

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

Indiana State University

Department of Music

Terre Haute, IN 47809

Randall T. Mitchell, Interim Chairperson

MAY 20 2009

Department of Music

April 19-21, 2009

Patricia Taylor Lee, chair, San Francisco State University
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Programs or degrees for which renewal of Final Approval is sought.

Bachelor of Arts in Music (Music Merchandising, Music Business Administration)
Bachelor of Science in Music (Music Merchandising, Music Business Administration)
Bachelor of Music Education
Bachelor of Music Performance
Certificate in Piano Pedagogy (Undergraduate)
Master of Music in Music Education
Master of Music in Performance

Programs or degrees for which Plan Approval is sought.

Bachelor of Arts in Music (Composition, Music History and Literature, Music Theory)
Bachelor of Science in Music (Composition, Music History and Literature, Music Theory)
Master of Music in Conducting
Master of Music in Music Comparative Studies

Program for which Final Approval for Listing is sought:

Certificate in Piano Pedagogy (Graduate)

Review for renewal of Basic Listing
Community Music Center

Date: MAY 20, 2009
NASM Visitors' Report
For Internal Distribution
at discretion of the
Chief Music Executive
Any Optional Response Due
October 15, 2009

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. Definitive evaluation of compliance and the accreditation decision will be made by 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.

ACKNOWLEDGMENTS

The visitors express their sincere thanks to the faculty, students, staff, and administration of Indiana State University for the many courtesies they extended during the campus visit. Particular thanks are due the Interim Chair, Randy Mitchell, who was a very gracious host and helpful guide.

A. PURPOSES

It does not appear that the Indiana State University Department of Music meets the NASM Standard regarding Purposes of the Institution and Music Unit (NASM *Handbook 2009-2010*, II.A.1.e.(6)). The Mission Statement (Self-Study Section I, p. 1) does not appear to form the basis for decision making in the department. A Strategic Plan, formulated in 2002 and included in MDP III, was said to be currently in use. However, the faculty was unaware of its existence or its contents. Indeed, the President indicated that the current University Mission Statement and Strategic Plan (S.S. I, pp. 2-6) had never been implemented and that a university-wide planning process was only now beginning. It is to be hoped that the Music Department will participate actively in this process.

The visitors particularly questioned the viability of the department's stated desire to educate "music majors and minors to meet the highest professional standards in all music fields." (S.S. I, p. 1) Given the department's limited resources, reduced faculty size, and geographic location, it would appear that more realistic curricular choices must be made.

The music department has long requested a change of name to "School of Music." A rationale for the request, included in the Self-Study in MDP IIIA, appeared to the visitors to be well conceived. As a pre-professional program, the title "School" is entirely appropriate and would give the ISU music program a more equal standing with comparable institutions. It would have no cost to the administration, as the "Director" would have the same campus status as a chair. It would be a boon to student recruitment and to faculty morale.

B. SIZE AND SCOPE

Over the past ten years the enrollment in the music department has remained stable, but the faculty has been reduced by ten positions due to retirements and resignations. There is increasing reliance upon part-time faculty, most of who are not resident in Terre Haute and must travel significant distances to the campus. In spite of these reduced resources, the department is attempting to maintain its former curriculum and to offer specializations in areas where there are no longer full-time faculty. These same curricular areas have low enrollments that necessitate individualized instruction, rather than regular classes. Therefore

it does not appear that the institution meets the NASM standards regarding an appropriate number of faculty to support the specific programs offered and sufficient advanced courses in music (NASM *Handbook 2009-2010*, II.B.1.a.(1-2)).

C. FINANCES

Indiana State University does not appear to meet NASM Standards for financial resources adequate to the size and scope of the music unit or its specific degrees and programs (NASM *Handbook 2009-2010*, II.C.1.a). The two largest programs of the music department, Music Education and Music Business, have only one full-time faculty member each. In the case of Music Education, this individual is classified as "Special Purpose Faculty" and is not on a tenure-track. Another "Special Purpose" faculty member is the sole full-time instructor in Music History and Literature, although the department offers a concentration in this area. One tenure-track theorist teaches the entire sequence of theory courses and coordinates a concentration in this area.

The department is justifiably concerned that declining dollars for part-time faculty will further decimate its ability to offer the core curriculum and the various instrumental specializations.

Similarly, while costs have increased over the past ten years, the base operating budget has declined by \$12,000. Even within the past five years, the budget decline was 13%. (Self-Study Section I, pp. 9-12) The single area of substantial growth in funding has been student scholarships.

There is no specific plan for the replacement of instruments. Capital equipment allocations in recent years appear inadequate to address department needs (\$20,000 is less than 10% of the amount requested).

The department has pursued external funding through grant writing and appeals to the ISU Friends of Music and is regarded as "one of the most successful fundraisers on campus" (S.S., Section I, p. 12).

D. GOVERNANCE AND ADMINISTRATION

An Interim Chair has led the Department of Music for the past three years. A national search recently culminated in the selection of a new chair, in which the faculty members have heavily invested their hopes.

The reporting lines from chair to dean to provost and president all appear open and appropriate. Members of the administration with whom the visitors spoke all expressed admiration and appreciation for the work of the music unit, and particularly for its public face in the community.

Within the music unit there is a complicated organizational structure that seems unwieldy for the size of the department. External music reviewers who visited the campus in Spring 2006 also commented on this, but the faculty rejected their recommendations. Instead the seven different departmental divisions were maintained, but without load credit for the coordinators. Similarly, the ten department committees have been maintained and part-time

faculty members are now invited to share in the committee work. There was no evidence that their participation is active.

With only twenty tenured or tenure-track faculty, the complicated organizational structure, the concomitant released time (two full positions) appears unusual and, perhaps, unjustified. (S.S. Section I, pp. 13-14, 18-19) The department is again advised to simplify its decision-making and reporting structure.

E. FACULTY AND STAFF

The members of the music faculty appear to be well qualified for their respective teaching responsibilities. Virtually all of the faculty members have a minimum of a master's degree and the vast majority of full-time faculty have a doctorate. A possible weakness is that the graduate programs in Music Education and Comparative Studies (music history area) are not directed by faculty with doctoral degrees.

Teaching loads appear to be consistent. Faculty members are given load credit for participation in the faculty Woodwind quintet, Brass Quintet, and String Quartet, as well as administrative work and advising.

The members of the music faculty with whom the visitors met were confused about the availability of funds for faculty development. Several opined that they had given up on requesting funds and simply paid for their own professional travel. It appears that funds are indeed available, particularly for junior faculty, from several sources. It is hoped that the process for application and awards will, in the future, be more transparent. It should be noted that only half of the full-time faculty attended the meeting.

The music unit is well supported by an Administrative Assistant and three half-time Office Assistants as well as an Accounting Services Specialist, a Library Associate, a Staff Accompanist and an Instrument Repair Technician.

F. FACILITIES, EQUIPMENT, HEALTH, AND SAFETY

The unit's physical facilities, equipment inventory, and health and safety conditions appear to meet NASM standards.

The space and rooms seem adequate for all instructional needs, although some sharing is required to accommodate all applied teachers. The facilities are well maintained and the visitors were impressed with the care and commitment of the custodial staff. The departmental office suite, faculty studios and offices, ensemble rehearsal rooms, and a recital hall are housed in the modern and attractive Center for Performing and Fine Arts. The ensemble rehearsal rooms and recital hall are exceptionally attractive and functional. The adjacent Fine Arts Building, an older facility which is shared with the Art Department, houses piano studios, offices, classrooms, a listening center, and a shared computer lab. The buildings are joined by a tunnel and basement that includes practice rooms and instrument storage space. Large ensemble performances are presented in Tilson Music Hall, a 1,450-seat space managed by the university. A new large concert hall in a renovated building will be available to the department soon.

Although not evident in the two-day site visit, the Self-Study (Section I.F., page 24) notes difficulty maintaining consistent temperature and humidity levels in the Center for Performing and Fine Arts building, despite the fact that this facility, unlike the Fine Arts Building, was designed for precise HVAC control. Excess moisture dampens the floors and damages walls. Equally important, humidity fluctuations damage woodwind and string instruments and are particularly damaging to pianos, cracking and warping soundboards, permanently loosening tuning pegs, and damaging actions. The institution should seek to regulate, if possible, temperature within $\pm 2^\circ$ and humidity within $\pm 5\%$.

The department's technological resources seem adequate, particularly inasmuch as all ISU students are required to own laptop computers. The predominant uses of music technology appear to be limited to Finale and Smart Music, and the program would be enriched with additional instructional opportunities in digital recording, sequencing, synthesis, and multimedia technology. Technology teaching resources (mediation, A/V equipment, and internet connectivity) appear adequate for current needs.

The instrument inventory appears adequate in size, instrumentation, and condition, although many of the keyboard instruments are reaching the end of useful service. Equipment and repair budgets over the last three years have been \$125,000 (2006-07), \$59,500 (2007-08) and \$28,000 (2008-09), adequate in the aggregate, but not indicative of long-term planning for sustainable maintenance, repair, and replacement of technology and equipment.

ISU has a comprehensive, campus-wide Emergency Preparedness/Response Plan that describes campus safety plans down to the building coordinator and faculty level.

G. LIBRARY AND LEARNING RESOURCES

It is not clear that the department meets NASM standards regarding music library and learning resources.

The library and learning resources available to ISU music students and faculty do not appear to meet all NASM standards. The main campus library is a large, modern, comprehensive academic library located across campus from the music buildings. The library offers a full range of academic and research resources and services. It is managed by a Dean of Library Services who administers a large staff of library professionals. The library staff member designated as the liaison to the music department is not a musician, but has nevertheless helped maintain and develop an effective music collection.

The Self-Study (Section I.G., page 25) notes a collection of 28,000 music scores and books. The collection seemed comprehensive, with a particular strength in collected editions. The library provided most or all of the standard on-line indexes and databases for music study and research. CDs and DVDs in the main library focused on jazz and popular music, but included opera, music theatre, and art music recordings, as well.

The main collection of art music is available in the Department of Music Listening Library in the Fine Arts Building, which catalogs 16,000 CDs and 5,400 LP recordings. The Listening Center is staffed by a full-time Library Associate and a student staff.

Library orientations are conducted by the Music Library Liaison in music core classes, so all music students have training in library use. Additional sessions are provided at the request of

faculty. The main library has an impressive set of on-line tutorials and research resources, as well as personal assistance from reference librarians.

Faculty and students are encouraged to submit acquisition requests and the Library Music Liaison makes effective use of subscription and review services to keep the collection current and well balanced.

The funding available for music collection development is not clear from the Self-Study, HEADS reports, or discussions with the Department Chair and Library Music Liaison, therefore it is not clear that the institution provides budgetary support “adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered” (NASM *Handbook 2009-2010*, II.G.7.a).

H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

The institution appears to meet NASM standards for recruitment, admission-retention, record keeping, and advisement.

The department recruits aggressively through ensemble tours, on-campus workshops and events for high school students, and faculty out-reach to the schools. The department also recruits at state music conferences. This seems to be a high priority for the department. Although the department maintains separate undergraduate and graduate recruitment committees, it is unclear how these efforts differ.

Admission to the music program requires an audition and one or more recommendations. Audition dates and requirements are clearly specified and notification of results is timely and clear. Admitted students complete theory and keyboard placement evaluations. The department notes increased quality and higher retention rates since abandoning an open admissions policy in 2003.

Student records are maintained in the departmental office and seem complete and easily accessible.

Advising is a clear strength of the department. In addition to rigorous academic advising toward timely completion of the degree, music advisers closely monitor student acclimation to college life and mentor their academic, musical, and career development. This is a systematic and well-documented process.

General university academic standing regulations regarding probation and dismissal are clearly stated in the University Catalog. The music department considers the fourth semester jury a “barrier exam” for continuation as a major in the professional degree.

The department has a number of three-hour lecture classes for which students receive only two units of credit (although the faculty members receive appropriate workload credit). This currently poses an obstacle to offering the classes through General Education. It also disadvantages students who wish to transfer their credits to another institution, as the number of credits does not fairly represent the time requirements. This practice appears to deviate from NASM standards (NASM *Handbook 2009-2010*, III.A.2.a and b).

I. PUBLISHED MATERIALS AND WEB SITES

It appears that the institution does not meet the NASM standard that “published materials concerning the institution and the music unit shall be clear, accurate, and readily available” (NASM *Handbook 2009-2010*, II.I.1.a).

The university catalog comprehensively covers all standard information for the general university student and curricular information for music students. However, degree titles do not distinguish between Bachelor of Music and Bachelor of Science/Arts. A Music Student Handbook covers department-specific information and regulations.

The university and departmental web sites are well organized and easy to navigate. The departmental web site is comprehensive and useful. The “Student Resources” and “Faculty Resources” pages are particularly well done and were of great help in preparation for the site visit.

Departmental recruitment brochures and other materials are attractive and produced in a professional manner.

References to the “music business major” on the Music Business web page and recruitment brochure should be corrected to show that it is a concentration within the Bachelor of Science/Arts degree.

J. BRANCH CAMPUSES, EXTERNAL PROGRAMS, USE OF THE INSTITUTION’S NAME FOR EDUCATIONAL ACTIVITIES OPERATED APART FROM THE MAIN CAMPUS OR THE PRIMARY EDUCATIONAL PROGRAM

Not applicable.

K. COMMUNITY INVOLVEMENT; ARTICULATION WITH OTHER SCHOOLS

The institution appears to meet NASM standards for community involvement and articulation with other schools.

The department offers a Community Music program and admits members of the community to a one-evening-per-week band and choir intended primarily for non-majors. The department produces a series of faculty and guest artist concerts open to the public and faculty and student ensembles perform run-out concerts in the schools and in community venues. The department also provides rehearsal and instruments to the Crossroads Youth Symphony Orchestra and Terre Haute Symphony Orchestra, in which many faculty perform.

ISU has formal articulation agreements with 10 institutions. Course equivalencies are clearly described on-line at <http://www1.indstate.edu/transfer>.

L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

The Community Music Center, founded in 1985, appears to meet all applicable standards in the NASM *Handbook*. It offers private instruction to children and adults in all instruments and voice as well as a Musikgarten program. The director is a part-time member of the ISU music faculty.

Membership in the ISU Concert Band and the ISU Masterworks Chorale is open to community members and non-music majors. The department's public concerts, including the highly praised annual Contemporary Music Festival, are a major cultural resource for Terre Haute and the surrounding region.

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

Bachelor of Arts/Science in Music (Composition, Music History and Literature, Music Theory)

These degrees are being submitted for Plan Approval. The sole distinction between Bachelor of Science and Bachelor of Arts degrees at ISU is the completion of four semesters of foreign language in the BA. While the description of these degrees in the Self-Study, Section II, pp. 53-59, appears to meet NASM standards for the degree, the Undergraduate Catalog copy does not clarify that this is a liberal arts degree. It merely refers to the requirements as "Music Major."

In reality, students who pursue this curriculum are encouraged to choose one of three concentrations – in Composition, Music History and Literature, or Music Theory, each requiring 27 units. This brings the total music component to roughly half of the curriculum. There is no breadth requirement in the 25 hours of free electives, so it is possible for a student to include even more music courses to complement the 33 hours of General Education.

Confusingly, the only Bachelor of Arts transcript provided showed that the student earned a Bachelor of Arts with concentration in Music Theory in the same year (2007) as a Bachelor of Music in Music Education. Only 34 of the 177.5 earned credits were outside of music or education. HEADS data indicate that five students have graduated with a liberal arts degree over the past three years.

The Self-Study (II, p. 62) indicates that a "consequence of the decreasing faculty size in the department is that many courses integral to the completion of one of the above listed concentrations simply cannot be offered because no one remains who has the appropriate specialization to teach the course."

The visitors, like the External Evaluators in 2006, questioned the wisdom of attempting to offer such specialized and prescribed curricula within a Bachelor of Arts degree. It does not appear that the Bachelor of Science/Arts degrees meet NASM standards for a liberal arts degree (NASM *Handbook 2009-2010*, IV.C.1.a.b; IV.C.4.a-b; VII.C.2.b).

Bachelor of Arts/Science in Music (Music Merchandising, Music Business Administration)

These degrees are being submitted for renewal of Final Approval for Listing. The ISU music business program was established in 1977 and more recently has been operating as two optional concentrations that serve as “minors or areas of emphasis” (NASM *Handbook 2009-2010*, Appendix I.D, Section 2.B.1.a.3) within the Bachelor of Arts in Music and Bachelor of Science in Music degree programs.

These concentrations require fewer musicianship hours than the standard BA/BS degrees, and subsequently drop slightly below the NASM minimum music content guideline for liberal arts degrees (27.5% compared to 30%) and eliminate conducting, scoring, and music elective courses from the degree requirements.

The music business concentrations share two core courses, MUS 207: Introduction to Music Business and MUS 307: Career Management in Music Business. The remainder of the concentrations consists of an internship, 30 hours of business courses, and 7 hours of music industry special topics courses.

Inasmuch as the department has elected to pursue this area as a concentration within a liberal arts degree, it would be more consistent with NASM standards to clarify the title and purpose of the degree on the department’s web site and publications and avoid referring to the concentration as “major.” It would also clarify this option and align it more closely with NASM guidelines if the single title “Concentration in Music Industry” were used for both Music Merchandising and Music Business Administration (NASM *Handbook 2009-2010*, Appendix I.D, Section 2.A.3.a.).

Bachelor of Music Education

This degree is submitted for renewal of Final Approval for Listing. The Bachelor of Music Education curriculum appears to meet NASM standards.

The degree appears consistent with NASM recommendations regarding structure and content, although the general studies component is marginal. The degree structure provides an appropriate background in core musicianship studies, as well specialized music education competencies and pedagogical methods. The Professional Education component is strong, but faculty and students complain, with some justification, that the content of some music education and professional education courses overlap, creating a redundancy. Careful review and realignment of Music Education and Professional Education course content could, perhaps, free up some semester credit hours to assign appropriate credit to music theory and history classes, while remaining within a 124-hour curriculum.

The three tracks within the curriculum (instrumental, choral, general) appear to provide appropriate emphasis on the main track, but also appear to provide sufficient content in the cognate areas to warrant unrestricted K-12 certification in music. The visitors found evidence of significant early field experience and observation.

The department’s three music education faculty members have appropriate academic and professional backgrounds to guide the program. However, they have multiple responsibilities. The Self-Study cites the need for 3.0 FTE devoted to music education

coursework. This is a reasonable expectation for a large music education program that aspires to meet contemporary teacher preparation standards.

Program assessment across the ISU teacher education program is rigorous and standards-based.

Bachelor of Music in Performance

This degree is being submitted for renewal of Final Approval for Listing. The ISU Catalog lists this degree as “Performance Major” without specifying that it is a Bachelor of Music. There are separate tracks in Brass, Percussion, Piano, Strings, Wind, and Voice Performance, each requiring 32 credits beyond the 48 or 49-hour core music program. (There was a discrepancy between the catalog and the Self-Study with regard to the credits in the core.) Only the piano curriculum appears to address pedagogy. The Self-Study describes the degree as preparing students “for graduate study and performing careers” (S.S.II.B, p. 14) and makes no reference to teaching. Among Competencies listed for each major, only piano includes “teaching materials.” Therefore it is not clear that the degree meets NASM standards for essential competencies in the Bachelor of Music in Performance (NASM *Handbook 2009-2010*, IX.A.3.a)

Master of Music in Music Education—submitted for renewal of Final Approval for Listing

Master of Music in Performance—submitted for renewal of Final Approval for Listing

Master of Music in Conducting—submitted for Plan Approval

Master of Music in Music Comparative Studies—submitted for Plan Approval

The department recently undertook a complete revision of the graduate program in music. Therefore the transcripts that the visitors reviewed bore little resemblance to the program submitted in the Self-Study (II.B, pp. 73-82). Composition, Music History and Literature, and Music Theory have been dropped in favor of Music Comparative Studies. Music Education, Performance, and Conducting are planned to continue. Please note: the Master of Music in History and Literature and Master of Music in Music Theory will be removed from listing.

The new degree plan appears to meet NASM standards for the General Master’s Degree with the exception of the requirement of a Comprehensive Review (NASM *Handbook 2009-2010*, XII.A.6). A common core of ten units is required in all concentrations, and major courses and recital or thesis options complete the 34-credit program. Only the Comparative Studies track has six units of free electives.

The Music Education option within the Master of Music degree is offered in three tracks: (a) piano, (b) voice, and (c) wind, percussion, or string. The piano track appears to be similar to what at other institutions is a piano pedagogy degree, while the other two tracks are more typical of Master of Music Education degrees intended for K-12 in-service teachers.

Approximately two thirds of the program consists of courses intended exclusively for graduate students, but almost all of the supportive courses outside of music education are at the 500-level for mixed undergraduate and graduate study.

Music education history, philosophy, and research are addressed in the degree program, and a course in Music Teaching and Learning addresses psychological foundations and curriculum. Six of the twenty-one credits in the major option are unrestricted electives.

Piano Pedagogy Certificate

Indiana State University offers a certificate in piano pedagogy at both the undergraduate and graduate levels upon completion of a specified series of courses, an internship, and a recital. The courses are precisely the same at undergraduate and graduate levels; the course numbers vary.

Jazz Studies Certificate

The ISU Catalog lists a 17-hour sequence of courses required for a certificate in jazz studies. No additional information on this program was provided in the Self-Study.

2. Study of Transcripts

Evaluation of student transcripts proved to be a difficult task, as so many substitutions were offered for required courses and Bachelor of Music Education students were also listed as receiving the BA/BS degree.

The difficulty with analyzing transcripts reinforced the visitors' impression that (a) low enrollment, (b) an excessive number of degree options, (c) and too few faculty members have compromised the effectiveness, rigor, and integrity of curricula and degree programs. A realistic mission-based solution that reconciles available resources and enrollment patterns is strongly advised.

If the requisite number of transcripts (2) are available for each of the Master of Music in Conducting or Music Comparative Studies, the institution is encouraged to submit the properly coded transcripts with an application for Final Approval for Listing with its Optional Response.

3. Performance

The visitors heard a department recital ranging from Bach to Copland and Rodrigo, performed by freshman, sophomore, junior, and graduate students with staff accompanists. In general the performances were musical and well prepared. The faculty emphasized that this was a "regular" recital, not one specially scheduled for the visitors.

Performance is very central to the music program at ISU. Both faculty and student ensembles perform frequently and appear to have a major cultural impact on the community. The annual Contemporary Music Festival is a significant educational and cultural event, bringing major composers and performers to the area.

4. Music Studies for the General Public

The music department offers a number of classes and ensembles open to non-majors. The visitors were surprised at the small attendance in some of these classes. This appears to be an area where the program could capture a larger enrollment with the right mix of popular topic and engaging faculty presentation.

A review of the General Studies requirements is now under way. Several music courses that would be appropriate for non-majors are ineligible for this General category because they receive only two credits (although they meet for three hours of lecture). This discrepancy between student credits and actual classroom hours should be addressed to serve the best interest of students.

O. MUSIC UNIT EVALUATION, PLANNING, AND PROJECTIONS

As observed above, the music unit does not appear to have engaged significantly in evaluation, planning, or projections, nor is decision-making related to a clear and current sense of mission. Individual faculty members commented that they were trying to do what they had done ten years ago, but now with fewer resources. Therefore, the music unit does not appear to meet NASM Standards (NASM *Handbook 2009-2010*, II.L.1.a.(5)).

The visitors found it troublesome that the seven coordinators of the various department areas do not appear to function as an advisory committee to the chair. There has been little effort to incorporate suggestions made by the 2006 External Evaluators that would have increased the overall effectiveness and efficiency of the unit.

The department recently completed a review of Graduate Programs. This resulted in the elimination of specific concentrations in music composition, music theory, and music history and literature (each of which required 23 hours) and creation of a "Comparative Studies" concentration. Concentrations in Music Education, Conducting and Performance are planned to continue.

The department is under the impression that Comparative Studies is an important new field that will attract students who are not interested in careers as music educators, conductors, or performers. However, with only 14 units of graduate level courses, two of which are in performance, plus a master's thesis, this does not appear to be a pre-professional music degree. Perhaps a Master of Arts in Music would be more appropriate.

The department is about to embark on a review of the Undergraduate Curriculum and questions have already been raised about its ability to offer concentrations in music history and literature and music theory within the BA and BS degrees.

The department is to be commended for the institution of a barrier exam for all wind and percussion students at the end of the fourth semester. It was unclear whether this jury would be extended to other performance and music education majors as well.

The Self-Study, compiled as a Management Documents Portfolio, was voluminous. Nevertheless, much of the data had been compiled for the 2006 External Evaluation and brought up to date by the Interim Chair. The faculty did not appear to have participated in the review process.

P. STANDARDS SUMMARY

1. It does not appear that the unit's statements regarding overall purposes for music and music study guide and influence decision-making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters and resources (NASM *Handbook 2009-2010*, II.A.1.e.(6)).

2. It does not appear that there are an appropriate number of faculty and other resources or sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered (NASM *Handbook 2009-2010*, II.B.1.a.(1)).
3. It does not appear that there are adequate financial resources for the specific degrees or programs offered (NASM *Handbook 2009-2010*, II.C.1.a.).
4. It is not clear that the institution supplies budgetary support for libraries and learning resources “adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.” (NASM *Handbook 2009-2010*, II.G.7.a.).
5. It appears that the institution does not meet the NASM standard that “published materials concerning the institution and the music unit shall be clear, accurate, and readily available”. (NASM *Handbook 2009-2010*, II.I.1.a.).
6. It does not appear that “evaluation, projection, and planning associated with adding, altering, or deleting curricula address multiple, long-term programmatic and resource issues.” (NASM *Handbook 2009-2010*, II.L.1.a.(5)).
7. It does not appear that “credit is offered consistently according to the published credit policies of the institution and in compliance with NASM standards. In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) (NASM *Handbook 2009-2010*, III.A.2.a-b.).
8. It does not appear that the Bachelor of Science/Arts degrees focus on music in the context of a broad program of general studies or that the curricular structure reflects the title. (NASM *Handbook 2009-2010*, IV.C.4.a-b.).
9. It does not appear that the institution insures that the elective choices exhibited by graduating students (BS/BA) maintain the curricular emphasis on general studies consistent with NASM standards. (NASM *Handbook 2009-2010*, VII.C.2.b.)
10. It is not clear that the Bachelor of Music in Performance degree in all areas other than piano addresses essential competencies in pedagogy. (NASM *Handbook 2009-2010*, IX.A.3.a.).
11. It is not clear that a Comprehensive Review is required of all candidates for the Master of Music degree. (NASM *Handbook 2009-2010*, XII.A.6.).

Q. OVERVIEW, SUMMARY ASSESSMENT, RECOMMENDATIONS FOR THE PROGRAM

1. Strengths (listed in no particular order)

- Dedicated, energetic, and well-credentialed faculty
- Earnest, ambitious, and appreciative students
- Excellent classroom, office, and recital facilities
- Friends of Music support group
- Substantial scholarship program
- Strong programs in Music Education and Music Business leading to job placement
- Rapport with central administration
- Annual Contemporary Music Festival

- International Institutional Relationships
- Attractive printed brochures
- Student advising and mentoring programs

2. Recommendations for short-term improvement

- Simplify the organizational structure of the department.
- Align student credit hours with faculty credit hours in 3 unit lecture classes.
- Engage faculty in realistic strategic planning related to current size and scope.
- Develop attractive General Education course(s) with increased enrollment.
- Clarify distinction between Bachelor of Music and Bachelor of Arts degrees in ISU Catalog.
- Consider the most appropriate means of incorporating pedagogy in the Bachelor of Music in Performance degree.
- Develop an appropriate format for graduate students' Comprehensive Review prior to completion of the master's degree.

3. Primary Futures issues

- Name change from "Department" to "School of Music"
- Revision of Undergraduate Curriculum
- Assessment of effectiveness of Music Comparative Studies masters degree
- Student Recruitment
- Faculty Recruitment in understaffed curricular areas

4. Suggestions for long-term development

- Reconsider the viability of all low-enrollment degrees.
- Improve clarity of student records (BA/BS and BM currently listed on same student transcripts).