

Undergraduate Academic Program Review

Note: The Department of Music at Wright State University is accredited by the National Association of Schools of Music (NASM). Academic year 2004-05 was the 10th year in a 10-year accreditation cycle for this association. In preparation for re-accreditation, the Department of Music wrote the **self-study** in academic years 2003-04 and 2004-05. This was submitted to the association in winter, 2005. In April 2005 a two-person NASM visitors team came to Wright State as part of the accreditation process. In August 2005 the Team submitted the **visitor's report** to the Association. An optional response to this report was written and submitted to the Association in October 2005. The NASM Commission on Accreditation met in November 2005 at the annual meeting of the Association and issued their **report**. All of these items are included in this program review. Hard copies of these documents are on file in the office of the Department of Music

In November, 2006, the NASM Commission on Accreditation met and continued the accreditation for the WSU Department of Music with full standing.

NASM Standards can be found in the *NASM Handbook*, available in a PDF Format at:

<http://nasm.arts-accredit.org/index.jsp?page=Books>

In responding to the issues below, the places where these issues were addressed in the NASM material have been copied to this document.

H.E.A.D.s Data on faculty, budget, enrollment, etc. may be found at:

<http://heads.arts-accredit.org/index.jsp>

Given this accreditation with NASM, all formal assessments in the Department of Music are based on the NASM 10 year cycle.

Name of Program:

**Wright State University Department of Music
College of Liberal Arts
3640 Colonel Glenn Hwy.
Dayton, OH 45440-0001**

Name and contact information for person completing the review:

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Indicate whether the program is

on campus

online

both

Note: Currently the entire program is delivered on campus. Two general education classes (one required for the program) are offered with an online option as well as in traditional lecture format.

NCA Criterion 1—Mission and Integrity

NCA Criterion 2—Preparing for the Future

NCA Criterion 3—Student Learning and Effective Teaching

NCA Criterion 4—Acquisition, Discovery, and Application of Knowledge

NCA Criterion 5—Engagement and Service

I. Program Mission (NCA Criterion 1 and Criterion 5)

Response:

See: NASM Self-Study

1. Section I Operations
2. Appendix A, Department Strategic Plan

See: *NASM Visitor's Report*

Department of Music Mission Statement:

The mission of the Department of Music at Wright State University is to promulgate the art of music and to provide quality music education for 1) students pursuing careers in music, 2) students majoring in other areas and 3) members of the Miami Valley community.

College of Liberal Arts Mission Statement

- to provide our students with a quality general education program, and undergraduate and graduate experience;
- to engage in creative, innovative, and applied scholarship and professional service in the region and beyond.

Wright State University Mission Statement

Wright State University will be a catalyst for educational excellence in the Miami Valley, meeting the need for an educated citizenry dedicated to lifelong learning and service. To those ends, as a metropolitan university, Wright State will provide: access to scholarship and learning; economic and technological development; leadership in health, education, and human services; cultural enhancement, and international understanding while fostering collegial involvement and responsibility for continuous improvement of education and research.

Discussion

From NASM Self-Study

The extent to which specifics of and relations among (A) mission, goals, and objectives ; (B) size and scope; and (C) finances meet NASM standards

NASM standards as presented in the 2003-2004 *Handbook* provide the models for the articulation of mission, goals, and objectives in defining operational, artistic and academic programs of the music unit, as presented in the *Department of Music Strategic*

Plan . The *Strategic Plan* provides continuing guidance, and since its adoption many of the objectives cited in this document have been realized.

The size and scope of the Wright State University Department of Music is consistent with its mission.

Since the last NASM review, and particularly in the past five years, the financial support of the Department of Music has been adequate. Although the Department's general budget line has remained essentially flat, the University has allocated funds for equipment, personnel, and programming.

- a. Administrative responsibility and budgetary control for the Wright State University Artist Series, was moved to the Department of Music beginning in Fall, 1999. This funding has enabled the Department of Music to bring nationally and internationally known performers to campus for concerts and lectures.
- b. Music allocations from the past three cycles of the State of Ohio "House Bill for Capital Expenses" have provided over \$150,000 for acquisition of new musical instruments.
- c. The University has been supportive in areas of concert touring and travel, over and above the departmental budget.
- d. In Spring, 2002, Dean Mary Ellen Mazey of the College of Liberal Arts, approved three new faculty lines for the Department of Music. These new instructors began in Fall, 2002.
- e. Other needs have been funded or partially funded on an ad hoc basis (new pianos, chairs/desks, video monitoring system, etc.).

The Department of Music is, however, increasingly being asked to seek external funding for support of equipment, scholarships, and programming.

The extent to which specifics of and relations among (A) mission, goals, and objectives ; (B) size and scope; and (C) finances meet additional institution-wide or music unit aspirations for excellence

The *Strategic Plan of the Department of Music* cites and complements the mission of Wright State University.

Wright State University was chartered to serve the Dayton/Miami Valley area. To a large extent our constituency (students, patrons, alumni) still represents this area. The university, however, is seeking to expand its influence to a greater geographic region. The Department of Music is participating in this expansion throughout the state and region. Examples of this growth include:

- Regional, national, and international touring by performance ensembles and faculty.
- Area Honors Festivals (Tri-State Honors Band, Mad River Vocal Arts Festival).

Conclusion

From NASM Visitor's Report

Wright State University, the College of Liberal Arts, and the Department of Music have clearly articulated mission statements that are published and publicly accessible (website and *Self-Study* Appendix A). The Department of Music completed a Strategic Plan (*Self-Study* Appendix B) in 1999, and it is reviewed annually. Several goals and subordinate objectives for each goal have been established as part of WSU's 2003 Strategic Plan (*Self-Study* Appendix B). The *Self-Study* presents goals and objectives for the music unit that are consistent with the mission statements and strategic plan goals and objectives. These institutional statements, when taken together, would appear to provide a good foundation on which educational, artistic, long-range planning, and operational decisions can be based. Therefore Department of Music appears to have an ongoing review of mission, goals, and objectives.

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- ? **extent to which program prepares students to "live and work in a global, diverse, and technological society"**
 - ? **extent to which program, through its curriculum and co-curriculum, fosters civic engagement and social responsibility**
 - ? **extent to which program fosters life-long learning**
 - ? **interrelationship with general education**
 - ? **interrelationship with other WSU programs**
 - ? **community engagement**

Discussion

From NASM Self-Study

An Articulation Agreement exists between the Department of Music at Wright State University and the Department of Music at Sinclair Community College. This agreement allows students graduating with an Associates Degree from Sinclair Community College to matriculate at Wright State University with all SCC curricula counting toward the Bachelors Degree at Wright State University. Should a SCC student transfer to WSU before completion of the Associate Degree, all credits will transfer; however, placement examinations in sequence classes (music theory) must be taken to determine the appropriate level in the sequence for the incoming student. In all cases a placement examination must be taken in applied music to determine the appropriate applied level for the incoming student. The advantage of this articulation agreement is that it encourages students enrolled at SCC to graduate before transferring to WSU.

Collaborative efforts have been initiated in the past between WSU and other institutions. These have included workshops and master classes by visiting artists, consortium commissions of new music, and other activities. In 2004 Mr. Menahem Pressler performed at WSU as part of the WSU Artist Series, and undergraduate students from other institutions were invited to participate in the master classes conducted by Mr. Pressler. In 2003 the Department of Music at Wright State University collaborated with the Department of Music at the University of Dayton, in presenting “The Song of Flight.” This concert was presented in honor of the City of Dayton’s “Inventing Flight” celebration of 2003 honoring the 100th anniversary of the birth of powered flight and featured the premiere of a newly composed work by Mr. Robert Jager, *In Sunshine and In Shadow*, commissioned by the two institutions.

Music Studies for the General Public

- a. Non-music majors are able to choose to take one of 2 music courses approved to fulfill general education requirement for Area IV, Human Expression. In addition, students may fulfill part of the Area II, Cultural – Social Foundations by completing CST 242, Comparative Non-Western Cultures: Music.

Non-music majors may choose from many music course and offerings for elective study. Although many courses are reserved for music majors, special permission for non-music majors may be granted upon request, depending on space limitations. One ensemble, University Chorus, has open enrollment with no audition, and all others are open to any student regardless of major pending successful audition. Although applied study for university credit requires an audition, any student may take applied music through the Community Music Division. Courses available for non-music majors include:

MUS 214 – Music in Western Culture

MUS 131 – Guitar class

MUS 365 – Methods and Materials for Teaching General Music in Grades K-6

MUS 117 – Music Listening: Jazz

MUS 118 – Popular Musical Theater

MUS 290 – African American Music: America and Beyond

MUS 190 – University Chorus (non-auditioned)

CST 242 – Comparative Nonwestern Cultures: Music

All other music ensembles and applied lessons available by audition

- b. WSU provides a complete training program for professional musicians.
- c. Music faculty and administration are involved at every level in designing and teaching courses for both music and non-music majors. Teachers are assigned

according to their backgrounds, areas of expertise, and other teaching load considerations.

- d. The Department of Music provides musical leadership for the entire region. Faculty are involved as conductors and performers in Dayton Philharmonic Chorus, Dayton Philharmonic Orchestra, Dayton Opera, Columbus Opera, Dayton Boys Choir, Kettering Children's Choir, Ohio Valley British Brass Band, Dayton Playhouse, Playhouse South, and The Hainer Center Concert Series in Troy. Additionally, the department makes available both free and ticketed recitals and concerts to the general public. Individuals and ensembles frequently perform for local schools, clubs, and civic groups.
- e. Considerable efforts are made to involve the local and regional media in publicizing and covering events of the Department of Music.

The Department of Music places an extremely high value on providing musical opportunities for the whole student body. Special efforts are made to inform non-music majors of musical offerings during new student orientations. Students with physical disabilities are included and accepted in classes, ensembles, and applied studies.

Other Programmatic Activities

1. Festivals

- a. Regular annual festivals: the Department of Music annually sponsors two high school festivals, the Mad River Vocal Arts Festival each Fall, and the Tri-State Honor Band in January. These events attract talented high school students to our campus to work with WSU students and faculty and also perform under an internationally known guest conductor. The festivals are totally educational in nature and, while beneficial for recruiting purposes, are not organized specifically with recruitment in mind.
- b. Occasional Festivals and workshops: various members of the faculty hold workshops and masterclasses for WSU students and area HS students. These include Trumpet Blast, Double reed day, Orchestra day, and masterclasses by visiting artists performing on the WSU Artist Series. These workshops are educational in intent, providing outstanding opportunities for WSU and area students

2. Special Committees

The Department of Music has three community committees:

- a. The Department of Music Community Advisory Committee: 20 individuals who meet regularly offering suggestions on various issues facing the Department of Music

b. The Alumni Committee: this committee of 20 alumni meets annually and serves as a vehicle to establish and maintain contact with music alumni. It also helps keep alumni involved with the Department

c. Friends of Wright State Opera/Theatre: this organization helps the WSU Opera generate funds and build its audience

3. Special research and grants

Various faculty members in the Department of Music have conducted extensive research in a variety of areas, some receiving internal and external grants to help accomplish this research.

The Department has collaborated with the Office of Disability Services and with faculty in the College of Engineering and the College of Education and Human Service to write a grant to the United States Department of Education. This grant, if funded, will provide funds to develop adaptable musical instruments for area students with disabilities.

4. Liasons with other institutions

The Department of Music collaborated with the University of Dayton in presenting *The Song of Flight*, a performance for the Dayton Community celebrating the city's 2003 celebration of the 100th anniversary of the invention of powered flight. The presentation included the performance of new work by Mr. Robert Jager, *In Sunshine and in Shadow*, commissioned for this performance.

Various collaborative efforts have also been made with other external music organizations. Such efforts currently being planned include:

- a collaborative performance with Stivers School for the Arts, a Dayton City School magnate school for the arts
- a collaborative performance with the Dayton Contemporary Dance Company
- a program to offer graduate assistantships to graduate performance majors performing with the Dayton Philharmonic Orchestra.

The Department maintains an articulation agreement with the Department of Music at Sinclair Community College. This agreement allows student completing an Associate Degree in Music at SCC to transfer all credits to WSU and have then count toward a Bachelors Degree at WSU. Approximately 5 students each year come to WSU from SCC because of this arrangement. The Department Chair at WSU visits annually with the SCC music administration, faculty, and students to maintain open communication.

All 2-year and 4-year state universities in Ohio are affected by the Transfer Module, a group of classes consisting of all or part of the general education requirement.

Specific departments including music are also effected by Transfer Assurance Guides while specific entry level classes in the major, which can be taken at any of these schools and transferred to any other of these schools. At WSU the Transfer Module is the entire general education curriculum. The Music Transfer Assurance Guide draft is found at: <http://regents.ohio.gov/transfer/tags/completed.php>

5. ARTSGALA

The annual ARTSGALA is a spectacular event in collaboration between the Departments of Art and Art History, Music, and Theatre Arts. Creative activities of the three departments are showcased, and all proceeds go to student scholarships.

All activities listed above are seen as integral to the mission and growth of the Department of Music; they will be continued and expanded as appropriate.

6. Community Music Division

“Providing musical opportunities for the Miami Valley”

Mission

The Mission Statement of Wright State University says:

“Wright State University will be a catalyst for educational excellence in the Miami Valley, meeting the need for an educated citizenry dedicated to lifelong learning and service”

The Mission Statement for the Wright State University Department Music says:

“The mission of the Department of Music at Wright State University is to promulgate the art of music and to provide quality music education for 1) students pursuing careers in music, 2) students majoring in other areas and 3) members of the Miami Valley community.”

Flowing from the university’s mission of “meeting the need for an educated citizenry” in the Miami Valley, and from #2 and #3 of the Department of Music Mission Statement, the Mission of the Community Music Division (CMD) is to provide musical opportunities for citizens in the Miami Valley.

Through the enactment of this mission, CMD plays a key role in providing these experiences while at the same time offering opportunities for in-service training to current music majors in the Department of Music.

The basic purpose of CMD lines up with the Goals and Objectives of the Department very well.

1. CMD provides a venue for Faculty and Student Teachers to outreach to the community with music expertise.
2. CMD provides a chance for prospective young musicians to study with experts and professionals
3. CMD provides a venue for college students who want to continue in music but do not want to study for college credit.
4. CMD provides a venue for college students who do want to major in music but are not ready to enter the program
5. CMD provides serious high school musicians an opportunity to learn about Wright State University and the various music degree programs offered

Programs offered through the Community Music Division

The basic program of CMD is the offering of non-credit applied music lessons to students at Wright State University who are not majoring in music, and to citizens of all ages residing in the Miami Valley region and desiring to improve their musical performance skills.

A secondary program of CMD is the offering of various other musical classes designed to meet the needs and interests of citizens in the Miami Valley. Since inception of CMD, these classes have included:

- Music Theory
- Sight-singing/Ear-training
- Class piano

Future programs being explored for the future include a summer Suzuki string camp, and Suzuki String Teacher Training.

7. Civic Engagement (Service Learning)

Dr. Christopher Chaffee, Assistant Professor of Music, serves on the WSU Civic Engagement Committee. Dr. Chaffee has also included Civic Engagement/Service Learning activities in his lecture sections of CST 242: *Music of Non-Western Culture*.

Conclusion

From NASM Visitor's Report

Appropriate outreach activities appear to be in place with a long established record of cooperation with the community. As stated on pages 38, 62 and 67-69 of the *Self-Study*, the department's faculty is actively involved in a variety of university, community, regional, and statewide organizations that are music and arts related. Music faculty are active as adjudicators, clinicians, moderators, and presenters within the state. Several faculty perform professionally in regional ensembles. Faculty members participate in or with the Dayton Philharmonic Chorus, Dayton Philharmonic Orchestra, Dayton Opera, Columbus Opera, Dayton Boys Choir, Kettering Children's Choir, Ohio Valley British Brass Band, Dayton Playhouse, Playhouse South, and the Hayner Center Concert Series in Troy, Ohio. Additional outreach efforts include hosting festivals for area secondary schools including the Mad River Vocal Arts Festival and the Tri-State Honor Band. Other workshops and special programming efforts are offered to attract community members to campus including the WSU Artist Series. The department has established an articulation agreement with the music department at Sinclair Community College and has participated in collaborative efforts with the University of Dayton music program, the Stivers School for the Arts of the Dayton

The Wright State University Department of Music includes a Community Music Division. According to the *Self-Study*, p. 39, on average, it serves twenty-five students per quarter and the instructional faculty includes ten instructors. It seems that not only applied music instruction is being offered at this time through the CMD program, but that music theory has also been successfully taught.

II. Program Description (NCA Criterion 2)

Response:

See NASM Self-Study

1. Section I Operations

Governance and Administration

1. Departmental administration

Administrators of Wright State University are appointed. In the Department of Music these include:

1. Chair, Department of Music
2. Associate Chair, Department of Music
3. Director of Graduate Studies in Music
4. Coordinator of Music Education
5. Director of Bands
6. Director of Orchestral Studies
7. Director of Choral Studies
8. Coordinator of Vocal Studies
9. Coordinator of Woodwinds
10. Coordinator of Brass
11. Coordinator of Percussion
12. Coordinator of Keyboard Studies
13. Coordinator of Strings

Within the Department of Music various policies and educational procedures are handled through a committee system. The various committees and their chairs are detailed in the *Department of Music Bylaws* (Appendix xxx) and in the *Department of Music Strategic Plan* (Appendix X).

The committee structure has proved effective in managing the various administrative tasks within the Department of Music.

2. Relationships with other units

The Department of Music maintains an excellent relationship with other units on campus. The Department of Music collaborates with various units in the administration of the Master of Humanities degree. The Department of Music also works closely with the College of Education and Human Services in the delivery of the Bachelor of Music in Music Education degree and the Master of Music in Music Education degree. The Coordinator of Music Education in the Department of Music maintains a close and effective relationship with College of Education and Human Services, as does the Director of Graduate Studies in Music with the School of Graduate Studies.

Based on the standards listed in the NASM Handbook, the Department of Music meets NASM standards.

3. Description of Chair's responsibilities

- a. Administrative: Supervision of all aspects related to the efficient operation of the Department of Music. Although other activities are encouraged and valued, administration of the Department of Music is the major focus of the Department Chair.

Specific responsibilities include:

Budget planning and coordination for

travel

scholarships

equipment and supplies

piano tuning and repair

instrumental repair

performance production

part-time/overload salaries, scheduling, faculty recruiting

Curricular coordination, maintaining communication between various curricular areas within the Department of Music

Curricular scheduling

Room scheduling

Faculty load assignment

Faculty evaluation

Departmental assessment

Strategic planning

Recruiting

Marketing and Public Relations

Development activities

- b. Teaching: While not mandated, teaching is encouraged. The current chair has taught a variety of classes each academic year. In the past 3 years the chair has taught two sections MUS 335 Basic Conducting every Spring
- c. Scholarship: While not mandated, scholarship by the chair is valued. The current chair regularly performs as a clarinetist and also has conducted Tchaikowsky's Nutcracker every year for the past 10 years.
- d. Community Service: While not mandated, community service is valued. The current chair is a member of the Rotary Club of Dayton, Ohio, and services on a variety of committee both at Wright State and in Ohio.

4. The Department of Music has two full-time staff members in the music office, one half-time staff and a number of student workers.

Administrative Assistant (non-classified):

- promotion and marketing
- room scheduling
- scholarship audition organization
- development assistance
- misc. clerical functions

Administrative Specialist (classified):

- supervision of office student staff
- oversees budget, purchasing
- most departmental clerical and organizational responsibilities

Office Assistant (classified)

- General clerical and reception activities.

5. Policies on Review of Administrators.

Every employee of Wright State University is reviewed annually by the employee's supervisor. For the Department Chair, the review is made by the Dean, College of Liberal Arts. For the Associate Chair, faculty members, and staff members, the review is made by the Department Chair. In addition every five years all full-time administrators are given an extensive review whereby faculty members have an opportunity to provide additional information.

Section II Instructional Programs

From: *NASM Visitor's Report*

Programs, Degrees, and Curricula

Student Work - The visitors observed students in undergraduate and graduate classes and in rehearsals, lessons and the Student Recital. They also examined video of student teachers and final projects submitted in partial fulfillment of degree requirements. In all cases the work was of a quality appropriate for the purpose and level of the specific credential to be awarded.

Student Evaluation - The Department implements appropriate review of competencies at entrance and exit for the undergraduate and graduate degree programs and mid-point for the undergraduate degree programs.

Overall Effectiveness - Faculty exhibit an interest in maintaining rigorous programs and attracting increasingly talented students. Information about alumni achievements could provide effective evidence of overall effectiveness.

1. Specific Curricula — Undergraduate

Enrollments and course offerings in the Department of Music undergraduate majors appear to be appropriate to the unit's scope, and the core-based structure of all undergraduate programs ensures that upper-level offerings provide suitably advanced instruction.

Bachelor of Arts in Music

General Education requirements appear to meet NASM curricular standards.

Musicianship requirements appear to meet NASM curricular standards.

Performance and Music Electives requirements appear to meet NASM curricular standards, except in regard to performance health.

The degree title appears to be appropriate for the curricular content.

General Standards and Competencies for professional (B.M.) undergraduate degrees

The following discussion concerns all undergraduate professional degree curricula.

Performance

Applied study, conducting, ensemble and keyboard requirements appear to meet NASM curricular standards.

Aural Skills and Analysis

Aural skills and analysis skills requirements appear to meet NASM curricular standards. These are covered in the aural skills (Sight-Singing MUS151, 152, 153, 252, 252, 253) and music theory/analysis (Form and Analysis MUS 342) courses.

Composition and Improvisation

Composition and improvisation skills requirements appear to meet NASM curricular standards. Composition exercises are included within required core music theory (MUS 101, 102, 103, 201, 202, 203) and computer applications (MUS 465) courses. Creating music extemporaneously and improvisation are included within the class piano courses (MUS 155, 156, 157).

History and Repertory

History and repertory requirements appear to meet NASM curricular standards. The core undergraduate music history curriculum includes a systematic presentation of Western music history (MUS 311, 312, 313). Students are exposed to music of other cultures through a Music in Non-Western Cultures course (CST 242).

Technology

It appears that students acquire a basic overview of how technology serves the field of music as a whole. All undergraduate music majors complete Computer Applications (MUS 465). However, it is not clear that all undergraduate B.M. majors acquire a working knowledge of the technological developments applicable to their area of specialization. (NASM *Handbook*, 2005-06, p. 74, item VII, E, 2).

Synthesis

Synthesis is achieved through a variety of experiences, including student teaching and required recitals.

Bachelor of Music in Music Education

This degree appears to meet NASM standards. The degree title appears to be appropriate for the curricular content.

Bachelor of Music in Music History and Literature

Below is a revised version of the curricular outline submitted with the original self-study. In addition to the survey courses and the research methods course, each student takes 15 hours (five courses) chosen from the following:

Music 451-2-3: Piano Literature

Covers keyboard literature from Renaissance to the present

Music 455-6-7: Vocal Literature

Covers art song, oratorio, and opera

Music 446: Medieval and Renaissance Music

Music 447: Baroque Music

Music 448: Classical and Romantic Music

Music 449: Music Since 1900

The above are regularly offered, Piano Literature and Vocal Literature being offered in alternate years, and the others offered in a regular cycle Fall and Summer quarters. In addition, Music 435: Studies in Music Literature is a variable topic course available to the department should there be a need for special offerings in the music literature area.

In addition, there are graduate-level courses in choral and instrumental literature (Music 713 and 714, respectively) which are available for undergraduate credit to advanced students who meet minimum grade-point requirements.

At 24%, the course work is at the low end of the NASM standard, but WSU has an unusually high General Education credit-hour requirement, and those courses also include a course in non-Western music which is not included in the above.

This degree appears to meet NASM standards

The degree title appears to be appropriate for the curricular content.

Bachelor of Music in Performance: Submitted for renewal of Final Approval

This degree appears to meet NASM standards, except for the competencies in performance health and technology cited above.

The degree title appears to be appropriate for the curricular content.

1. Specific Curricula — Undergraduate

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This degree appears to meet NASM standards

The degree title appears to be appropriate for the curricular content.

Bachelor of Music in Performance: Submitted for renewal of Final Approval

This degree appears to meet NASM standards, except for the competencies in performance health and technology cited above.

The degree title appears to be appropriate for the curricular content.

2. Music Studies for the General Public.

The music curriculum is designed to offer the general college students a variety of musical experiences. The department serves as many as 750-1,700 non-majors annually in a variety of course offerings per the most three recent HEADS Data Surveys. A 34-37 credit quarter hour music minor program is available. Applied lessons and performance ensemble courses are available to non-majors with an audition and/or permission of the instructor as space allows. The University Chorus and Concert Band have open enrollment with no audition. Three courses are specifically designed to fulfill university-wide general education requirements in the Human Expression and Comparative Non-Western Cultures categories and include the following: MUS 214, Music in Western Culture; MUS 290, African-American Music: America and Beyond; CST 242, Comparative Nonwestern Cultures: Music. Other courses designed for the non-music majors include: MUS 131, Guitar Class, MUS 117, Music Listening: Jazz, and MUS 118, Popular Musical Theater. Additionally, MUS 365, Methods and Materials for Teaching General Music in Grades K-6, is provided for elementary education majors. It appears that the department is doing their part to encourage participation by the general college student and providing a number of opportunities to enrich the general education program at Wright State University. See pp. 61-62 of the *Self-Study* for further details.

- ? number of students served
- ? number of majors
- ? number of minors

Five Year Overview - Department of Music

Number of Majors/Degrees Granted

	<u>University College</u> ¹	<u>Undergraduate</u>	<u>Graduate</u>	<u>total</u>
Fall, 1999	1.5 ²	162	12	175.5
Fall, 2000	7.5	138	16	161.5
Fall, 2001	7	158.5	9	174.5
Fall, 2002	6	179	17	202
Fall, 2003	9	188	14	211
Fall, 2004	16	189.5	11	216.5

University College + Undergraduate = Total Undergraduates

Degrees Awarded

	<u>Bacc</u>	<u>Masters</u>	<u>Total</u>
1999-2000	29	8	37
2000-2001	11	5	16
2001-2002	25	3	28
2002-2003	28	3	31
2003-2004	27	2	29
2004-2005 ³	25	7	32

Undergraduate students by major
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	<u>BA</u>	<u>BM Mus Ed</u>	<u>BM Perf</u>	<u>BM H/L</u>	<u>total(undergrad)</u>
Fall, 2002	10	127	47	1	185
Fall, 2003	15	136	43	3	197
Fall, 2004	18	127	58	3	206

1. University College is the general entity on campus for incoming freshmen. Once a student declares and changes major number they are assigned to a Department. See p.61 of the 2003-05 *Undergraduate Catalog*. The total of undergraduates is: University College + Undergraduate = Total Undergraduates

2. Fractional numbers indicate a student has a double major

3. Does not include Summer, 2005

- **number of faculty**
- **student/faculty ratio, average class size**
- **balance in rank of program faculty**
- **number of staff**
- **diversity (gender, race, ethnicity) of majors, faculty, and staff**

NASM Self-Study Section I, Operations: p 9-15
 NASM Self-Study Appendix I (H.E.A.D.s data)
 NASM Self-Study Appendix III (Faculty Data)
 NASM Visitor's Report p 6 "Faculty"

Student/faculty ratio

The Department of Music has:
 17 full-time faculty
 16 part-time faculty, equivalent to 5 FTE
 5 Graduate Teaching Assistants, equivalent to 2 FTE

Total: 24 FTE faculty for approximately 200 undergraduate majors, giving a student/faculty ratio of approximately 8:1

Class size

Class size within the Department of Music varies.

General education:

The Department offers MUS 214, *Music in Western Culture*. This class enrolls up to 300 students per section.

There are two Web-only sections of a) *MUS 214 Music in Western Culture* and b) *CST 242 Comparative Non-Western Cultures: Music*. Maximum enrollment in each of these classes is 35 students.

Writing intensive classes *CST 242* and *MUS 290 Music of African Americans* have a maximum enrollment of 35.

Honors sections of *CST 242* and *MUS 214* have a maximum enrollment of 25 each.

Courses for undergraduate Music Majors:

Most lecture classes enroll 40 students or less.

Techniques and lab type classes are generally 25 students or less

Courses for graduate students:

Graduate classes typically have between 6-12 graduate students.

A few upper-level undergraduate classes are cross-listed with graduate classes allowing for slightly larger classes (20-30 students).

The Department of Music at Wright State University feels it is large enough to offer a great variety of ensembles and curricula, and yet small enough to give students personal attention. Faculty know students as people and not as numbers.

Graduate curriculum suffers because of low enrollment in non-required classes. While required classes in the graduate curriculum generate enrollment, the specialized classes typically do not. This results in classes being canceled and/or graduate faculty being asked to teach on an independent study basis for no load credit.

Graduate Teaching Assistants

The Department of Music has five Graduate Teaching Assistants. Each GTA is given teaching responsibilities and also clerical/support responsibilities. Teaching responsibilities are assigned based on the background and expertise of the GTA. Effort is taken to insure that GTA's are not overcommitted with either teaching or clerical/support responsibilities. GTA's must enroll for a minimum of 8 graduate credit hours each quarter.

Graduate Teaching Assistants receive an excellent education, a small stipend, and university-level teaching experience in exchange for their work for the Department of Music. The quality of teaching is generally high as assessed by student evaluations.

Staff

The Department of Music has two full-time staff members in the music office, and a number of student workers.

Administrative Assistant (non-classified):

- promotion and marketing
- room scheduling
- scholarship audition organization
- development assistance
- misc. clerical functions

Administrative Specialist (classified):

- supervision of office student staff
- oversees budget, purchasing
- most departmental clerical and organizational responsibilities

Office Assistant (classified)

- General clerical and reception activities

Faculty

The faculty appear to be quite appropriately skilled and highly dedicated to serving the needs of the students and degree programs. This perspective is supported by the review of the Faculty Record Reports (Appendix III) and classroom visitation. The 22 FTE faculty provide for a student/faculty ratio of 9.0, which compares well to the 8.8 average of the seventy-seven peer institutions (public institution with 201-400 music majors) in the 2004-05 *HEADS Music Data Summaries*. Compared to the same data source, the gender breakdown of the 14 tenured/tenure-track faculty 29% female/71% male mirrors the national average of 29%/65% respectively. (Some institutions do not report gender information in the HEADS Data Surveys, so total is less than 100%.) For the same pool of WSU faculty, the percentages of Black/African American 7% and Asian 14% exceed the 2004-05 *HEADS Music Data Summaries* respective percentages of 5% and 3%. Nationally 3% of music faculty are Hispanic to WSU's 0%. Of the 14 tenured/tenure-track faculty, two are tenured professors, eight are tenured associate professors, two are tenure-track assistant professors, and two are tenure-track instructors. Five have been at WSU less than 10 years and nine have been at WSU 10 years or longer. Additional non-tenure-track faculty include two full-time and five FTE faculty comprised of 16 temporary part-time faculty. While the distribution of the tenured/tenure-track faculty by several measures is in good balance, there is concern by the music executive and tenured/tenure-track faculty on the increased reliance on part-time faculty with a high turnover rate. Most of these are applied faculty who are doctoral students from larger institutions such as the University of Cincinnati College-Conservatory of Music. The modest hourly applied instruction compensation (detailed in C. Finances above) is a deterrent to longer-term commitment by highly qualified part-time applied faculty.

The current number of faculty fundamentally support the institution's mission, goals, and objectives, as well as the curriculum of the various degree programs, but heavy teaching loads hinder music faculty from pursuing research and artistry activities and the funding provided by the university for such purposes. Interestingly, faculty teaching loads were confirmed with Dean of the College of Liberal Arts to be greater than non-music arts faculty in the same college. Since the faculty are all members of a collective bargaining unit, it would seem that loads should be uniform. Also NASM *Handbook* 2005-06, p. 56 item II.E.4., ¶ 3 states, "Classroom instruction in lecture/seminar format is commonly weighted with studio private lessons on a 2:3 ratio, that is, two hours of classroom instruction is equated with three hours of private instruction. Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution." Although the NASM standards use the word "should," the visitors feel this matter is of real importance for consideration by administrators and the NASM commission.

It may be important to note that without the addition of music faculty positions over the past several years by the Dean of the College of Liberal Arts, the heavy teaching load situation would be an even greater problem.

Faculty morale appears to be good. They state that collegiality is valued, and they noted

increased recognition and rising reputation of the institution in the city and region.

Faculty state that appointment, evaluation, and advancement policies and procedures are clearly understood and applied fairly.

Conclusion

Based on the renewal of NASM accreditation, the Faculty and Staff of the Department of Music are adequate to achieve its mission.

- **budget**

NASM Self-Study Appendix I (H.E.A.D.s data)

<http://heads.arts-accredit.org/index.jsp>

- **facilities and equipment/instrumentation**

NASM Self-Study Section I, Operations: p 15-26

Facilities, Equipment, and Safety

1. Facilities and Equipment

The physical plant, contained in the Creative Arts Center and completed in September, 1973, is of pre-stressed concrete with inner walls of concrete block construction. An addition, completed in September, 1990, is constructed of brick-faced structural steel with interior walls of aluminum framing and drywall facing. Renovation of the original music area was completed in September, 1991. New walls in renovated areas were constructed of aluminum framework with drywall covering.

Except for large rehearsal rooms, performance areas and storage areas, the entire facility is carpeted. The music wing and addition includes rooms in the following categories:

Performance areas	2
(Recital Hall M110, Concert Hall M106)	
Large ensemble rehearsal areas/classrooms/electronic pianos	4
(M152, M162, M146, M344)	
Classrooms	
Seminar/conference room (M217)	1
Shared with other departments (M259, M274)	2
Computer lab (M268)	1
Organ teaching/practice room (M248A)	1

Practice rooms (M126, M128, M130, M132, M134, M136, M234, M232, M230, M228, M226, M224, M362, M360, M358)	15
Percussion teaching/practice room (M161)	1
Faculty office/teaching studios (individual) (M138, M140, M144, M219, M245, M244, M242, M243, M264, M371, M374, M368, M354, M350, M349, M347, M348, M346)	18
Faculty office/teaching studios (shared) (M117, M131, M236, M373, M240, M238, M364)	7
Graduate teaching assistant office (shared) (M044)	1
Music office (M153) (M153-reception; M153A-office; M153B-office; M153C-workroom; M153D-office)	1
String Instrument and equipment storage (M133)	1
Performance library storage (M156)(with equipment storage)	1
Choral Performance library storage (M345)	1
Orchestra Performance library storage (M145)	1
Recording equipment room (A219)	1
Historical musical instrument collection (M248B)	1

Lockers (student and university)

Two hallways, M162, M156

Storage areas:

(M042, M053, M106A, M108/142, M117A, M133, M145 Cage, M146A, M248, M274A/B)

In 1985 the number of rooms was inadequate for a student enrollment of 70 and faculty positions of 7 full-time and 12 part-time. Although there was a building expansion prior to the 1995 NASM review, the available space within the department was inadequate at that point to accommodate the number of students. In 2003-04, the student enrollment within the Department of Music is near 220 and faculty positions include 17 full-time and 16 part-time. The Department of Music also provides service to a large number of non-music majors and a variety of community organizations and activities. The number of rooms is inadequate for the current operation, and square footage available for some activities imposes restrictions on programs and growth. Current rehearsal areas, instrument, equipment, office, performance libraries and general storage space is limited with some areas outgrown and thus crowded.

Many classes must meet in areas designed as rehearsal space, which creates classroom and rehearsal delays, and limits room usage because desks and performance equipment are housed in the same room. Smaller/chamber ensembles are often forced to rehearse in unsatisfactory areas such as small offices and practice rooms, and at times in the hallway.

Although most full-time teaching studios/faculty offices meet *Music Educators National Conference* standards for square footage, most part-time teaching studios/faculty offices do not meet the *MENC* standards. In fact, some faculty use practice rooms as teaching studios. Teaching studios/faculty offices do not provide adequate sound isolation

between studios. Studios have extreme sound transfer problems because of improper HVAC duct isolation as well as a lack of proper wall insulation, a problem which the university has not addressed. These issues have been documented with the University Buildings and Grounds Committee as well as the University Classrooms of the Future Committee chaired by Associate Provost, Lillie Howard.

The largest performance hall is too small to host an audience larger than 360, and the stage is too small to adequately host ensembles larger than 75 members, honor groups, combined concerts, etc. Many programs have to be held off-campus where the venue is more adequate to host performances. The size and configuration of the stage are not well-suited to opera performance. There is no green room, dressing rooms or backstage area. The area designed as orchestral pit is inadequate for its designed use and is currently used as storage. Stage lighting and lighting control in the Concert Hall are inadequate.

Rehearsal areas, classrooms, and teaching studios/faculty offices do not have adequate ventilation and temperature control. Rooms are often very cold or very hot. In addition, there is inadequate humidity control, which directly affects the upkeep and tuning of pianos, and other musical equipment. Again, these issues have been documented with the University Buildings and Grounds Committee as well as the University Classrooms of the Future Committee chaired by Associate Provost, Lillie Howard. We await the summary and recommendations of the committee.

HVAC problems have been addressed on several occasions and were being discussed with an outside consultant and John Poe Associates architectural firm during the last NASM review. A bid to correct many of the problems was submitted to the university Engineer and the Dean of College of Liberal Arts, but there has been no progress to date. The same HVAC issues are now being reviewed by Heapy Engineering.

Two large ensemble rehearsal rooms (M152 and M162) were corrected for sound isolation since the last NASM review. Classrooms that must also be used for ensemble rehearsals do not provide adequate sound isolation horizontally or vertically. Sound transfer from adjacent rooms disturbs rehearsals and classes. Horizontal and vertical sound transfer is also a major problem in the administrative office area.

Internal and external acoustical problems exist in both performance areas (M110 and M106). The smaller recital hall is too live for many performance mediums, and the larger concert hall is also quite live, especially for larger performance groups. External noises during performances are often problems in both halls, the larger concert hall being most affected. It is impossible to host concurrent performances due to sound transfer between the two rooms.

Acoustical control poses problems throughout the facility, particularly rehearsal areas, teaching studios and performance areas. HVAC-produced wind noise is a particularly frustrating problem in the larger concert hall. The only solution is to turn all air handling equipment off, but this causes wide temperature fluctuations during a performance. HVAC noise is also a problem in the smaller recital hall when the equipment is in certain

stages of the heating or cooling cycle. Mechanical vibration as well as wind noise can disturb performances, rehearsals, and recordings. Temperature and humidity do not always remain within ranges established by the *MENC* for proper maintenance of pianos, organs or other instruments. As a result, piano tuning and maintenance is a much larger percentage of the instrument maintenance budget than might be expected. Temperature-induced pitch problems in the performance and teaching environment are a constant threat. Water leakage from HVAC room located above the Recital Hall frequently damages Recital Hall stage floor and Recital Hall pianos. Attempts have been made to resolve these problems, particularly within the planning context for the addition and renovation and within the university maintenance system. These attempts have proven unsatisfactory so far.

Recording equipment needs to be updated. All performances are recorded with professional audio equipment. Cassettes as well as DAT tapes are produced from live performance. The DAT system still functions well, but there is poor equipment for digital recording directly to computer or disc. Audio microphones also need to be updated for flexibility of recording various performing mediums and size. The majority of teaching studios and all large rehearsal rooms have good quality recording and playback equipment that was recently updated to play CD-R's. Some portable equipment is available through the Center for Teaching and Learning.

Limited video equipment (two camcorders) for rehearsals, performances, classes and student teaching is available within the department. More camcorders should be housed in the department. Although additional equipment can be ordered through the Center for Teaching and Learning, advance planning is required to have the proper equipment at the appropriate time.

Computers and printers are available to all full-time faculty and administrative offices. Adjunct faculty have access to computers in the Music Computer Lab. The Music Computer Lab houses 17 computers (iMacs) with Finale 2004 software. However, additional music related software and training is needed and should be included in the computer lab.

Musical instrument and other equipment inventory includes the following. This list includes functional instruments as well as nonfunctional instruments. This list also includes professional-quality instruments as well as student-line instruments for methods classes.

Woodwind Instruments

Piccolo	4
Flute	16
Alto flute	1
Bass flute	1
Oboe	16
English horn	2
Bassoon	13

Eb Clarinet	1
A Clarinet	4
Bb Clarinet	24
Alto Clarinet	3
Bass Clarinet	6
Contra Bass Clarinet	3
Soprano Saxophone	2
Alto Saxophone	16
Tenor Saxophone	6
Baritone Saxophone	5

Brass Instruments

Bb Cornet	19
Bb Trumpet	11
C Trumpet	1
Eb/D Trumpet	2
Bb/A Piccolo Trumpet	1
Horn (double)	12
F Mellophone	2
F Marching horn	2
Tenor Trombone	28
Tenor Trombone (large bore with F attachment)	4
Bass Trombone	4
Baritone	2
Marching Baritone	1
Euphonium (compensating)	9
Bbb Tuba (3 valve)	1
Bbb Tuba (4 valve)	9
CC Tuba (4 valve)	2
CC tuba (5 valve)	1
Sousaphone	6

String Instruments

Violin	29
Viola	16
Cello	12
Bass	12
Violin Bows	18
Viola Bows	12
Cello Bows	8
Bass Bows	9
Shoulder Rests (metal)	6
Shoulder Rests (foam)	15
Bass Racks (Wenger)	2

Cello Racks (Wenger)	2
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Percussion

Timpani (2 sets)	9
Snare and Parade Drums	3
Concert Toms	8
Concert Bass Drums	3
Chimes	1
Cymbals (pairs)	4
Suspended Cymbals	2
Gong	1
Tuned Gongs	16
Marimba	2
Vibraphone	1
Xylophone	2
Orchestra bells	1
Trap Set (one set housed in Nutter Center for Pep Band)	2
Miscellaneous auxiliary percussion and hardware	

Keyboard

Harpsichord (Martin, Sabathil)	2
Pipe Organ (Cassavant)	1
Electric Organ (Allan)	1
Grand Piano (3-Steinway; 5-Kawai; 1 Mason and Hamlin)	9
Upright Piano (8-Kawai; 1 Broadwood)	9
Electronic classroom piano lab (with control center)	25

Miscellaneous

Sound system (with mixer board)	
Harp	1
Electronic tuners	2
Garrett Wright Collection of instruments and literature	
Equipment including chairs, music stands, podiums, choral risers	

- technology and information resources and services

NASM Self-Study Section I, Operations: p 21, 27-30

iMac computers	17
Korg X5D synthesizers	17
Laser Printer	1

Faculty & Staff Computers

MACINTOSH: (from lowest to highest quality)

iMAC	128 RAM	350 MHz	(Laws – M140; Leung –M348)	2
MAC – G4	128 RAM	400 MHz	(Jagow – M264; Dahlman –M350)	2
MAC – G4	256 RAM	800 MHz	(Bland – M243; Larkowski –M374)	2
iMAC	256 RAM	1 GHz	(Ellis – M347)	1
eMAC	256 RAM	1 GHz	(Tipps – M349)	1
MAC – G4 Laptop	– 512 RAM	– 3.1 GHz	(Dregalla - M153)	1

MICROSOFT:

Omni Strada	256 RAM	866 MHz	(Booth – M219)	1
Pentium	254 RAM	2.5 GHz	(Warrick – M354)	1
Pentium	512 RAM	2.6 GHz	(Cha – M373)	1
IBM Laptop	256 RAM	1.6 GHz	(Paul – M244)	1

? program cost

NASM Self-Study Appendix I (H.E.A.D.s data)

<http://heads.arts-accredit.org/index.jsp>

III. Program Effectiveness (NCA Criterion 3 and Criterion 4)

Response:

See NASM Self-Study

1. Section II Instructional Programs
2. Appendix I H.E.A.D.s Survey financial data (last 3 academic years)
3. Appendix III Faculty Data
4. Appendix A Strategic Plan

See NASM Visitor's Report

See: Optional Response

Baccalaureate Degrees

1. General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music

Analysis

All students graduating with baccalaureate degrees in music are required applied study; ensemble performance; concert attendance featuring concerts from a wide range of ensembles, styles and venues; music history and literature classes; and theory classes that incorporate composition.

Students begin their study of music with basic keyboard, sight singing and dictation, and theory classes; courses then continue in sequence, ensuring logical growth of students' knowledge and musicianship, and providing opportunities for constant use and improvement of skills. Knowledge is further expanded through courses in listening, and music history and literature. The sequence of courses is designed to ensure that NASM standards are met in terms of conceptual understanding, continued practice of skills, cultural and historical awareness, capacities to integrate musical knowledge and skills, and capabilities for independent work in the music professions.

The General Education Program at Wright State University [see pp. 55ff in the *Undergraduate Catalogue*, Appendix XX] is a well-rounded curriculum which includes courses in writing, humanities, social sciences, and natural sciences. Courses in non-western studies are specified in the curriculum. Also included in the curriculum is the "College Component," a course intended to emphasize connections between general studies and the various majors. Students are encouraged to complete General Education courses as early as possible so that those courses can serve as foundations for their other studies. The Writing Across the Curriculum Program [see pp. 50-51 in the *Undergraduate Catalogue*] requires completion of writing-intensive courses both in the General Education curriculum and in the major.

All students meet residency requirements established by the university [see p. 50 in the *Undergraduate Catalogue*].

Areas for improvement

While the General Education curriculum is sound, music students are in effect prevented from taking full advantage of its offerings. Due to the demands of the music major curricula and the constraints of the university scheduling grid, music students have a relatively narrow choice of courses and sections from which to choose.

Competencies Common to All Professional Baccalaureate Degrees in Music

a. Performance

1. Technical skills: Applied music concentrations are offered in voice, piano, organ, strings, woodwinds, brass, and percussion. Applied study, required for all baccalaureate music majors, is divided into four levels by class year. There is a minimum of three quarters of study within each of the four levels, except for music education majors, whose applied requirements are reduced to two quarters during the senior year to allow a quarter for full-time student teaching. Technical skills are evaluated and assessed by faculty by increments that are lesson-to-lesson, quarter-to-quarter, and level-by-level. However, the level advancements are not automatic—rather, students must demonstrate a sufficient level of technical and artistic performance skills in order to be advanced to the next level of study.
2. Repertory: Each applied studio teacher is at liberty to select and prescribe repertory for their applied students, although there are specific repertory requirements at specific levels in some areas of applied study (voice students, for example, must perform in German and French during the sophomore year). An overview of recital programs in each of the applied areas, particularly programs such as junior and senior recitals, reveals a wide cross section of repertory appropriate to each area of study. In addition, programming for chamber and large ensembles is done with concern for presenting core repertory appropriate to each ensemble, in accordance with departmental objectives.
3. The ability to read at sight with fluency: The departmental *Applied Music Policy Statement* [in the *Student Handbook*, Appendix xxx, pp. xxx] prescribes a list of fundamental skills necessary for all students in all instrumental applied studio areas. These include an emphasis on sight-reading, which is conducted regularly in studio lessons, and required for most jury examinations. For singers, sight reading proficiency is ensured through coursework in Sight Singing and Dictation. Further, sight-reading is frequently undertaken in various chamber and large ensemble rehearsals for a twofold purpose: 1) to help the applied program by providing other sight-reading venues beyond the private studio, and; 2) to expose ensemble students to a broader cross section of repertory, far beyond that which is performed publicly.
4. Skills in interpretation, rehearsal, and conducting: Common to all professional degrees is a course in conducting which covers basic skills in baton and rehearsal techniques. In addition, all students learn interpretation through applied music and ensemble performance. Students also have frequent opportunities to participate in and observe master classes with established artists.
5. Keyboard competency and secondary performance studies: All music majors at Wright State University are required to take at least three quarters of class piano.

Instrumental performance and music history and literature majors take six quarters of class piano; those in vocal concentrations in performance and music education take nine quarters. The curriculum is structured so that keyboard skills are pursued at the outset of freshman music studies, thus allowing students to apply their skills and knowledge throughout the remainder of their collegiate experience. See curricular outlines for secondary performance requirements in various programs.

6. Ensemble experiences: Participation in ensembles is required of all majors; both chamber and large ensemble participation is a requirement for performance majors and instrumental music education majors. In each quarter of residency, all full-time students are required to register for and participate in a primary assigned ensemble, which is determined by the appropriate area coordinator in collaboration with applied studio faculty. Specifically, all vocal majors are assigned to a choral ensemble by the Director of Choral Studies in consultation with the Coordinator of Vocal Studies; similarly, all wind and percussion majors are assigned to a primary wind ensemble by the Director of Bands in collaboration with the appropriate studio faculty, and all string majors assigned by the Director of Orchestral Activities in collaboration with applied string faculty. Piano, organ, and guitar students may elect any one of the aforementioned three areas for their primary ensemble assignment.

A wide variety of chamber ensembles exists, and they are coached by faculty. These include flute choir, clarinet choir, saxophone quartets, trumpet ensemble, horn ensemble, trombone choir, tuba ensemble, percussion ensemble, and Collegium Musicum. A specialty instrumental ensemble, the Chamber Players, provides wind students a wind *harmonie* ensemble experience. In addition, students often elect to form their own woodwind, brass or string ensembles.

b. Basic Skills and Analysis

1. Understanding and analysis of the common elements and organizational patterns of music: Courses in Music Theory and in Sight Singing and Dictation are required for the first two years of study. During the sophomore year, all music majors are required to take one quarter of Foundations of Analytical Listening, followed by a quarter of Survey of Musical Styles. As music majors enter their junior year, a three-quarter sequence of courses in History of Music, as well as advanced theoretical courses such as Form and Analysis, Computer Applications, and Orchestration further address these skills, concepts, and principles to further develop integrated knowledge and comprehension. Knowledge obtained within these academic areas is reinforced even further in the students' various applied music studies and ensemble performance experiences.

2. Understanding of musical forms, processes, and structures: Beyond the musical knowledge and skills learned in music theory and sight singing courses during the freshman and sophomore years, all majors are exposed to a broad

spectrum of learning about music history, musical styles, musical forms, processes, structures, orchestration, and composition in upper division music history and theory courses. These include three quarters of Music History, a course in world music, and a year-long sequence of courses that include Form and Analysis, Orchestration, and Computer Applications in Music. Understanding of forms, processes, and structures is continuously reinforced in applied study and ensembles.

3. The ability to place music in historical, cultural, and stylistic contexts: All music majors are required to take two courses which develop listening skills, both as applied to musical elements such as texture, melody, harmony, and rhythm, and also in the context of a survey of western music history. A course in world music is required as part of the General Education curriculum. As music majors enter their junior year, a year-long sequence in Music History, as well as instruction within advanced theoretical courses such as Form and Analysis, Computer Applications, and Orchestration further address these skills, concepts, and principles. Knowledge obtained within these academic areas is reinforced and put into practice in applied music studies and ensemble performance courses. Historical knowledge of composers and repertory is also expected of students at applied music jury examinations.

c. Composition and Improvisation

Various courses, lessons, and ensemble experiences provide opportunities for students to develop skills in improvisation in a variety of musical styles. These include both reading and improvisation in applied music studies, keyboard classes, ensembles, and a variety of jazz-related classes.

Required courses for all music majors, where the ability to compose in a variety of musical styles is developed, include six quarters of music theory, followed by courses in Orchestration and Computer Applications during the junior or senior year. In both Orchestration and Computer Applications the students are afforded the opportunity to experiment with composition and arranging, utilizing various sound sources through the department's available technology.

d. History and Repertory

1. Basic knowledge of music history through the present time: During the sophomore year, all music majors are required to take one quarter of Foundations of Analytical Listening, followed by a quarter of Survey of Musical Styles. As music majors enter their junior year, a three-quarter sequence of courses in History of Music is required, where the broad spectrum of western music history is presented. Advanced courses in music literature are also available for elective credit.

2. An acquaintance with repertoires beyond the area of specialization: The department requires that ten concerts and recitals be attended each quarter of full-time residency. The ten concerts and recitals must include a variety of genres as described in the Department of Music *Student Handbook*. A course in world music is required as part of the General Education curriculum.

e. Technology

Students are introduced to the MIDI lab during required courses in Music Theory. Computer Applications in Music is required for all Bachelor of Music degree students. In each of these courses the students are trained in the use of the computer and its application to MIDI keyboard, and are trained in usage of computer applications in composition, sequencing, improvisation, notation, and presentation.

f. Synthesis

1. Working independently on a variety of musical problems: Students are provided many opportunities to work independently on a variety of music problems in both academic and performance areas. In academic areas, students are presented with individualized assignments and tasks in such areas as computer-generated composition and arranging; musical analysis; repertoire selection and program construction; and public school music curriculum design. In performance areas, students are presented with individualized and group assignments and tasks in such areas as chamber music ensembles and student-led ensembles; conducting laboratories; and concert and recital production.
2. Forming and defending value judgments about music: The blend of performance and academic experiences, presented by the department's broad cross-section of faculty who all possess their own varied values, competencies, and areas of expertise, combine to render a provocative music education experience for the department's undergraduate music majors. Students are regularly challenged to form and defend value judgments about music in written form and informal class and rehearsal discussions on a variety of topics. Such topics include repertoire selection, musicianship and musicality, and pedagogical methods and materials, and other musical topics.
3. Acquiring the tools to work with a comprehensive repertoire, including music from various cultures of the world and music of their own time: All the department's Bachelor of Music students are presented a broad and rich repertoire by the department's applied studio faculty. The ensemble experiences serve to further enrich this experience, as well as provide a broader multiculturalism in terms of music of the past and present, and from throughout the world. Pedagogy courses are required for the department's performance majors, where a student not only learns the repertoire for his or her particular instrument or voice, but also how to synthesize this information for the purpose of becoming teachers themselves, and experts within their field of specialization. The department's music education

majors further acquire knowledge leading to synthesis and comprehensiveness within the context of a multitude of conducting and methods courses.

4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise: The very nature of the department's degree requirements, designed as logical and practical sequences, serves to combine applied music, ensemble, and academic course experiences with performances themselves, experienced either as participants or observers. It is, of course, incumbent upon the faculty to assure that the transfer of concepts occurs continually within each course experience and each related musical activity (concerts, recitals, etc.). As an example, an ensemble conductor might call upon the student's knowledge of historical styles, theory, sight singing skills, and even broader world history knowledge as it relates to the performance task at hand. The curriculum for the Bachelor of Music degree provides the most practical model where such interrelationships and interdependencies are summoned as a matter of pedagogical routine. Similarly, a high degree of interaction of Department of Music faculty and students with the professional and educational music community and organizations of the greater Miami Valley further enriches this understanding.

Based on the self-study, the Department of Music at Wright State University feels that all NASM standards are fulfilled in the above areas.

3. Specific Undergraduate Programs and Procedures

a. Bachelor of Music in Performance

See curricular charts in Appendix IV (self study)

Goals and objectives:

This degree is designed for an individual who wishes to pursue a professional performing or collegiate teaching career. The student choosing this program should have self-discipline and strong study and practice habits. In addition, they should possess a certain level of musical ability or potential for development with their chosen instrument or voice. Rudimentary skills and a basic knowledge of the repertoire are essential for the preparation of this degree program. Students are also counseled that advanced training and study is usually required once this degree is completed.

The goals and objectives of this degree are: to develop technical skills relative to and necessary for artistic expression in all style periods of music; to infuse knowledge of style and performance practices, to provide extensive solo and chamber music performance experience; to provide knowledge of musical form, literature, history, structures, analysis, and to use this knowledge in performance; to acquire a broad and diverse repertoire that is at the highest level of musicianship in

order for entrance into graduate programs; to develop the ability to sight read; to gain secure positions in orchestras, bands, opera companies, apprentice programs, and educational institutions; to provide, through the completion of the university's general studies requirements, a broad liberal arts education.

Assessment of compliance with NASM standards for the degree:

All curricula in the music performance degree meet the current NASM standard of at least 65% of the total program for major area and supportive courses in music—including applied music study in the major area, ensemble participation, chamber music, music history and theory, pedagogy courses, literature courses, form and analysis, computer applications in music, counterpoint, orchestration, independent study, and recitals. 25% to 35% of each curriculum is assigned to general studies. Only a few degree programs do not meet the 10% to 15% elective study requirement. Elective courses, however, remain the free choice of the student. There is also a foreign language requirement for most curricula in this degree; for performance majors in voice, the study of two foreign languages and courses in pronunciation of foreign language are required. Many alumni have gone on to graduate studies, and subsequently have gained positions in professional or semi-professional ensembles, orchestras and theatres at the local, regional, and national levels, as well as teaching positions in universities and colleges.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement:

Alumni and graduating students are formally surveyed periodically as part of ongoing program assessment. For graduates who have gone on to graduate study in performance, the feedback with regard to the quality, relevancy and efficacy of their undergraduate study and the department's provision for a strong and well-rounded musical training to further their studies, the result has been very positive. Alumni have been scholarship students in such prestigious graduate programs as Boston Conservatory of Music, College-Conservatory of Music—University of Cincinnati, University of Northern Colorado, University of North Carolina at Greensboro, the Ohio State University, and Bowling Green State University, among others. Many of these students were also awarded graduate assistantships in their area of study. Talents of many of these students are being recognized at the graduate level of study. The only two MM/Choral conducting students from Ohio currently in the CCM program are graduates of Wright State University. Students were given major roles in opera productions such as Mozart's *Così fan tutte* at the University of North Carolina, and featured as concerto competition winner at the Boston Conservatory of Music, performing Rachmaninov's Piano Concerto No. 1. An alumna recently obtained a Doctor of Musical Arts degree in Piano Performance from the Ohio State University and is now on the faculties of Ohio Wesleyan University and Otterbein College; an alumnus writes a weekly jazz column for the Dayton *Daily News*.

Graduates are also active teachers and performers in their communities, holding important positions in local or state music teachers associations and universities. A 2003 graduate is now Professor of Clarinet at Sinclair Community College, and a 1999 graduate is now Principal Clarinet in the Great Falls Symphony, MT.

Assessment of strengths and areas for improvement, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence:

The department reviewed all performance curricula two years ago. In order to achieve both consistency and diversity between various tracks in the degree program, the current curricula reflect many changes and improvements.

Strengths:

1. As stated in the *Applied Music Policy Statement*, the successive levels of classification and requirements in applied music study are clearly sequenced and monitored by the corresponding boards. The advancement or retention of a student's applied music category is based on the performance at time of jury.
2. Specifications as to the content and length of Junior (half recital) and Senior (full recital) recitals in all areas of applied music are clearly stated in the *Applied Music Policy Statement*.
3. Ample performing opportunities are given to students. All performance majors are required to perform on regularly scheduled weekly student recitals. Several studio instructors also hold regular quarterly studio recitals as well as weekly studio classes. High performance standards, as evidenced by recitals and concerts, are required of all performance majors.
4. In order to promote excellence in performance, annual competitive events within the department of music have been established. Winners of Concerto Night Auditions have the opportunity to perform with the University/Community Orchestra and the Chamber Orchestra. The Student Honors Recital features outstanding students within the department in solo performances. In order to maintain objectivity and fairness, both competitions are judged by professors from area universities and professional musicians.
5. Students have the opportunity to perform for and study with visiting artists in master classes and private lessons. In recent years, these master classes have featured numerous eminent artists. They include Charlene Archibeque, The Rose Ensemble, Jon Washburn and Vancouver Chamber Choir, Cantus, Moses Hogan, Anonymous 4 (Choral), Bonita Boyd (Flute), Fred Ormand and Dan Paprocki (Clarinet), Michael Trentacosti (Bassoon), Eric Grossman (Violin), Empire Saxophone Quartet, Amherst Saxophone Quartet, Menahem Pressler, Nelita True, Michael Lewin, and Alan Chow (Piano), and Michael Udow (Percussion).

6. Current students, recent graduates, and alumni have won or placed in prestigious state, regional, and national competitions. These include the National Association of Teachers of Singing State Competition, Semi-finalist at the ACDA National Student Conducting Competition, OMEA Collegiate All-State Jazz Band Auditions, Bartók-Kabalevsky International Piano Competition, Ohio Federation of Music Clubs Collegiate Solo Competition, National Federation of Music Clubs Regional Competition, Tuesday Musical Association of Akron Scholarship Competition, Ohio Music Teachers Association/ Graves Piano Competition, among others.

7. Many ensembles from the department have been selected repeatedly to perform at state, regional, and national conferences. Although membership to these ensembles is not limited to performance majors, it is a clear indication of the excellent standard of performing abilities of music students. Madrigal Singers presented concerts and demonstrations at the Ohio Music Education Association professional state conferences in 1995, and 1998, 1996 OCDA Summer Conference, and ACDA Central Division conference in 1996. Chamber Singers was a demo choir for the 2003 MENC North Central Division. The Women's Chorale performed at the Ohio Music Education Association in 1999 and ACDA Central Division conference in 2000. The Wind Symphony and Chamber Players performed concerts at the Ohio Music Education Association professional state conference in 2000 and 2002, respectively. The WSU Saxophone Quartet performed at International Clarinet and Saxophone Festival in 1997, OMEA/MENC North Central Division Conference in 1999, Ohio Music Educators Association professional state conference in 2001, Region 5 North American Saxophone Alliance Convention in 1999 and 2001, and North West Regional Music Educators National Association professional conference in Providence, Rhode Island in 2003. The University/Community Orchestra performed at the Ohio Music Educators Association professional state conference in 1996 and 1998. The Chamber Orchestra performed at the Ohio Music Educators Association professional state conference in 2000, 2001, 2002, 2004, and OMEA/MENC North Central Division Conference in 1999.

Areas for Improvement:

Although no significant weaknesses have been identified at this time, several issues have been raised by several members of the faculty:

1. More funding for the support of on-campus guest masterclasses and recitals is needed.
2. Wind students have limited opportunities for orchestral playing. In the wind section of the Chamber Orchestra, only one student plays besides faculty; and in the case of the University/Community Orchestra, chairs are occupied almost exclusively by community members. It has been suggested that the U/C Orchestra could incorporate more students and fewer community members, or work with a rotating system.

3. It has been suggested that Students getting a performance degree should be required to give two full recitals.
4. The status of the opera orchestra is also an issue for discussion. Although certainly a valuable experience, far too much time is involved in preparing these performances. Also, there seems to be very clear discrepancy between performance credits for singers vs. instrumentalists in the opera.
5. It has been suggested that, in order to raise the standard of performance, WSU ensembles should prepare at least two full programs per quarter instead of one.

Plans for addressing weaknesses and improving results:

Although issues described above will be discussed, there are no current plans for major changes in the program. Over the past five years, we have seen an increase in productivity, enhanced performance levels, increased involvement in competitions, and the pursuit of performance opportunities outside the department. Much of this due to the recruitment of increasingly talented and academically strong students, as well as high standards of performance excellence required by the applied teachers and the department. We plan to maintain these standards.

b. Bachelor of Music in Music Education

See curricular chart in Appendix IV (Self-study)

Goals and objectives:

The Bachelor of Music in Music Education Curriculum is intended for undergraduate students seeking Ohio Department of Education licensure in Music pre-K – 12. There are two major areas of emphasis, choral/vocal and instrumental (band and orchestra). For each curriculum students choose a major instrumental or vocal area of concentration, and in the case of piano and voice majors, a secondary instrumental or vocal study area. Both areas include courses in elementary general music and instrumental methods, ensemble methods, and conducting.

The curriculum is structured to enable future music educators to function competently and professionally in a variety of instructional levels and settings.

Assessment of compliance with NASM standards for the degree:

All curricula in Music Education meet the current NASM standard of at least 50% music content with 55% credit hours. Almost 30% is assigned to general studies, and 18% to professional education, including student teaching.

The Music Education program content is designed to provide the future music educator with the technical, artistic, professional, and social skills necessary for

successful teaching in the school setting. All Music Education students are required to take applied music through their entire program of study and to give a senior recital. Students are required to take a two-year sequence in conducting and ensemble methods so that they have experience in lab situations for two years before the senior-year field placements and student teaching. Students receive instruction in arranging in orchestration classes as well as large ensemble methods courses.

Vocal/Choral majors are required to take three years of keyboard classes, with the last year concentrating on functional skills for accompanying and choral rehearsals. Instrumental majors study keyboard for one year. Vocal/choral majors take one quarter each of brass and woodwind methods classes and choose among guitar, strings, and percussion. String majors take one quarter each of brass, percussion, and woodwind methods classes, and two quarters of string methods. Instrumental band majors take two quarters each of brass and woodwind methods and one each of string and percussion methods. All instrumental majors take one quarter of voice class, followed by two quarters of a choral ensemble.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement:

The program has had a good placement rate of music educators in public and private schools, and several graduates have been and are leaders in the state music education association.

An association of alumni has been developed for raising support for the Department of Music, and they have been helpful in giving input about the strengths and weaknesses of the program.

Assessment of strengths and areas for improvement, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence:

The Department of Music holds Music Education majors to a high performance standard. All students are required to study applied music through the senior year and give a senior recital. Many students elect to present junior recitals, though not required in the Music Education curriculum.

All vocal/choral majors are required to take classes in Italian, French and German diction, as well as vocal pedagogy, and many vocal and instrumental music education majors elect to participate in the opera productions.

The structure of the conducting and large ensemble methods classes requires that students have two years of conducting experience with laboratory ensembles so that students have much podium experience before student teaching.

All field experience students are placed with strong cooperating music teachers who are experienced and have good records of success. A diversity of field experiences is required for both instrumental and vocal/choral majors in both urban and suburban settings.

A very good relationship exists between the Department of Music and the College of Education and Human Services and works to serve our students well.

The process of admission and advisement requires quarterly contact with a full-time music faculty member in all cases.

Keyboard classes are structured so that in addition to repertoire and basics of technique, functional skills are stressed, particularly in the third year for vocal/choral majors.

Plans for addressing weaknesses and improving results:

Scheduling of Professional Education classes is often a problem for students due to a very different scheduling grid in the College of Education and Human Services. However, in most cases we are able to resolve serious conflicts through communicating these problems to the College of Education and Human Services administration.

Additional space is needed for elementary Music Education methods courses so that students are able to do movement activities and have room to utilize Orff instruments easily.

c. Bachelor of Music in Music History and Literature

See curricular charts in Appendix IV (self study)

Goals and objectives:

The B.M. in Music History and Literature is designed primarily for students planning academic careers in music; thus, a principal goal is to prepare students for graduate study in such fields as musicology and library science. Students who complete the program will have a solid knowledge of western music history, including composers, styles, forms, and genres. They will also have acquired skills in research, writing, and analysis, as well as experience as solo and ensemble performers.

Assessment of compliance with NASM standards for the degree:

Curricular structure varies only slightly from NASM guidelines; the largest deviation occurs in the balance of general studies and electives in the specific cases of students who enter the program with little or no foreign language background.

The curriculum ensures essential competencies in theory, history, performance, musicianship, and foreign language, and provides independent study culminating in a senior project. The university's General Education curriculum ensures broad grounding in the humanities, social sciences, and sciences, with writing skills stressed throughout the program.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement:

Graduates of the program have gone on to successful graduate study at institutions such as the University of Michigan, Northwestern, and SUNY at Stony Brook. One graduate is an editor of music and books for a music publishing firm; another is adjunct faculty at Sinclair Community College and an active performer in the community; another is active in community organizations and has served as President of the Dayton Philharmonic Volunteers Association; yet another has performed extensively as a member of an early music ensemble in southern California, with responsibility for repertoire research and the writing of program notes.

Alumni are surveyed as part of regular program assessment, and faculty review curricula as part of the same assessment process and in the course of biennial catalogue revisions.

Assessment of strengths and areas for improvement, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence:

Strengths: The core curriculum is strong in both teaching and curricular design; students receive considerable individual attention because of small upper-level class sizes; advanced music literature courses are often double-numbered with graduate offerings, mixing undergraduate with graduate students; the university's General Education program ensures a strong interdisciplinary foundation.

Areas for improvement: The small size of the program prevents significant student interaction and limits offering of specialized upper-level courses. Double-numbering of advanced literature courses with graduate offerings is a recent change, and should improve this aspect of the program.

Plans for addressing weaknesses and improving results:

There are no present plans for changes.

d. Bachelor of Arts in Music

See curricular chart in Appendix IV (Self Study)

Goals and objectives:

The Bachelor of Arts is designed for students who do not plan professional careers in performance or education. Students who complete the program will have general knowledge of music history and theory and basic experience as performers in the context of a broad education in the humanities. Students will be prepared for further studies in fields such as library science, arts administration, and other music-related fields.

Assessment of compliance with NASM standards for the degree:

The curricular structure closely matches NASM guidelines.

The curriculum ensures essential competencies in theory, history, performance, musicianship, and foreign language. The university's General Education curriculum ensures broad grounding in the humanities, social sciences, and sciences, with writing skills stressed throughout the program.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement:

Graduates of the program are active in the community as teachers, church musicians, and the like, and several have gone on to graduate study in fields such as arts administration and library science.

Alumni are surveyed as part of regular program assessment, and faculty review curricula as part of the same assessment process and in the course of biennial catalogue revisions.

Assessment of strengths and areas for improvement, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence:

Strengths: The core curriculum is strong in both teaching and curricular design; the university's General Education program ensures a strong interdisciplinary foundation.

No significant areas for improvement have been identified.

Plans for addressing weaknesses and improving results:

There are no present plans for changes.

e. Minor in Music

See curricular chart in Appendix IV (self-study)

Goals and objectives:

The Minor in Music provides a basic education in music for students in other majors. Students who complete the minor will be introduced to basic music theory and history, and will gain significant skill in musicianship and solo and ensemble performance.

Assessment of compliance with NASM standards for the degree:

The Minor in Music is a coherent program of coursework in theory, history, musicianship, and performance which also allows for additional elective study; it is thus in close conformity with NASM's "Advisory Statement."

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement:

The minor is among the newer programs in the department, and so reactions from alumni are lacking, but the program has attracted significant numbers of students since its inception (10-15 at any given time are pursuing the minor; this is somewhat difficult to track).

Alumni are surveyed as part of regular program assessment, and faculty review curricula as part of the same assessment process and in the course of biennial catalogue revisions.

Assessment of strengths and areas for improvement, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence:

The curriculum offers a good mix of structure and flexibility. During recent curricular review, ensemble requirements were added and academic requirements somewhat reduced; a good balance seems to have been achieved. No significant areas for improvement have been identified.

Plans for addressing weaknesses and improving results:

There are no present plans for changes.

4. General Information: Teacher Preparation (Music Education) Programs

a. Intern teaching program

The field experience placement is very important to the WSU music teacher preparation program. Before student teaching, students must have accumulated a minimum of 300 field and clinical hours in school and laboratory situations. These are distributed among rural, urban, and suburban settings, and it is specified that a minimum of 60 hours must be in an urban setting.

Student teaching credit allotment is normally 12 quarter hours when taken during Fall term, and 10 quarter hours when taken Winter or Spring Terms. Concurrent enrollment is required for ED 440, School and Society/Student Teaching Seminar, a 3 quarter hour credit course. Students must petition in order to enroll in other courses concurrently, although it is not unusual for a student to be allowed to continue with applied lessons during the student teaching experience. Students are not permitted to give senior recitals during student teaching.

A strength of the Department of Music is that needs of individual students are considered in making assignments with cooperating schools and teachers. The Music Education faculty strives to maintain a strong professional working relationship with public school educators in the various areas of choral, instrumental, and general music. Understanding the characteristics of various districts, schools and programs is an important factor in being able to select placements where our students will have opportunities to grow. Placement of students is then handled by designated music education faculty in the choral/general/instrumental music areas. Factors considered are student area/level interest, strengths and weaknesses, as well as personality considerations for both the cooperating teacher and student teacher.

Two retired educators, each with 30+ years of teaching/supervising experience, are contracted to supervise our student teachers.

b. State-mandated requirements for certification

For a multi-age license in the state of Ohio, students must have student teaching experience with different levels of primary, middle, and secondary school. A student may fulfill state requirements for student teaching with any combination of two or three levels, although an exclusively middle school placement will satisfy state requirements.

The state of Ohio has recently mandated that a 3-semester credit hour (4.5 quarter credit hour) course in the teaching of reading be required for initial licensure. We are seeking to satisfy that requirement by the addition of MUS 432 "Teaching Reading through the Music Area Content," a 4.5 credit hour class.

- ? **student retention rate**
- ? **number of graduates annually**

Number of Majors/Degrees Granted

	<u>University College</u> ¹	<u>Undergraduate</u>	<u>Graduate</u>	<u>total</u>
Fall, 1999	1.5 ²	162	12	175.5
Fall, 2000	7.5	138	16	161.5
Fall, 2001	7	158.5	9	174.5
Fall, 2002	6	179	17	202
Fall, 2003	9	188	14	211
Fall, 2004	16	189.5	11	216.5

University College + Undergraduate = Total Undergraduates

Degrees Awarded

	<u>Bacc</u>	<u>Masters</u>	<u>Total</u>
1999-2000	29	8	37
2000-2001	11	5	16
2001-2002	25	3	28
2002-2003	28	3	31
2003-2004	27	2	29
2004-2005 ³	25	7	32

Undergraduate students by major
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	<u>BA</u>	<u>BM Mus Ed</u>	<u>BM Perf</u>	<u>BM H/L</u>	<u>total(undergrad)</u>
Fall, 2002	10	127	47	1	185
Fall, 2003	15	136	43	3	197
Fall, 2004	18	127	58	3	206

1. University College is the general entity on campus for incoming freshmen. Once a student declares and changes major number they are assigned to a Department. See p.61 of the 2003-05 *Undergraduate Catalog*. The total of undergraduates is: University College + Undergraduate = Total Undergraduates

2. Fractional numbers indicate a student has a double major

3. Does not include Summer, 2005

? **placement of graduates**

WSU Music Students are regularly employed as teachers or in other music related careers. WSU Music Students regularly matriculate in accredited graduate programs

? **teaching effectiveness**

NASM Visitor's Report p 17 "Strengths"

STRENGTHS (listed in no particular order)

- ? Qualified faculty who are committed to teaching; a strong, committed, and dedicated faculty, willing to work hard to achieve the best outcome for students
- ? A quality and hardworking student body, with considerable promise
- ? Community and regional outreach services and the involvement of many faculty members in local arts activities; increased visibility
- ? A very active and competent chair willing to work closely with the faculty and serve as a strong advocate for the department
- ? Good faculty to student ratio
- ? A very knowledgeable and supportive administration that has been generous with resources
- ? Generous campus-wide program to support faculty travel and other development activities
- ? A fine library collection to support the needs of the programs
- ? A highly qualified and professional support staff

? **faculty productivity**

? **interrelations of program's teaching, research, service activities**

NASM Self-Study Appendix III Faculty Data

NASM Self-Study Appendix III Faculty Data

Faculty in the Department of Music are thoroughly trained artists, scholars, and teachers. Faculty regularly appear as soloists and in ensembles locally, regionally, nationally, and internationally. A full description of these activities is

on file in the NASM Department of Music Self-Study and in the yearly Faculty Activity Reports on file in the office of the College of Liberal Arts.

? **integration of technology into curriculum and instruction**

A faculty committee chaired by Dr. Shelley Jagow, Associate Professor of Music met to research the appropriate technology and to discuss ways to incorporate this into the music curriculum. The committee reported their recommendations to the Department in April, 2006. Many of these recommendations were implemented beginning in Fall, 2006. Examples included:

- a. Re-design of the class MUS 365 *Music Technology*
- b. Creation of a new class MUS 198 *Introduction to Music Technology* This class will be offered to incoming students in the summer prior to their Freshman year and will help them understand music technology and its impact on their careers.
- c. WSU purchased SmartMusic and applied faculty have utilized this in their applied studios. Several portable SmartMusic studios are available for student practice.
- d. Dr. Christopher Chaffee has utilized video conferencing to have his students taught by experts in other locations around the country
- e. One music classroom M259 will be converted into an electronic classroom.
- f. Music Theory classes are taught in the computer lab and utilize *Finale* and other software products.

? **description of how program ensures that it is always current**

The Department of Music has a Strategic Plan which is reviewed and modified regularly. A copy of this follows this document. In addition the as a member of NASM the Department of Music regularly revisits NASM Standards to insure that curriculum and programs are current and in compliance.

- ? “comparative advantage” (e.g., distinctiveness in terms of students served, differentiation from programs offered at other regional institutions, strengths attributable to collaborative/interdisciplinary nature of program, etc.)
NASM Visitor’s Report p 17 “Strengths”

STRENGTHS (listed in no particular order)

- ? Qualified faculty who are committed to teaching; a strong, committed, and dedicated faculty, willing to work hard to achieve the best outcome for students
- ? A quality and hardworking student body, with considerable promise

- ? Community and regional outreach services and the involvement of many faculty members in local arts activities; increased visibility
- ? A very active and competent chair willing to work closely with the faculty and serve as a strong advocate for the department
- ? Good faculty to student ratio
- ? A very knowledgeable and supportive administration that has been generous with resources
- ? Generous campus-wide program to support faculty travel and other development activities
- ? A fine library collection to support the needs of the programs
- ? A highly qualified and professional support staff

If the program is online, respond to the following questions

Note: As stated above, the Department of Music offers 2 classes on-line:

MUS 214 *Music of Western Culture*
 CST 242 *Music of Non-Western Culture*

The online sections are taught by faculty who also teach the traditional Lecture format.

- Is the online program taught by the same faculty as the on-campus program?
Response: yes
- ? How do the retention and graduation rates of the online and on-campus programs compare? **NA**
- ? How does the achievement of learning outcomes by online students compare with those by on-campus students? **Response: same**
- ? How does student evaluation of instruction for online classes compare to that for on-campus courses? **Response: same**
- ? How does the online program provide for appropriate interaction (synchronous or asynchronous) between students and instructor and among students? **Response: yes**
- ? How does access to academic and technical support programs compare for online and on-campus students and for online and on-campus faculty? **Response: Same**
- ? How does the program provide a coherent plan for student access to all courses necessary to complete the program (or provide clear notification of requirements not included in electronic offerings) **NA**

- ? How have issues of workload, compensation, and ownership of intellectual property been addressed by the program? **Response: yes**
- ? How have issues of security of personal information been addressed? **Response: yes**

IV. Program Needs/Areas in Need of Improvement

Summarize the program needs (e.g., personnel, facilities, equipment) identified in this program review and the areas in need of improvement.

Response:

Music Unit Evaluation, Planning, and Projections

The institution and Department of Music have undergone two strategic planning processes during the past five years, as well as thorough faculty involvement in the completion of the *Self-Study*. These projects have provided ample opportunity for administrative and faculty reflection as to the future direction for the institution and school. The visitors learned that the institution as a whole is making plans for controlled growth over the next several years, and there is some expectation that targets will be established. It was noted that graduate student enrollment/credit hour production generates more fiscal support from the state, so it would appear that growth of the graduate program and the addition of the new MM. in Performance degree might be considered beneficial to the institution.

The *Self-Study* document appears to have been a project that allowed for input by a majority of the faculty, delegated by the music executive. It was comprehensive and provided excellent supplementary programmatic review documents. While the tone of the *Self-Study* sometimes projects what might be construed as a provocative demeanor by administrators, the Visitors attribute that to the writing style of authors other than the music executive. The music executive consistently projected a positive attitude and healthy relationships with administrators on campus.

Standards Summary

- ? Faculty teaching loads are greater than non-music arts faculty in the same college. (NASM *Handbook* 2005-06, p. 56 item II.E.4., ¶ 3) “Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.” (See E. Faculty and Staff above.)
- ? It is not clear that support staff are provided commensurate with the music unit’s mission, goals, objectives, size, and scope. (NASM *Handbook* 2005-06, p. 57 item II.E.8.) (See E. Faculty and Staff above.)
- ? The *Self-Study* page 21 explains that there is no plan for regular maintenance of the physical plant and equipment. (NASM *Handbook* 2005-06, p. 57 item II.F., ¶

- 4) “Budget provisions shall be made for adequate maintenance of the physical plant and equipment.” (See F. Facilities, Equipment, and Safety above.)
- ? (NASM *Handbook* 2005-06, p. 57 item II.F., ¶ 1, 4, & 6) “Space allotted to any music unit function must be adequate for the effective conduct of that function. ...Acoustical treatments appropriate to music facilities shall be provided....All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on artistic and academic endeavors.” It is not clear that these standards are met in regard to the two performance spaces and some rehearsal and instructional spaces. (See F. Facilities, Equipment, and Safety above.)
- ? It is not clear that all undergraduate students are informed in regard to performance health. (NASM *Handbook* 2005-06, p. 71 item V. B.) “Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries.” (See N. Programs, Degrees, and Curricula above.)
- ? It is not clear that all undergraduate B.M. majors acquire a working knowledge of the technological developments applicable to their area of specialization. (NASM *Handbook*, 2005-06, p. 74, item VII, E, 2). (See N. Programs, Degrees, and Curricula above.)
- ? Bachelor of Music in Music History and Literature (NASM *Handbook* 2005-06, p. 79 item VIII. D.1.) “...Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.” (See N. Programs, Degrees, and Curricula above.)
- ? On page 138, in the first paragraph under “Music” of the 2003-05 Undergraduate Catalog, it would appear that the statement should substitute the word “accredited” for “full.” Also, the use of the word “standards” may be more accurate and appropriate than “regulations” in that statement. (NASM *Handbook*, 2005-06, p. 43, XII, Section 1, C.) (See I. Published Materials above.)

Overview, Summary Assessment, and Recommendations for the Program

STRENGTHS (listed in no particular order)

- ? Qualified faculty who are committed to teaching; a strong, committed, and dedicated faculty, willing to work hard to achieve the best outcome for students
- ? A quality and hardworking student body, with considerable promise
- ? Community and regional outreach services and the involvement of many faculty members in local arts activities; increased visibility

- ? A very active and competent chair willing to work closely with the faculty and serve as a strong advocate for the department
- ? Good faculty to student ratio
- ? A very knowledgeable and supportive administration that has been generous with resources
- ? Generous campus-wide program to support faculty travel and other development activities
- ? A fine library collection to support the needs of the programs
- ? A highly qualified and professional support staff

AREAS FOR IMPROVEMENT (listed in no particular order)

- ? Severe inconsistency in HVAC systems especially in humidity and cooling
- ? Non-existent sound isolation properties throughout the music wing of the Fine Arts Center
- ? Need for additional space for classes, rehearsals, practice rooms, and studios
- ? Inconsistent applied music syllabi, often with no evidence of pedagogical or health content
- ? Faculty workloads inconsistent with faculty in other units
- ? Heavy reliance on part-time applied music faculty who receive inadequate salaries to ensure continuity and quality of instruction

Aggressive attention to acoustical problems in performance, rehearsal and teaching spaces in the facility is necessary. Issues related to instructional staffing will require careful examination for the future in regard to a growing student population, continuity and quality of part-time faculty, and teaching loads. The necessary services provided by a support staff for a music unit growing in student population and quality will become more essential for success, especially as technology progresses. An increased focus on recruiting issues has begun and will become more critical as student quality rises and the institution becomes more competitive for the best and brightest students.

Assuming acoustical problems can be improved sufficiently in the near term, long-term planning in regard to student population and instructional staffing goals should provide clear direction for the music unit's future.

V. Proposed Improvement Action Plan

Summarize the actions that will be taken in response to the findings of this program assessment. Provide a timeline that indicates how these changes will be implemented and assessed over the next seven years.

Response: See Optional Response.

As a result of the visit by the NASM team and the request of the NASM Commission on Accreditation, the following information was presented to NASM. These items will be reviewed over the upcoming years to insure compliance with NASM standards.

1. Faculty teaching loads are great than non-music arts faculty in the same college.

Response: In 1998-99 the teaching load of music faculty was significantly higher than that of non-music arts faculty in the same college. Since that time College of Liberal Arts Dean, Dr. Mary Ellen Mazey, has provided a one course teaching reduction to all full-time faculty members.

In Fall, 2005, Provost David Hopkins authorized a new tenure-track faculty position for the Department of Music. The position was authorized specifically to address the issue of teaching equity in relation to other college departments. Because of this approximately 5 music faculty members will receive a one class teaching load reduction beginning 2006-07. The reduction will be given to faculty who currently receive no load credit for administrative or performance responsibilities.

It is hoped that additional faculty lines will be offered in future years so that the teaching load of all music faculty will be equitable with non-music arts faculty in the College of Liberal Arts.

2. It is not clear that support staff are provided commensurate with the music unit's mission, goals, objectives, size, and scope.

Response: While recognizing the need for additional support staff, College of Liberal Arts Dean, Dr. Mary Ellen Mazey, has used available funds for personnel to hire additional music faculty members instead of support staff. Since 1998, three additional faculty lines (2 non-tenure instructors, 1 tenure-track assistant professor) have been added. In addition, as cited above, a new tenure-track line has been added starting in 2006-2007.

3. Plans for regular maintenance of the physical plant and equipment

Response: The chair of the Department of Music will meet with the Dean, College of Liberal Arts and Provost of Wright State University to discuss ways to address this issue.

4. Issues related to facilities.

Response: Since the visit of the NASM team, the following has been done:

- a. Significant HVAC renovation has been scheduled for the Creative Arts Center. A total of \$3.6 million dollars has been allocated over a two year period. Work on the music wing will begin in November 2005. See Appendix A. for specific information.
- b. Facility renovation and construction has been included on the 2007-2012 Capital Plan. (Appendix B) This includes:
 - Renovation of the Concert Hall
 - Renovation and allocation of space in the lower level of the Creative Arts Center to the fine and performing arts. The Department of Music will get a significant portion of this space.
 - Construction of a new Arts Annex for the fine and performing arts. The Department of Music will receive space for faculty studios and storage.

The allocation of the lower level space and the construction of the Arts Annex will address:

 - Temperature/humidity/sound controlled faculty studios of appropriate size
 - Additional space for solo and ensemble practice
 - Storage
- c. Preliminary work for a new Performance Hall culminating in a lead gift has been initiated. While this hall is not on the capital plan, it will be included once the lead gift has been identified.

5. Issues related to the Community Music Division

The issue of the Community Music Division (CMD) is being studied at the Department and College level for relevance and fiscal viability. A faculty committee chaired by Dr. Randall Paul, Associate Professor of Music will meet to review CMD. A report will be presented in April, 2006 with recommendations for CMD. The report will include specific goals and objectives of CMD relative to its position with the Department of Music.

6. Informing undergraduate students with regards to providing information relative to the prevention of performance injuries.

This issue was discussed at a meeting of the music faculty in August, 2005. At this time it was discovered that this information was provided in applied music

lessons. The faculty felt that this was the appropriate place to put such material as the applied faculty were: a) the departmental faculty best able to understand and present such material pertinent to their applied area, and b) the departmental faculty best aware of local experts who could provide supplement material.

The applied music faculty were asked to put reference to “performance injuries” on their syllabus and, if they had not included material in their applied lessons dealing with the prevention of performance injuries, to add this to their applied music curriculum.

Wright State University

Department of Music

Strategic Plan

Approved by unanimous vote of the faculty
February 3, 1999

Modified and updated 11/3/99

Reviewed by the faculty in Academic Year 2005-06 and 2006-07
Approved by unanimous vote of the faculty

Mission Statement

The mission of the Department of Music at Wright State University is to promulgate the art of music and to provide quality music education for 1) students pursuing careers in music, 2) students majoring in other areas and 3) members of the Miami Valley community.

The Department of Music endorses and supports the mission and plan of Wright State University.

Objectives

The Department of Music is committed to preparing music graduates for careers and further study in performing, teaching, conducting, composing, and music-related fields. The Department of Music is committed to maintaining existing degree programs, to expanding curricular offerings to meet the needs of future students (including consideration of new undergraduate and graduate degrees), and to continuing to meet or exceed the standards for accreditation of the National Association of Schools of Music (NASM). In all degree programs, the department provides student counseling to insure the development of an appropriate balance between applied music, ensemble experience, academic courses, and special skills. Students are given many opportunities to discover correlations between the various components of music study.

The department will continue to significantly improve the quality of the arts in the surrounding region and the nation through such creative and professional activities as performance, conducting, composition, adjudication, and participation in arts organizations; research, scholarly work and community service. Because the faculty serve as positive role models, undergraduate and graduate music students are inspired to become involved in these same activities during the college years and in subsequent career pursuits.

Statement concerning the Strategic Plan

The strategic plan as outlined below is a document giving direction for the Department of Music. It will be reviewed and modified/updated as needed.

I. Recruitment and retention of students

Student enrollment in the Music Department is the beginning point for discussion. At any institution for higher learning, student education is the main reason for existence. To a very large extent, the number and quality of students we have in our classes will impact all other aspects of the program.

As is stated in the *Mission Statement* we need to look at students from three classifications:

- a. Music Majors (graduate and undergraduate)
- b. Students from Wright State University majoring in other areas
- c. Community members

In keeping with the published 1999-2000 goals of the University and of the University Administration, the Department of Music will seek to increase the diversity of its students in all three areas listed above.

A. Music Majors

Undergraduate students **and** graduate students

1. See Appendix D. for vocal/choral, band, orchestral recruiting plans
 - a. This plan will define the general service/recruiting area of the Department of Music
 - b. This plan will consider the overall makeup of the Department and work toward a balance of majors in all areas.
 - c. This plan will utilize a variety of strategies, including: a well-conceived marketing plan, performances by faculty and student touring ensembles, mailings, departmental web site, visits by faculty and admissions personnel.
 - d. The plan will also deal with attracting other quality performers who may decide to major in other areas.
2. The Department of Music has made great strides in a) raising the entry standards for acceptance into the Department of Music b) attracting students with greater musical and academic aptitude and c) retaining these students. (See Appendix A). Continued efforts in these areas remains important.

The Department of Music notes that retention of music majors is most significant following the second year. There are a number of students each year who matriculate as music majors but who find during the year that they do not desire to remain the degree. While noting the rationale for these students dropping music as a major, the Department recognizes the need to advise these students into other majors in the college and university.

3. As was the case in 1999, the system and strategy for awarding music scholarships, the size of the awards and the amount of available money for the awards needs to be reviewed to meet the needs of individual components of the department.

The recent report from the NASM visitation team noted that WSU's allocation of @\$150,000 to undergraduate music scholarships is significantly below the average amount of \$255,147 for seventy-one peer institutions reporting in HEADS data reports. (public institutions with 201-400 music majors)

While the Department of Music recognizes that continued efforts must be undertaken to identify private funding to support music scholarships, it also notes that the **regular, annual, contribution of funds for music scholarships (\$28,600), has not been increased since the mid-1980's.**

In order for the Department of Music to compete for students with other institutions more funding for scholarships, from both university and private sources must be located. As the Department of Music strives to attract students of higher artistic and academic quality the need for increased scholarships becomes even more imperative.

4. The number and structure of the *Graduate Teaching Assistantships* and *Graduate Tuition Scholarships* will to be reviewed in cooperation with the School of Graduate Studies and the College of Liberal Arts.

B. Students from Wright State University majoring in other areas.

1. New curriculum should be developed to attract students into the Department of Music
 - a. Classes included in the general education curriculum
 - b. Special interest classes, such as: African American Music, Jazz, Conducting, Music Technology, Music Theory
 - c. Classes that can be utilized by other majors
 - d. Minors
 - e. Pending additional faculty, increased curriculum in Jazz could potentially lead to a major in "Jazz Studies". Given the lack of a

marching band at WSU, such curriculum and the potential major could be a benefit and attraction for potential music majors and non-music majors.

- f. Applied Music, pending full-time faculty time and/or the availability of qualified part-time faculty.

2. Continuing efforts will be made to attract non-music majors to join performance ensembles. This will include the evaluation of ensemble offerings and an annual evaluation of the awarding and the amount of ensemble performance scholarships to non-music majors.

C. Community members

1. Both credit and non-credit academic and performance experiences will be developed and funding provided, for a variety of target groups in the Dayton musical community.
2. The Community Music Division (CMD) will be evaluated carefully for potential growth in academic curriculum and for a way to effectively matriculate area students into applied studies. The goals of CMD must be structured and aligned to be compatible with those of the Department of Music. If students are going to be taught through CMD, a mechanism must be developed and supported to allow the lessons to be taught in such a manner as to financially beneficial to students, teachers, and university alike.

II. Curricular Programs.

The Department of Music is pleased to note that the report of the NASM visitation team and the report of the NASM Commission on Accreditation, both demonstrated that the Department is in compliance with virtually all NASM curricular standards.

A. Existing Programs. The Department of Music reaffirms its commitment to its current core programs as the backbone of the department's curricula and student population.

1. It is recognized that a clear majority of music education majors represent the department's current students, and that this trend will likely continue well into the future. It is also recognized that the department has developed an especially positive identity in this degree program area that is widely known throughout the area. Therefore, the department reaffirms its commitment to the music education degree program area.
2. The department reaffirms its commitment of curricular and financial support to applied music studies and traditional music performance degree

programs, and will support both and encourage continued growth and expansion in these areas.

3. The department reaffirms its commitment of curricular and financial support to the Bachelor of Arts in Music and the Bachelor of Music in Music History and Literature degrees, and will support both and encourage continued growth and expansion in these areas.

4. The department reaffirms its commitment of curricular and financial support to its large primary ensembles (traditional symphonic bands, choruses, and orchestras) since these represent a correlative prioritization that exists pervasively within both Ohio's and the nation's public school music education programs

5. The department reaffirms its commitment of curricular and financial support to its other large, small, and chamber music ensembles.

6. The department reaffirms its commitment to essential academic offerings such as music theory, ear training, and music history as core curricula for musical studies at Wright State university. The department will continue with both curricular and financial support in these areas in order to assure growth at the highest standards and in step with the times.

7. Opera

The Department of Music recognizes the differing needs of students to perform opera/musical productions. Some students envision themselves pursuing careers in these areas; others need experience because they are planning a career in music education which will involve teaching/directing in opera/musical theater areas.

Because of this the Department of Music endorses a two-tiered concept of opera/musical productions.

- a) An "Opera Scenes" experience to allow greater student involvement
- b) A full staged production to allow in-depth experience.

Both of these will occur annually. In addition, the Department of Music envisions a growth and expansion in the opera program to include potential resources necessary to operate the program.

In particular, the need for a performance venue, appropriate to the production of opera needs to be located or constructed. While a suitable venue for some types of performances, the CAC Concert Hall is

inappropriate for producing and performing opera. The reasons for this include:

1. No fly space for set changes
2. No backstage space
3. Poor lighting
4. No pit orchestral area

For the WSU Opera Theatre to move forward, a solution to the venue must be located. The Concert Hall is the leading factor in restricting progress in the Opera program.

6. Multicultural Music and Jazz

The curriculum and ensembles which specialize in African American Music, Jazz and Multicultural music will be expanded, moving toward specific concentrations and potential degree programs. Additional courses in African American Music, American Music, Popular Music, World Music, and other Multicultural studies should be implemented. Current involvement with the Academic Division of the Gospel Music Workshop of America through the University Consortium should be continued and expanded.

B. Special Programs

1. Touring

See “touring” references in recruiting plans, Appendix E

2. Visiting Artists

Since 1999 the WSU Artist Series has been run by the Department of Music. This series has brought internationally renown artist-performers to Wright State for performances and master classes. A partial list of performers is shown in Appendix B

Programs, concerts, recitals, masterclasses, etc. by visiting professional concert artists are important learning experiences for WSU students. Events of these types need to be continued . Whenever possible, grants should be explored to help underwrite such events. Whenever possible collaborative efforts with other organizations on and off campus need to be explored to help control costs.

4. Musical Commissions

One new musical composition, *In Sunlight and in Shadow* by Mr. Robert Jager was commissioned by the Department of Music at Wright State University and the Department of Music at the University of Dayton. This was premiered at the Dayton Masonic Temple by the ensembles of both universities as part of the City of Dayton's celebration of the invention of Powered Flight in 2003.

Given the educational validity of musical commissions, a structured plan needs to be developed, funded, and implemented to allow all music students the opportunity to premiere a work by professional composer, at least once during their time at Wright State University.

C. Curricular Revision

A complete consideration of the effectiveness of the Departmental Curriculum has not been attempted in recent years. Such an evaluation is healthy every few years, even if no major revisions are enacted. Therefore:

1. The undergraduate curriculum revision for all degree programs (BM in Music Education, BM in Applied Music, BM in Music History and Literature, BA in Music, Music Minor) was reviewed and modified in 2001 and implemented in Fall, 2001. Although the curriculum has been adjusted in minor ways the music faculty that it is effective. Plans to review all the curriculum will be considered in the future.

A review of the graduate curriculum in Music Education was conducted and approved.

Curriculum for the degrees Master of Humanities in Music and Master of Music in Performance have been approved by Wright State University and the National Association of Schools of Music. Assessment of these degrees is part of the ongoing assessment procedures within the College of Liberal Arts

3. General Education Classes

Continued emphasis should be given to the design and implementation of classes for inclusion in the Wright State University general education curriculum.

III. Facilities

Issues with the facilities utilized by the Department of Music have become the chief problem facing the department and its faculty and students. As documented by the recent NASM self-study and the report of the visitation team there are many problems to be resolved including:

1. HVAC
2. Sound Bleed
3. Storage
4. Classroom/teaching
5. Studio

The long-range capital plan (Appendix C) adopted by WSU shows the university's plan for expenditures in this area.

The Department of Music endorses this plan.

Specifically, the Department of Music recognizes the following needs.

A. Renovation of the Concert Hall.

Although unsuitable for most performances of the Department of Music, the current Concert Hall is a needed and useful chamber music hall. This hall must be renovated as scheduled in the capital plan. The renovation should include:

- Lighting
- Solid stage (elimination of current pit)
- seating
- sound bleed into and from the hall
- recording capability
- acoustics
- general aesthetics

B. Arts Annex

Teaching in all its various facets is the prime consideration of Department of Music. As such the Department of Music recognizes the need for the new construction of an Arts Annex, as proposed by Jones & Phillips and Associates. In addition to the construction of the needed soundproofed faculty studios, the Arts Annex also addresses additional practice rooms and storage.

The timeline shown in the capital plan is satisfactory.

C. New Performance Hall.

By far the greatest need for the Department of Music is the construction of new performance venue of @1500 seats and with stage, backstage, and orchestra pit dimensions of such size as to allow all Department of Music performances to occur on campus. These include:

- Opera
- Large orchestra/choral works
- Massed choirs
- Wind Bands
- Jazz Concerts
- Honor Festivals.

As noted under “opera” in section III Curricular Programs, many of the current departmental performances cannot be adequately produced or presented due to the physical restrictions of the Concert Hall.

The Department of Music recognizes the importance of taking musical productions of all types to venues external to the university, including: the Schuster Center, the Troy Hayner Center, local and regional high schools, etc. While these types of venues will continue to be used, the Department also strongly feels that it is important to have a suitable “home venue” on campus that can serve as the face of the Department, College, and University.

In addition, because many area high schools have auditoriums significantly better than the current WSU venues, a new hall will have a positive impact on our ability to attract and matriculate outstanding students.

The Department of Music understands that necessity of securing external funding to make this venue a reality, but strongly feels that the location of these external funds, and the construction of such a hall become a university and college priority.

IV. Personnel

The Department of Music currently has 18 full-time faculty members, including: the Chair of the Department, 15 bargaining unit faculty members, 2 instructors. The Department of Music also has a number of part-time faculty members who are engaged as needed (approximately 15-20 each quarter). There is a full-time Administrative Assistant, a full-time Administrative Specialist, 4 accompanists, 5 Graduate Teaching Assistants, and a number of student workers.

A. Full Time Faculty Members

While the Department realizes that reliance on part-time faculty expertise will continue to be a reality into the future, the Department strives to establish more full-time faculty lines to build a more stable pedagogical environment.

The Department of Music recommends a increase in the number of full-time faculty positions, to bring the Department into parity with peer institutions in the state and to address the teaching load equity issues raised in the NASM Visitor's Report of 2005.

B. Adjunct Faculty

The Department of Music recognizes the need to attract and retain highly qualified and highly skilled Adjunct Faculty to teach in applied music and other areas of the curriculum.

Especially in the area of applied music, there is a great need to increase compensation. Currently the Department of Music is very low in comparison with the state average for applied music compensation, and is at the very top in the size of the applied fee. This issue was also raised in the NASM Visitor's Report of 2005. See Appendix B.

C. Staff and Auxiliary personnel

In addition, as the Department grows, additional staffing needs will continue to be a growing concern. This issue was also raised in the NASM Visitor's Report of 2005.

Goals:

1. Gradually add full-time bargaining unit faculty until the teaching load of music faculty is equitable with that of other units in the College of Liberal Arts, and especially with the Department of Art and Art History, and the Department of Theatre Arts. (compliance with NASM Standards)
2. By academic year 2010-2011 add one additional staff member to the music office. Begin consideration of other needed staff positions including: a piano technician, a band instrument technician, and a sound engineer.
3. Increase by one each year the number of Graduate Teaching Assistants in the Department of Music, arriving at a goal of 11 by academic year 2010-2011.
4. Increase compensation for staff accompanists.

V. Equipment and Repair

Although the Department of Music has a good deal of money invested in musical instruments, this area is in need of major capital purchases.

1. Woodwind/Brass/Percussion/String inventories will be assessed and upgraded.
2. University owned keyboard instruments (pianos/harpsichord/organ/electric keyboards) will be assessed and upgraded.
3. Sound equipment will be assessed and upgraded.
4. A comprehensive plan for repair and maintenance this equipment will be implemented. This plan should include future provisions for university hired technicians to maintain this equipment.

VI. Technology

Technology for a Department of Music, includes both computer hardware/software, and also electronic equipment for sound recording and reproduction. Both areas are in need of upgrade.

- A. The new Department of Music Web Site will continue to expand based on needs of the Department in marketing, publicity, recruitment and other areas.. The site will be coordinated through the Department and kept current.
- B. The Department will continue to explore ways to offer various components of its curriculum online.
- C. The Department will explore ways to present curricular material to prospective students after the admission audition to help prepare them for entry level requirements. This effort will help raise academic standards.
- D. Information on technology appropriate for each degree will be introduced and covered in the undergraduate and graduate curricula. This will require the location of funding to support the purchase of this material
- E. As part of the facilities renovation the Departmental Computer Laboratory will be expanded both in terms of space and in terms of equipment. The hours the Computer Lab is open will be expanded.
- F. Sources of funding will be investigated to maintain top quality technological hardware/software and sound equipment for classrooms and performance spaces.

VI. Music Library

The Music Department will seek increase resources for the music library and future growth in the library for support of undergraduate and graduate programs.

VII. Security

A. The Department of Music supports the adoption of an official WSU policy on safety and security.

B. The Department of Music takes seriously the safety and security of students, faculty, and staff.

C. The need for students to practice and study music requires that the building be open at periods when the majority of the campus is locked. These times include extended hours during the week and on weekends.

D. The Creative Arts Center at Wright State University houses a large amount of expensive equipment and materials.

E. Due to these conditions, the Department of Music seeks a revised and improved plan for security of the area.

VIII. Marketing

A. The Department of Music will vigorously seek the funding of a staff position whose primary responsibilities will include the creation, implementation, and administration of a comprehensive marketing program for the department. Such a program will include, but not be limited to: production and distribution of music performance recordings by departmental students and faculty, media relations and public affairs, and the creation and distribution of attractive and current departmental promotional, programming, and informational materials.

B. A plan needs to be devised and implemented to develop and increase audiences of all concert performances.

IX. Faculty Governance

The faculty of the Department of Music seeks to conduct business in an efficient and orderly manner and desires input in the processes from all appropriate constituents. To that end the faculty envisions the following committee structure.

A. The Department Committee

This committee will include all full-time faculty members, faculty associates, staff, and one student representative.

B. The Faculty Committee

This committee will include all full-time faculty members, interested faculty associates, and one student representative.

C. The Performance Studies Committee

1. Sub-committee of Ensemble Directors
2. Sub-committee of Applied Faculty

D. The Academic Studies Committee

1. Sub-committee of Graduate faculty
2. Sub-committee of Music Education faculty
3. Sub-committee of Music Theory and Music History/Literature faculty

E. Other Departmental Committees

1. The Promotion, Tenure, and Review Committee
2. The Departmental Faculty Affairs Committee
3. The Student Advisory Committee
4. The Honors Committee

Appendix A

**Five Year Overview
Academic Data Series
Department of Music**

Prepared by

Wright State University Office of Budget Planning and Resource Analysis

Number of Majors

	<u>University College</u> ¹	<u>Undergraduate</u>	<u>Graduate</u>	<u>total</u>
Fall, 1999	1.5 ²	162	12	175.5
Fall, 2000	7.5	138	16	161.5
Fall, 2001	7	158.5	9	174.5
Fall, 2002	6	179	15	200
Fall, 2003	9	188	10	207
Fall, 2004	16	189.5	9	214.5

University College + Undergraduate = Total Undergraduates

Degrees Awarded

	<u>Bacc</u>	<u>Masters</u>	<u>Total</u>
1999-2000	29	8	37
2000-2001	11	5	16
2001-2002	25	3	28
2002-2003	28	3	31
2003-2004	27	2	29
2004-2005 ³	25	7	32

Undergraduate students by major

	<u>BA</u>	<u>BM Mus Ed</u>	<u>BM Perf</u>	<u>BM H/L</u>	<u>total(undergrad)</u>
Fall, 2002	10	127	47	1	185
Fall, 2004	15	136	43	3	197
Fall, 2005	18	127	58	3	206

1. University College is the general entity on campus for incoming freshmen. Once a student declares and changes major number they are assigned to a Department. See p.61 of the 2003-05 *Undergraduate Catalog*. The total of undergraduates is:

University College + Undergraduate = Total Undergraduates

2. Fractional numbers indicate a student has a double major

3. Does not include Summer, 2005

Appendix B

Wright State University Artist Series

Partial list of performers since 1999

Amherst Saxophone Quartet

Benita Boyd, flute

Kentucky State Univ. Choir

Vancouver Chamber Choir

Eric Grossman, violin

The Ahn Trio

Cantus

Leigh Howard Stevens, percussion

The Drakenberg Boys Choir

In-Hong Cha, violin

Fisk Jubilee Singers

Menaham Pressler, piano

Bethesda String Quartet

Detroit Chamber Winds and Strings

Saint Olaf Choir

The Rose Ensemble

Nancy Zeltsman, percussion

ensemble amacord

Top Brass

The Dallas Brass

Robert Jager, composer

Fred Ormand, clarinet

Appendix C 2007-2012 Capital Plan

2007-2008 Biennium		
	State Formula	Local Funds
Science Lab Rehabilitation, Phase II	9,089,940	
Allyn Wing Rehabilitation	0	1,500,000
Fred White Rehabilitation	0	3,500,000
Rike Hall Classrooms	0	500,000
Festival Playhouse Rehabilitation	0	2,000,000
Electrical/ HVAC Infrastructure	0	2,500,000
Subtotal	9,089,940	10,000,000
Basic Renovations	2,752,000	
Instructional Equipment	1,254,000	
Total	13,095,940	10,000,000

2009-2010 Biennium		
	State Formula	Local Funds
Science Lab Rehabilitation, Phase III	9,089,940	
CAC Lower Level Rehabilitation	0	1,000,000
School of Medicine (Med Sci) Rehabilitation	0	1,000,000
Concert Hall Rehabilitation	0	1,000,000
Master Plan, Phase VI A	0	1,000,000
Electrical/ HVAC Infrastructure	0	2,500,000
Subtotal	9,089,940	6,500,000
Basic Renovations	2,752,000	
Instructional Equipment	1,254,000	
Total	13,095,940	6,500,000

2011-2012 Biennium		
	State Formula	Local Funds
Classroom and Lab Renovations	9,089,940	
CAC Expansion	0	2,000,000
Master Plan, Phase VI B	0	1,000,000
Electrical/ HVAC Infrastructure	0	2,500,000
Duke Ellis Basement Renovation	0	750,000
Subtotal	9,089,940	6,250,000
Basic Renovations	2,752,000	
Instructional Equipment	1,254,000	
Total	13,095,940	6,250,000

Appendix D : Part time faculty compensation (WSU Bold blue)

Applied low	Music high	Hourly Rate average	3-credit low	Course high	Stipend average
\$30	\$30		\$30	\$1,950	\$1,950
\$30	\$30		\$30		
\$39	\$41		\$40	\$2,527	\$3,000
\$55	\$55		\$55	\$2,400	\$3,000
\$35	\$35		\$35	\$3,000	\$3,000
\$23	\$23		\$23	\$2,216	\$2,394
\$27	\$36		\$32	\$1,400	\$1,600
\$24	\$40		\$32	\$1,500	\$2,600
\$41	\$41		\$41	\$1,785	\$1,785
\$28	\$46		\$37	\$1,950	\$3,150
\$50	\$50		\$50	\$3,500	\$4,000
\$28	\$30		\$29	\$2,079	\$2,253
\$34	\$34		\$34	\$2,000	\$2,000
\$30	\$30		\$30	\$1,500	\$1,500
\$49	\$49		\$49	\$3,750	\$3,750
\$34	\$34		\$34	\$2,500	\$2,500
\$51	\$73		\$62		
\$35	\$35		\$35	\$2,100	\$2,850

\$30	\$90	\$50	\$2,250		\$2,250
\$33	\$33	\$33	\$2,250	\$2,250	\$2,250
Average		\$38			\$2,402

Applied Fees

- OSU has no applied fee. They do have a "program fee" for music students that is \$50 per quarter
- Cleveland State is \$600 per year.
- Ohio University is \$300 per year
- Bowling Green is \$180 per year
- Toledo is \$176 per year
- **WSU is \$900 per year** (Note: WSU also assesses a \$120 vocal accompanist fee to vocals students to have a piano accompanist at each lesson)

Appendix E. Recruiting Plans

In Fall, 2006, the Music Faculty met by constituent area to discuss plans and procedures for the recruitment of students.

The following information summarizes those meetings and gives direction to recruiting initiatives.

String Recruiting

The string faculty at Wright State propose the following:

1. The goal for the numbers of string majors at Wright State is:
 - Violin: 10
 - Viola: 4
 - Cello: 5
 - Bass: 2
2. The Faculty String Quartet will continue to perform at area high schools. In addition the string quartet will investigate performances at other local venues (DAI, Hayner Center, Yellow Springs Chamber series, etc.)
3. A brochure on string/orchestral music will be created and made available to distribute at a variety of events. The brochure will emphasize the string/orchestral opportunities that are available at WSU.
 - The resident faculty string quartet
 - opportunity to perform on Concerto Night
 - An international tour, once every 4 years
 - unique concept of Chamber Orchestra
4. One local High School orchestra will be invited to WSU each fall, for “String Day” workshops
5. A student string quartet will be formed and rehearse each year. Membership in this quartet will include a scholarship of \$500 funded from an endowed account (\$40,000)

String faculty will get names and contact information of potential donors to Herb Dregalla
6. A list of all area high school string teachers and private teachers will be compiled and an invitation (with potential reception) will be sent to these for an upcoming orchestra/string concert.
7. Dr. Cha will visit with Dr. Booth and Dr. Dahlman relative to the beginning of a orchestra festival similar to the TSHB and the MRVAF
8. Dr. Cha will form an orchestra committee from the university/community orchestra which will discuss and consider bylaws and guidelines relative to any and all activities of this ensemble. To include:

- name
- high school concerto contest
- audition/membership procedure
- expectations

September 18, 2006

To: Dr. Herbert Dregalla, Chair
Department of Music

From: Dr. David Booth, Director of Bands & Percussion Studies
Department of Music

Subject: **Recruiting for Wind & Percussion Studios & Ensembles**

The Full-time wind and percussion studio teachers and ensemble directors met on Wednesday, August 30, 2006, to discuss the issue of recruiting for the department. The following is a summary of ideas, concerns, outcomes, and suggestions from that meeting:

I. Technology

- 1) The committee uniformly agreed that high school-aged students in today's market "shop" for colleges and universities largely by means of the internet. Therefore, recognizing the above fact, as well as recognizing that competing universities are already taking every means to become technologically savvy in their recruiting efforts, it is strongly believed that we must bring all of our wind and percussion studio and ensemble programs into the "online era."
- 2) Websites can and should be developed for each and every wind and percussion studio, including those under the leadership of faculty adjuncts. Each studio website should include appropriate links to related large and chamber ensembles.

Examples:

The Saxophone Studio website should include links for:

- ? WSU Department of Music Homepage
- ? WSU Bands
- ? Saxophone Quartets
- ? Related Saxophone Studio Events
- ? Related Saxophone Professional Organization (i.e., NASA)
- ? Other Links according to Saxophone Studio Teacher's preference

The Percussion Studio website should include links for:

- ? WSU Department of Music Homepage
- ? WSU Bands
- ? WSU Percussion Ensemble
- ? Related Percussion Studio Events
- ? Related Percussion Professional Organizations (i.e. PASIC)
- ? Other Links according to Percussion Studio Teacher's preference

- 3) A WSU Bands website can and should be developed, which includes links to “sub pages” for every ensemble, to include:

?	Wind Symphony
?	Symphonic Band
?	Concert Band
?	Chamber Players
?	Jazz Ensemble
?	Varsity Basketball Band

- 4) Websites for all studios can be developed through the assistance of technologically gifted and knowledgeable students. It was suggested that students enrolled in the department’s “Computer Applications” course be given projects to assist their studio mentors with developing websites for their mentor’s studio.

II. CMD (Community Music Division)

- 1) Considerable time was devoted to the discussion of CMD, its inherent problems and its potentialities as a recruiting tool for the department.
- 2) Problems with CMD—The studio faculty recognize that CMD allows each studio teacher to charge “whatever they wish” for private lessons taught through CMD. However, because the department imposes a 20% surcharge for each lesson taught on campus, there is little or no incentive for our studio faculty to teach through CMD. In other words, in order for a studio teacher to be remunerated for his/her time at a worthwhile income rate, the studio teacher must charge students an additional 20% in order to make the desired amount for him/herself and to supply the department with its requisite surcharge.

Example: The studio teacher wishes to make \$40 per one-hour lesson.

Studio Teacher’s Desired Income	= \$ 40
CMD Surcharge @ 20%	= <u>\$ 10</u>
Total per lesson charge to Student	= \$ 50
Total per quarter charge to Student	= \$ 500

This makes the amount for private lessons unrealistic for students in most cases. In the above scenario, a student must pay \$50 per lesson, or \$500 per quarter (10 lessons) in order for the studio teacher to receive her/his desired income. Therefore, for the past several years, most of our studio faculty have elected to teach out of their homes, rather than at the university, in order to avoid the unrealistic surcharge imposed by CMD, and in order to “stay competitive” with

the myriad of other private lesson resources that abound throughout the Greater Dayton community.

- 3) Potential HS private students can find private lessons through MANY competing sources throughout the Greater Dayton community, such as through various music stores, other community youth programs, newspaper ads, churches, and even private teachers linked to individual high school music programs. Many HS band programs currently have their own sophisticated websites, and provide links for their students to identify with “approved” area private lesson teachers. With such competition abounding, it is unrealistic to think that HS students and their parents will be will to pay CMD for lessons with our studio faculty members at the rates described in the above scenario.
- 4) The problem compounded — Because our department’s undergraduate students are willing to teach for a considerably lower income than our faculty, CMD has hired our undergraduate students as private teachers for the CMD program (with only a few exceptions), rather than our studio faculty (who are unwilling to teach at paltry rates necessary for anyone to realistically consider signing up for lessons through CMD). We believe this is highly detrimental to the recruiting interests and image of our department. If the studio faculty, rather than our undergraduate students, were acting as the CMD instructors for all instruments, the rapport that would naturally become established with quality HS private students over time would surely translate to many of these students matriculating to WSU as music majors. The recruiting benefits to the department become obvious. Further, the quality of CMD instruction would be considerably bolstered if our faculty, not our undergraduate students, were serving as instructors for the program. It is critical to keep in mind that whatever quality level exists through the CMD program, whether good or bad, the message about that quality level is delivered back to the HS directors through the students enrolled in CMD. In order to ENSURE a message of “WSU = high quality” it is critical that our faculty artist studio experts, rather than our undergraduate students, become strongly identified with the CMD program.
- 5) Our recommendation concerning CMD—Recognizing that for insurance and liability reasons the university must impose some kind of surcharge through CMD, our committee strongly urges the university to LOWER the CMD surcharge to a reasonable rate in order to restore incentive to our faculty to teach here on campus through CMD. Our recommendation is that the surcharge be lowered from 20% to 5%. In so doing, financial incentive would be provided for the faculty. The aforementioned scenario would then look like this:

Example: The studio teacher wishes to make \$40 per one-hour lesson.

Studio Teacher's Desired Income	= \$ 40.00
CMD Surcharge @ 5%	= \$ <u>2.10</u>
Total per lesson charge to Student	= \$ 42.10
Total per quarter charge to Student	= \$ 421.00

III. Ideal Studio & Ensemble Sizes

During our August 30 meeting, time did not allow for any lengthy discussion on this subject, except to say that our "goal" should be to recruit sufficient students within each studio to balance the needs of the department's instrumental ensembles.

The table Below shows the present reality of numbers of students per studio:

Studio	New 06 Freshman and/or Transfers/Grad Students	Fall 2006 Studio Size Totals
Flute	1	6
Oboe	3	4
Clarinet	4	11
Bassoon	2	3
Saxophone	0	5
Trumpet	2	7
Horn	0	3
Trombone	1	5
Euphonium	2	5
Tuba	0	2
Percussion	2	8

Ideally, there should be sufficient numbers to stage 2 ¼ "music major" bands each year, as follows:

Wind Symphony – Comprised entirely of music majors

Symphonic Band – Comprised entirely of music majors

Concert Band – Comprised of a few novice music majors and a majority of non-majors

The above scenario would also ensure that the wind and percussion chairs of our Chamber Orchestra would be filled with high quality music majors. Taking into account the reality of student attrition, the incoming freshman class should be large enough that the studios will maintain optimum capacity **even after incurring a 40-50 % attrition rate.**

Formula: Incoming Freshman x 4 x 50% or 60% = Studio Total
 Graduate and/or transfer students should be counted as ½ the equivalent of one undergraduate freshman.

Therefore, potential recruiting objectives, by studio, should look something this:

Studio Totals	Incoming Frosh (recurring annually)	Studio Size (after 50% or 40% attrition)
Flute	6	12 - 14
Oboe	4	8 - 10
Clarinet	9	18 - 22
Bassoon	4	8 - 10
Saxophone	5	10 - 12
Trumpet	7	14 - 17
Horn	7	14 - 17
Trombone	7	14 - 17
Euphonium	4	8 - 10
Tuba	5	10 - 12
Percussion	6	12 - 14

Present Reality – Fall 06 New Freshman or Transfer Wind/Perc Majors
 = 17

Present Reality – Fall 06 Total of All Wind/Perc Majors Enrolled
 = 60

Goal – Approx. Annual Total of Incoming Freshman Wind/Perc Majors
 = 64

Goal – Approx. Total of All Undergraduate Wind/Perc Majors Enrolled
 = 128-154

III. Tri-State Honor Band

- 1) The committee recognizes the value of the Tri-State Honor Band (TSHB) festival as a vital recruiting tool. Data bases will continue to be compiled that contain the following information for each auditioning HS student:

- ? Name & Instrument
- ? High School Presently Attending
- ? Home Mailing Address
- ? Home Email Address
- ? Home Phone Number

- ? Year of HS graduation
 - ? Intended HS major (85% say “music” each year)
 - ? HS Band Director’s Name, Phone & Email
- 2) The Director of Bands will be responsible to compile and distribute TSHB data each year to the studio faculty. For Fall 2006, the data from the January 2006 festival has been re-distributed to ALL studio wind and percussion faculty, including distribution to our adjunct faculty.
 - 3) All studio faculty, including adjuncts, are strongly urged to make contacts with potential student recruiting through the TSHB data.
 - 4) During the actual TSHB festival, applied faculty will continue to meet and interact with the students by the following means:
 - ? Conduct Chair Placement Auditions for the HS students upon their arrival to campus
 - ? Appear for portions of full band rehearsals while the festival is in progress (if at all possible)
 - ? Conduct a 1 ½ hour “Studio Time” presentation for students from each section of the TSHB (this can be anything of the studio teacher’s liking ... a sectional, a clinic, a master class, a demonstration of performing by our WSU majors, some playing demonstration by the studio faculty member him/herself, etc.)
 - ? Be present for the TSHB Concert performance (if at all possible), and be introduced to the audience (mostly comprised of TSHB parents) during the course of the concert.
 - 5) The TSHB concert program will contain the names of all WSU studio faculty members, and include their Email contact addresses, in order that TSHB student members and their parents might be provided with a means of making contact with our faculty after the festival has concluded.
 - 6) After the festival has concluded, all studio faculty members are encouraged to maintain contact with the TSHB students with whom they interacted, through means of Email messages, letters, invitations to campus events, etc.

IV. Other Recruiting Strategies & Activities (Listed Below in No Particular Priority Order)

- 1) **Contact with HS Band Directors** – A list of names and Email addresses of SW Ohio Band Directors has been distributed to ALL present wind and percussion studio faculty, including adjunct faculty.
- 2) **Communication** – Studio faculty are encouraged to contact HS directors through phone, Email, or traditional letters, offering their services as a clinician and/or

guest performer (Note: Some our studio faculty are already doing taking advantage of this activity).

Example: An email is sent to a HS Band Director from the WSU Kazoo Studio Teacher containing the following information:

- ? Friendly greeting
 - ? Offer to visit their school and clinic their Kazoo section
 - ? Offer to perform as a Kazoo soloist with their HS Band
 - ? Attachments containing sound files demonstrating the Kazoo teacher's prowess as an outstanding performer and expert in the field (**CAUTION:** sound file demos **MUST** be of extraordinary high performance and audio fidelity to ensure making a very positive impression on the high school band director. Sub-par audio demos can actually do more harm than good!
 - ? Online link to the Kazoo teacher's Kazoo Studio Homepage
- 3) **Create an "online newsletter"** containing articles, news, upcoming performance announcements, "brags," and candid photos (possibly sound files, if of **EXTREMELY** high performance quality and sound fidelity), and distribute to HS band directors and local private lesson teachers via Email. (This is already being conducted by some of our studio teachers).
- 4) **List & Rosters** – A collective effort on the part of all wind & percussion studio teachers and ensemble directors, will be made to acquire lists of exceptional HS musicians, in order to "target" specific students for recruiting. Once acquired, these lists should be shared among all members of the wind and percussion studio and ensemble faculty. Example lists include:
- ? Dayton Youth Philharmonic Orchestra
 - ? SW Ohio Youth Wind Orchestra (sponsored by Miami University)
 - ? CCM Youth Wind Orchestra (Sponsored by Univ. of Cincinnati-CCM)
 - ? Blue Ash Youth Symphony
 - ? Cincinnati Youth Symphony
 - ? Ohio All-State Band
 - ? Ohio All-State Orchestra
- 5) **WSU Faculty Brass & Woodwind Quintets** – Our faculty brass and woodwind quintets should continue conducting performances at various SW Ohio high schools. The two quintets should "coordinate" their performances, in order to efficiently canvas the region without unnecessary duplication at "target" schools. In addition to the actual performance of the quintets at schools, each quintet might also offer to conduct clinics and/or sectionals with the high school students, and also distribute brochures about WSU music, and related events such as Tri-State Honor Band.

- 6) **Student Ensemble Touring** – The Wind Symphony should conduct performance tours annually if possible throughout the SW Ohio region. Other student ensembles, such as chamber ensembles, could also potentially perform at various high schools. The value of such tours and performances is twofold: they are educational for our own student ensemble members, and they offer great recruiting potential and visibility for the department.
- 7) **“Recruiting Blitz Day** – It was suggested that one day be taken in the fall quarter of each year, where all music classes are cancelled, and faculty & student ensembles visit targeted regional schools for the purpose of performing/recruiting. If such a day were to be organized, it would need to be a coordinated effort through the Department of Music Chair, so that faculty ensembles and student groups most effectively and efficiently cover targeted schools.
- 8) **Department Committee Reorganization** – The possibility of reorganizing portions of the present department committee structure be strongly considered. Specifically, it is felt that the present *Performance Studies Committee*, with its subcommittees in “Ensemble” and “Applied” music, has become essentially inactive over the past several years. This, of course, is the perspective of the wind and percussion faculty, who wish to meet regularly on a monthly basis, and feel that our discussions are nearly 100% germane to wind & percussion applied and ensemble concerns. On the rare occasions where “department wide” considerations for applied and ensemble concerns becomes necessary for discussion, it would be simple to form “ad hoc” committees for those particular concerns whenever they arise, rather than base our department committee structure on those rare and only occasional department wide concerns. Therefore, our suggestion would be to dispense with the *Performance Studies Committee* and its substructure groups in “applied teachers” and “ensemble directors,” and replace it with three separate committees: *Wind & Percussion Studies Committee* (which would include all wind and percussion applied and ensemble instructors), *Choral/Vocal Studies Committee* (to include all vocal, opera, and choral applied and ensemble instructors), *Orchestral/String & Keyboard Studies Committee* (to include all string applied and ensemble instructors, as well as applied piano & organ instructors). In could be appointed as standing chairs for each. Example: Director of Bands chairs the *Wind & Percussion Studies Committee*, etc. This would essentially parallel the standing appointment of Dr. Tipps as the ongoing chair of the *Music Education Committee*.
- 9) **Annual “Invitational” HS Concert Band** – The department should consider sponsoring an invitational high school concert band competition/festival, which could bring some of the region’s most prestigious and accomplished high school concert bands to our campus. In addition to providing an adjudicated performance opportunity, the high school bands could also undergo a clinic with our own band conducting faculty and other guest adjudicator/clinicians from other

prestigious universities. Finally, such a festival would provide a forum for the Wind Symphony, which could perform for the high school students and directors.

- 10) **“All Star” High School Student Recognition & Performing Opportunities** – In the spring quarter of each year, outstanding high school musicians could be invited to attend a Wind Symphony concert in which they perform with our Wind Symphony on a couple pieces. Similar invitations could be extended for high school students to perform in other department venues, such as saxophone quartet, percussion ensemble, and “honors” brass choir, etc.
- 11) **Area Private Teachers’ Recognition Day** – Area private teachers should be identified, and invited to a Wind Symphony concert once per year, with a reception in their honor following the concert. Our own studio faculty could then mingle and network with these individuals, thus building allegiances to our department, and identifying potential recruits under the tutelage of these private teachers.

IV. Scholarships As A Recruiting Tool

- 1) It is recognized that scholarship monies are not only necessary, but VITAL for the department to compete with other regional Ohio universities for quality music students.
- 2) Presently our scholarship monies are woefully insufficient to compete with other regional universities within Ohio.
- 3) Ways and means of significantly increasing available scholarship monies must be identified.

MEMORANDUM

September 27, 2006

TO: Herbert E. Dregalla, Jr., Chair, Department of Music

FROM: Hank Dahlman, Director of Choral Studies

SUBJ: Choral/Vocal Curriculum and Recruiting

Per your request, here are ideas from Kim Warrick, Jim Tipps, Drew Collins and me about choral/vocal recruiting and curriculum.

1. CURRICULUM

We think we should keep the present ensembles, and possibly add one more, a non-auditioned ensemble, entitled “Women’s Chorus” or some other name. This would effectively solve the balance problems we now have in the University Chorus, by placing “overflow” women who are not qualified for the more select Women’s Chorale in their own non-auditioned group. This might also open up a regular ensemble for conducting by choral GTAs, something we should seriously consider.

Thus, our revised choral course offerings would be:

- ? ***Collegiate Chorale:*** Auditioned mixed voices, mostly majors, conducted by Dr. Dahlman, 40-50 singers (42 fit on a tour bus).
- ? ***Chamber Singers:*** Auditioned mixed voices, mostly majors, conducted by Dr. Dahlman. 16-24 singers. Meets Fall with Dr. Dahlman for Madrigal Dinners, and may meet in subsequent quarters with GTA conductor.
- ? ***Women’s Chorale:*** Auditioned women’s voices, majors and non-majors. Conducted by Associate Director of Choral Studies. Potentially, up to 50 singers.
- ? ***Men’s Chorale:*** Auditioned men’s voices, majors and non-majors. Conducted by Dr. Tipps. 30 or more voices.
- ? ***University Chorus:*** Open enrollment, mixed voices, mostly non-majors. Conducted by GTA or Associate Director of Choral Studies.¹
- ? ***“Women’s Chorus” or other name:*** Open enrollment, women’s voices, mostly non-majors. Conducted by GTA, Assoc DCS, or functions as a supervised lab choir for conducting students under faculty supervision.

¹ Dr. Tipps shared these additional thoughts about the University Chorus: “One of the important sources of students for University Chorus is the instrumental music education major, and that ensemble serves a great curricular purpose in providing the only mixed choir experience for students who very well may be thrust into directing a high school choir. I think it is important that a faculty member be involved with the group, and I think that Herb buys into that to some degree. I think it is the best training ground for a gta, but with the need for choral training for instrumentalists, he/she should be with a faculty member.”

2. NUMBER OF VOICE MAJORS

- ? **Collegiate Chorale:** In order to have an outstanding Collegiate Chorale, we must have a pool of 80-100 good singers (mostly majors) spread evenly over the four voice classifications, SATB. So, we need about 25 sopranos, 25 altos, 25 tenors, and 25 basses to ensure a large enough pool for a high standard of excellence to get into the group.
- ? **Opera:** Opera needs are less predictable, based on the unique casting needs of each production, but a pool of 100-80 good singers (see bullet above) would certainly help establish a good pool for opera auditions.

3. MARKET ENVIRONMENT

Context of discussions about Recruiting, Tours, Scholarships and Advertising

Wright State, as the youngest state university in Ohio, is just now beginning to achieve a statewide reputation for excellence in music. This against a backdrop where Ohio is one of the strongest and most crowded states in the U.S. in terms of excellent-to-outstanding music schools with long-standing reputations, alumni groups (including teachers at feeder high schools), other constituencies, and better teaching and performance facilities (*viz.*: College-Conservatory of Music at UC, OSU School of Music, Bowling Green College of Musical Arts, OU School of Music, Capital University Conservatory, Baldwin Wallace Conservatory, Akron U School of Music, Kent School of Music, Youngstown State School of Music, Cleveland Institute of Music, Miami U., and others). While we have made significant inroads in recruiting and retention of good-to-excellent students, and the occasional outstanding student (through intense recruiting efforts, tours, performances at MENC/OMEA, ACDA divisional and other professional conferences, and faculty conducting of honors choirs and the Cappella Choir of the Kettering Children's Choir), we still tend to get a majority of our students from the greater Miami Valley, and/or those who either cannot get into these peer schools, cannot afford to go to them if they do, or transfer here after rocky starts elsewhere. Thus, we always have an uphill battle for the outstanding student. We also have an uphill task to get the really outstanding high schools in Columbus, Cincinnati, Cleveland, and other major centers to even return our emails, phone calls, and mailings about things like tours and Mad River.

4. RECRUITING

- ? **Majors:** Given the above, we need to identify the schools where we can get the best majors. The best majors for choral may not be the best for opera, and vice-versa, and thus the schools where we find outstanding voice majors for choirs and opera studies may not always be the same. Therefore, choral recruiting for majors must take place in excellent and outstanding high schools throughout Ohio with tours, faculty visits and phone calls, and scholarships (see below). Similar visits to those schools with a good pool of good to excellent opera-focused majors must be visited by the opera program. Events such as Mad River must be maintained and expanded. We are also considering summer choral and opera camps.

- ? ***Non-majors:*** Recruiting of non-majors for the Chorus, Women’s Chorus, Women’s Chorale, and Men’s Chorale must take place primarily on campus. We should expand out exposure on campus with these groups with continued presentations at SOAR, and add in things like on-campus informal concerts, posters, and mass emails/phone calls.

- ? ***Student teachers:*** Sending out impressively capable and well-trained student teachers is a vital component in recruitment goals and regional reputation. The importance of this cannot be overstated. Thus, we should continue to explore ways to improve our choral music education curriculum, and continue to seek the best student teaching placements for our students.

5. TOURS

Benefits to Recruiting, Retention & Curriculum

Performance tours by ensembles serve to recruit on campus and off. Off-campus tours should take place in Ohio to recruit potential majors, and regularly to national and international locations to increase program visibility, prestige, and to help recruit on- and off-campus potential members for the “big trip.” Included in this equation are performances at OMEA and other professional conferences. We propose to continue this type of statewide, regional, national and international touring.

Tours are also important because of the unique educational opportunities it affords our own music education and music performance majors. Exposure to high intensity performing schedules in a variety of venues is invaluable for all performers. Understanding, planning for, and experiencing the musical and logistical issues involved with touring is a core competency for future music educators. Observing a wide variety of music programs (school and others) in terms of ensembles, facilities, and methodologies of host directors of music is likewise an incredibly valuable experience for all musicians. Finally, there is a very high (some might say, singularly unique) level of performance that is best achieved through the intense demands of preparing for and giving performances on tour.

We also propose that the department reserve one or two days in the Fall and Winter quarters in which music classes/rehearsals/lessons/meeting are canceled, so that ensembles may do run-out recruiting concerts at local schools. These days should be alternated between ensembles with similar meeting times, (i.e., 11 a.m. ensembles go one day, 2-4 p.m. ensembles another.).

6. SCHOLARSHIPS

Our scholarship funding is woefully inadequate if we are to compete with peer schools. While our program meets or exceeds the quality and standards of these peers, they, not we, are time-honored, well-known, and traditionally first-choice schools for potential majors.

Moreover, even though there has been significant growth in actual dollars spent for scholarships, there is a question as to whether this has adequately kept pace with annual tuition increases of 6%, or annual cost-of-living increases for students and parents. Thus, our present funding level cannot compete even if it were at par with our peers, which it is not.

Therefore, we think a radical increase in scholarship funding is needed if we are to compete in the present market. We estimate that in order to attract the pool of 80-100 excellent to outstanding majors (see #2 above), we will need to scholarship about 50% of them at a minimum \$3,000 per year per student (i.e., a choral/vocal scholarship fund of at least \$120,000 per year). While this represents a ten-fold increase in present funding, we feel that even a quarter of that amount (\$30,000 per year) would have significant impact on our program.

7. ADVERTISING

We feel that our present printed materials and website, while improving, still have a long way to go, and do not effectively compete with those of our peer schools. We have identified a professional website developer who is willing to design our choral/vocal site for \$30 per hour, with a total charge cap of \$600. We request permission to enter into discussions and get estimates from this person, and to propose a budget for this.

Similarly, we request a budget line for regular choral/vocal advertising in such professional periodicals as *TRIAD*, *Choral Journal*, NATS, convention program books, and professional newsletters such as ACDA Central Division *ReSound*.