicable)

N. Programs, Degrees, and Curricula

1. Specific Curricula

a. General Content and Competency Standards

It appears that the institution meets NASM general content and competency standards for the four categories of undergraduate degree programs: Bachelor of Arts in Music; Bachelor of Fine Arts in Theatre & Voice; Bachelor of Music; and Bachelor of Music Education. Descriptions of all specific programs are included in Section II.B of the Self-Study.

b. Individual Curricula

Baccalaureate Programs

Bachelor of Arts in Music

Bachelor of Arts programs appear to fulfill standards in relation to the purpose of breadth of general studies combined with studies in musicianship and an area of emphasis.

Bachelor of Arts in Music (Jazz)

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It appears that the curriculum meets standards for the liberal arts degree with a major in music and a concentration. Forty-two percent of the course work is in music and 58 percent in General Studies. (Self-Study, pp. 24-27; *NASM Handbook 2010-11*, IV.C.4.; IV.C.6.a.; VII.A–D.).
- (3) Title/Content Consistency: It appears that the title, Bachelor of Arts in Music (Jazz) is appropriate and that the title and program content are consistent and accurate.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Arts in Music (Musicology)

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It appears that the curriculum meets standards for the liberal arts degree with a major in music and a concentration (area of emphasis). Forty-one percent of the course work is in music and 59 percent in General Studies. (Self-Study, pp. 28-29; *NASM Handbook 2010-11*, IV.C.4.; IV.C.6.a.; VII.A–D.).
- (3) Title/Content Consistency: It appears that the title, Bachelor of Arts in Music (Musicology) is appropriate and that the title and program content are consistent and accurate.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Arts in Music (Orchestral Instruments, Organ, Piano)

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It appears that the curriculum meets standards for the liberal arts degree with a major in music and a concentration (area of emphasis). Forty-one percent of the course work is in music and 59 percent in General Studies. (Self-Study, pp. 28-29; *NASM Handbook 2010-11*, IV.C.4.; IV.C.6.a.; VII.A–D.).

- (3) Title/Content Consistency: It appears that the title, Bachelor of Arts in Music (Orchestral Instruments, Organ, Piano) is appropriate and that the title and program content are consistent and accurate.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Arts in Music (Theory)

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It appears that the curriculum meets standards for the liberal arts degree with a major in music and a concentration (area of emphasis). Forty-one percent of the course work is in music and 59 percent in General Studies. (Self-Study, pp. 28-29; *NASM Handbook 2010-11*, IV.C.4.; IV.C.6.a.; VII.A–D.).
- (3) Title/Content Consistency: It appears that the title, Bachelor of Arts in Music (Theory) is appropriate and that the title and program content are consistent and accurate.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Arts in Music (Voice)

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It appears that the curriculum meets standards for the liberal arts degree with a major in music and a concentration (area of emphasis). Forty-one percent of the course work is in music and 59 percent in General Studies. (Self-Study, pp. 28-29; *NASM Handbook 2010-11*, IV.C.4.; IV.C.6.a.; VII.A–D.).
- (3) Title/Content Consistency: It appears that the title, Bachelor of Arts in Music (Voice) is appropriate and that the title and program content are consistent and accurate.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.

- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Arts in Music (outside minor in business)

- (1) Status: Review but not listed
- (2) Curriculum: It appears that the curriculum meets standards for the liberal arts degree with a major in music. Forty-one percent of the course work is in music and 59 percent in General Studies. Self-Study, pp. 28-29; NASM *Handbook 2010-11*, IV.C.4.; IV.C.6.a.; VII.A–D.).
- (3) Title/Content Consistency: It appears that the title is appropriate and that the title and program content are consistent and accurate.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Fine Arts and Bachelor of Music

The professional baccalaureate curricula in the School of Music appear to meet General Standards in the areas of musicianship, general studies, relationships between musicianship and general studies, and residence unless specified otherwise below.

Bachelor of Fine Arts in Theatre and Voice

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It appears that the curriculum generally meets standards for the professional degree in musical theatre. Only 16 percent of the program is specified as general studies, but when 8 units of electives are added (6%), general studies calculates at 21%, within the NASM recommendation of 20-25%. The general studies percentage appears to be consistent with internal university determinants for general studies components of degrees. Fifty-seven percent of the program is in voice and supportive music courses. Twenty-five percent is in theatre and movement and 7 percent in electives. (Self-Study, pp. 38-39; NASM *Handbook 2010-11*, IX.H.)
- (3) Title/Content Consistency: The title and content of the degree program appear consistent.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.

- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Music in Composition

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It appears that the degree program satisfies standards for the professional baccalaureate degree in composition. Studies in the major area and supportive music courses total 74% of the program, 16% general studies and 11% electives. Twelve of the 13 elective credits must be non-music, bringing the general studies component to 24%. The general studies component is consistent with internal university degree guidelines. (Self-Study, pp. 41-43; NASM *Handbook 2010-11*, IX.C.).
- (3) Title/Content Consistency: The title and content of the degree program appear consistent.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Music in Musicology

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: It is not clear how the standard regarding “ability to work . . . within cultural/historical contexts and “Knowledge of a variety of cultures” (NASM *Handbook 2010-11*, IX.D.3.a) is being satisfied. Studies in the major area and supportive music courses total 63% of the program, just under the NASM recommendation of 65%. Twenty-nine percent of the program is in general studies that incorporate complementary courses. The general studies component is consistent with internal university degree guidelines and NASM recommendations. (Self-Study, pp. 44-46; NASM *Handbook 2010-11*, IX.D.1.b; IX.D.2.; IX.D.3.a.).
- (3) Title/Content Consistency: The title and content of the degree program appear consistent.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Music in Performance (Brass & Percussion; Organ; Organ/Church Music; Piano; Strings; Voice; Woodwinds)

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: The degree program appears to satisfy standards for the professional baccalaureate degree in performance. Percentages of major, supportive, general studies, and elective courses conform to NASM guidelines. (Self-Study, pp. 48-56; *NASM Handbook 2010-11*, IX.A.)
- (3) Title/Content Consistency: The title and content of the degree program appear consistent.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Music in Theory

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: The degree program appears to satisfy standards for the professional baccalaureate degree in music theory. Percentages of major, supportive, general studies, and elective courses conform to NASM guidelines. (Self-Study, pp. 57-59; *NASM Handbook 2010-11*, IX.B.1.b.)
- (3) Title/Content Consistency: The title and content of the degree program appear consistent.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Music Education in Music Education

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: The degree program appears to satisfy standards for the professional baccalaureate degree in music education. Percentages of major, supportive, general studies, and elective courses conform to NASM guidelines. (Self-Study, pp. 62-64; *NASM Handbook 2010-11*, IX.L.1.b.)
- (3) Title/Content Consistency: The title and content of the degree program appear consistent.

- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

Bachelor of Music Education in Music Therapy

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: The degree program appears to satisfy standards for the professional baccalaureate degree in music therapy. Percentages of major, supportive, general studies, and elective courses conform to NASM guidelines. (Self-Study, pp. 62-64)
- (3) Title/Content Consistency: The title and content of the degree program appear consistent.
- (4) Student Work: Based on the Self-Study, transcript review, observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (5) Development of Competencies: It appears that the program satisfies identified competencies and that systematic assessments are in place.
- (6) Overall Effectiveness: It appears that the degree program is effective in fulfilling its identified program components and competencies, and that the program is effectively administered and implemented.

GRADUATE

Master of Music in Accompanying

Submitted for renewal of Final Approval for Listing. It is not clear how all students gain knowledge of repertory and historical performance practices (NASM *Handbook 2010-11*, XIV.B.1.c.). It is not clear how students who emphasize vocal coaching gain language diction competencies (NASM *Handbook 2010-11*, XIV.B.1.d.). It is not clear how students that emphasize instrumental collaboration develop special competencies in chamber music (NASM *Handbook 2010-11*, XIV.B.1.e.). It is not clear that as a culminating demonstration of professional capability in the major field students present at least one full-length public performance (NASM *Handbook 2010-11*, XIV.B.1.f.). All other competencies appear to meet NASM standards.

Master of Music in Church Music (Choral Conducting, Organ)

Submitted for renewal of Final Approval for Listing. The institution appears to meet standards for structure and content specified in the NASM *Handbook*.

Master of Music in Composition

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the *NASM Handbook*.

Master of Music in Conducting (Band, Choral, Orchestra)

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the *NASM Handbook*.

Master of Music in Musicology

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the *NASM Handbook*.

Master of Music in Performance

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the *NASM Handbook*.

Master of Music in Theory

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the *NASM Handbook*.

Master of Music Education in Music Education

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the *NASM Handbook*.

Master of Music Education in Music Therapy

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the *NASM Handbook*.

Master of Music in Opera

Submitted for Plan Approval and Final Approval for Listing. It is not clear how all students as a culminating demonstration of professional capability in the major field perform a significant role in at least one fully staged production with orchestra (*NASM Handbook 2010-11*, XIV.B.7.e). It appears the School of Music only produces one fully staged opera with orchestra once every two years. All other competencies appear to meet all specific NASM standards. The institution is encouraged to submit two properly coded transcripts with its Optional Response.

Doctor of Musical Arts in Conducting (Orchestral, Choral, Wind Band)

Submitted for renewal of Final Approval for Listing. Regarding the emphasis in choral conducting, it is not clear how the institution meets the following: “choral conducting majors must be proficient in vocal pedagogy and in English, German, French, Italian, and Latin diction. They must have general phonetic knowledge and skills that can be related to other languages. They should have language competencies sufficient to understand texts in the repertory” and

“students must be afforded the opportunity for regular conducting experience under faculty supervision and with an appropriate ensemble” (NASM *Handbook 2010-11*, XIV.B.3.c and d.).

Doctor of Musical Arts in Church Music (Choral Conducting, Organ)

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the NASM *Handbook*.

Doctor of Musical Arts in Composition

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the NASM *Handbook*.

Doctor of Musical Arts in Performance (Brass & Percussion, Organ, Piano, Strings, Voice, Woodwinds)

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the NASM *Handbook*.

Doctor of Philosophy in Music Education

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the NASM *Handbook*.

Doctor of Philosophy in Music Theory

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the NASM *Handbook*.

Doctor of Philosophy in Musicology

Submitted for renewal of Final Approval for Listing. The institution appears to meet the standards of structure and content specified in the NASM *Handbook*.

2. Study of the Transcripts

Undergraduate and Graduate transcripts were analyzed and reviewed by the visitors. No discrepancies or non-compliance to NASM Standards were noted. There were no Associate Programs or Non-Degree-Granting Programs for review.

3. Performance, and Student Work.

The visitors’ evaluation of student work is based on observations of classes, rehearsals, and lessons, as well as attending the student recital presented especially for the visit. The conducted ensembles, in general, met the visitors’ expectations for quality, based on the statements of purpose provided in the Self-Study. Interactions between students and applied faculty seemed collaborative and positive for the most part; however it is not clear how the supervision of GTA’s are handled and the consistency of such supervision throughout the School.

Therefore, it is unclear how the institution meets standards regarding supervision, evaluation and training of employed teaching assistants, especially in the areas of choral music and voice (NASM *Handbook 2010-11*, II.E.6.a.).

Overall, the learning experiences for the students seem productive and rich. The student recital performed for the visitors was representative of a broad range of undergraduate and graduate programs, and displayed competence throughout; some were at an above average, indeed, impressively high level of excellence. Students' views of professors were generally supportive.

4. Music Studies for the General Public

The School of Music provides music history courses designed for the general college student and permits enrollment of non-music majors in many other courses by permission of instructor or on a space-available basis. A total of 67 courses and 22 ensembles are listed as available to general students. Teaching assignments appear to be made from the full-time disciplinary faculty. Although the number of non-majors taking music courses is not clear, it appears that the school provides appropriately for the general college student and that the courses are consistent with the unit's purpose, size, and scope. Public performances and various workshops are available to the general public.

O. Music Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

There is evidence of evaluation and planning in the School of Music since the last NASM visit in 1999, and particularly after the decision was made in 2008 to reclassify the music school as a freestanding unit in the university. At that time a new mission statement was adopted (Self-Study, p. 1) and appeared to serve as the guiding force through the restructuring.

After the appointment of the new dean the school appears to have further engaged itself in preliminary strategic planning. But because there have been other leadership changes, including a new chancellor and provost, the administration of the School of Music decided to wait to finalize its new strategic plan until the new leadership has a chance to establish its goals for the institution.

Faculty evaluation appears to be conducted according to university policy and in accordance with NASM standards. Exit surveys are taken of students leaving the program that provides helpful information for the evaluation and planning process.

The visitors observed an excitement among the faculty with the new organizational structure and the new leadership in the school of music, and with the upper administration. Faculty members participate in the ongoing process of evaluation, planning and projection through faculty meetings and committee work. The leadership in the school of music has taken steps to engage the faculty and students in the planning process and has already begun projecting improvements to the program. In meeting with faculty, students and the school administration, the visitors concluded that evaluation and planning are well underway. It is the opinion of the visitors that a new strategic plan will emerge that addresses those things that need to be done in order to take the school to new heights. This optimism is enhanced by the apparent support of the upper administration for the School of Music.

2. Completeness and Effectiveness of Self-Study

The Self-Study provided the visitors with an overview of the School of Music and was most helpful in preparing for the actual visit. The writing was clear and concise, and the information appears to be accurate.

P. Standards Summary

1. Regarding the choral rehearsal room, it is not clear how the institution meets The NASM Standard requiring that “Acoustical treatments appropriate to music facilities shall be provided” (Self-Study, p. 9; *NASM Handbook 2010-11*, II.F.1.f.).
2. It is not clear how the NASM Standard is met requiring that “All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes” (Self-Study p. 12; *NASM Handbook 2010-11*, II.F.1.h.).
3. Regarding the medium and large rehearsal spaces, it is not clear how the institution meets the NASM Standard: “The following facilities shall be provided as appropriate to the student learning purposes and to the size and scope of (1) the music unit and (2) the degrees and programs offered: ...ensemble rehearsal rooms...” (Self-Study, pp 8-9; *NASM Handbook 2010-11*, II.F.1.a.).
4. It is not clear how the following NASM Standard is met: “Budget plans and provisions shall be made for adequate maintenance of...equipment and technology” (Self-Study, Section p.12; *NASM Handbook 2010-11*, II.F.1.e.).
5. It is not clear how students in the Bachelor of Music in Musicology are required to gain the “...ability to work . . . within cultural/historical contexts and ...Knowledge of a variety of cultures...” (Self-Study, Section II.B: Specific Curriculum, pp 44-46; *NASM Handbook 2010-11*, IX.D.3.a.).
6. Regarding the Master of Music in Accompanying, it is not clear how the following standards are met:
 - a. “All students gain knowledge of repertory and historical performance practices” (Self-Study, Section II.B: Specific Curriculum, pp 68-70; *NASM Handbook 2010-11*, XIV.B.1.c.);
 - b. “Students that emphasize vocal coaching must develop language diction competencies ((Self-Study, Section II.B: Specific Curriculum, pp 68-70; *NASM Handbook 2010-11*, 2010-11, XIV.B.1.d.);
 - c. “Students that emphasize instrumental collaboration must develop special competencies in chamber music (Self-Study, Section II.B: Specific Curriculum, pp 68-70; *NASM Handbook 2010-11*, XIV.B.1.e.);
 - d. “As a culminating demonstration of professional capability in the major field, the student must present at least one full-length public performance (Self-Study, Section II.B: Specific Curriculum, pp 68-70; *NASM Handbook 2010-11*, XIV.B.1.f.)
7. Regarding the Master of Music in Opera, since only one fully staged opera is mounted every other year, it is not clear how the institution meets the following NASM Standard: “As a culminating demonstration of professional capability in the major field, the student shall perform a significant role in at least one fully staged production with orchestra” (Self-Study, Section II.B: Specific Curriculum, pp 88-90; *NASM Handbook 2010-11*, XIV.B.7.e.).

8. Regarding the Doctor of Musical Arts in Conducting (Choral), it is not clear how the following NASM Standards are met:
 - a. “All students gain knowledge of repertory and historical performance practices” (Self-Study, Section II.B: Specific Curriculum, pp 124-129; NASM *Handbook 2010-11*, XIV.B.1.c.);
 - b. “Students that emphasize vocal coaching must develop language diction competencies” (Self-Study, Section II.B: Specific Curriculum, pp 124-129; NASM *Handbook 2010-11*, XIV.B.1.d.).

9. It is not clear how the institution meets the following NASM Standard “The music unit must carefully ... supervise, and evaluate graduate teaching assistants whenever they are employed” (NASM *Handbook 2010-11*, II.E.6.a.).

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

Strengths

- Well-trained and dedicated faculty
- Talented students who are dedicated and eager to learn
- Good facilities overall, with specific needs as identified above
- Academic excellence of the university
- Excellent guest artists
- Strong sense of community, especially since reorganization as a separate school of music
- Strong administrative team with good support upper administration

Recommendations for Short-term Improvement

- Consider additional full-time faculty lines to address pressure on musicology faculty regarding doctoral advising and other areas of need
- Seek sufficient faculty load to have all music education voice students taught by faculty as opposed to graduate assistants in order to avoid a perception of second-class students
- Restore budget for faculty development/travel
- Complete planned renovation of Swarthout Recital Hall

Primary Futures Issues

- Develop financial support for use of Lied Center for appropriate musical performances without diminishing other school activities
- Restore additional general operating funds that have been reduced during recession
- Develop appropriate space for annual jazz and opera performances; Crafton-Preyer Hall seems appropriate if the theatre program could be provided another space in which to build its sets
- It appears that many other schools in the university have a 2/2 teaching load, as do many music schools in peer institutions; the administration should study the current requirement of 2/3 if it intends its faculty to be research leaders in their field

Suggestions for Long-term Development

- Work with the university development office to enhance donor support for the school
- Continue to develop strong chamber music program
- Integrate Lied Center and music school goals for programming