

Morehead State University

**Caudill College of
Humanities**

Department of Music

Academic Program Review

Fall 1999 – Summer 2004

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**Morehead State University
Caudill College of Humanities
Department of Music**

**Academic Program Review
(Fall 1999 - Summer 2004)**

1. Review of findings and recommendations from previous program review and most recent National Association of Schools of Music Re-accreditation Evaluation with an overview of actions taken and results achieved in regard to findings and recommendations.

Previous program review (1999)

Strengths

The principal strengths of the Morehead State University Department of Music, as identified in the text of this study, are as follows:

- a. A thorough, fair, and consistent system of evaluating entering music students, placing them in appropriate programs, advising them about their course of study, and monitoring their progress through the major.
- b. A well designed, monitored, and controlled curriculum, including an effective system of competency assessment.
- c. A high level of departmental commitment to involving general students in music, resulting in an exceptional participation by general students in Department of Music courses and activities.
- d. An active system—through recitals, ensembles, and concerts—of involving both faculty and students in musical performance, and an active program of department-sponsored musical activities on campus and in the community.
- e. An excellent faculty, particularly in terms of professional service and in terms of commitment to the teaching music at Morehead State University.
- f. In 1995, the Music Library Association's A Basic Music Library; Essential Scores and Books. 1993 edition, was compared with Camden-Carroll Library's holdings. Although this list is comprehensive in scope and is not specifically designed for a smaller music collection, CCL's collection compared well in most areas. Performing editions and instrumental methods are supplemented by the departmental collection.

The Library's collection has been supplemented in recent years with the addition of various on-line databases [Unicorn] and CD-ROM products. Music related databases available through commercial vendors include RILM, Humanities Citation Index, and Humanities Index. CCL also subscribes to ERIC and Dissertation Abstracts on CD-ROM.

Music holdings are still adequate to meet most needs of undergraduate and graduate music students, general students, music faculty, and to support current curricula. According to a survey conducted by Library staff in 1995, 87% of all music students surveyed gave the Library a rating of "good to excellent," while the remaining 13% rated the Library as "adequate." When asked to evaluate specific aspects of the collection, music students were most satisfied with the performing scores collection and least satisfied with the journal collection. Mention of the superb assistance from the Office of Information Technology should be cited here. Technical support for the faculty and staff in Baird Music Hall has been excellent.

Weaknesses

The Department of Music at Morehead State University reported that it is committed to identifying and addressing weaknesses, large and small, in all areas. The principal weaknesses result, however, less from structural or operational weaknesses in the department itself than they do from the serious under funding discussed throughout this study:

- a. Seriously hampered ability to purchase and maintain necessary musical equipment and materials.
- b. Low graduate stipends, resulting in a less-competitive stature than befits the otherwise excellent program.
- c. Faculty salaries at too low a level to reward already excellent faculty sufficiently or compete adequately for outstanding prospective faculty.
- d. Two music faculty volunteer each year to assist in the Learning/Listening Center to coordinate the scheduling of student workshops, to supervise cataloging (by graduate assistants), and to oversee the maintenance of equipment. This is not a workable situation—a full-time (or at least a part-time— 50%) music librarian is desperately needed! Theft, vandalism is becoming more common in the LLC. All sound recordings located in the Learning/Listening Center are being listed on a database (File Maker Pro software using an Macintosh with hard drive) thus greatly easing the search process. This conversion will make the standard card catalog obsolete. However, amateur computer "hacks" often alter the files—a major problem which might be solved with a full-time employee here.
- e. The music materials budget allocation is inadequate to maintain the current level of the collection. The budget has been static for several years, while

inflationary increases and the foreign exchange rate have caused the average cost of books, scores, and periodicals to rise dramatically. In addition, the collection of scores is aging and many items must be replaced soon: no funds are available for replacements or for retrospective ordering from lists such as MLA's A Basic Music Library: Essential Scores and Books. An increase is also needed to purchase additional audio-visual materials, including videotapes.

The budget allocation for music should be increased annually to allow for inflationary increases, materials costs, and a full-time music librarian. To cite but one budget situation here, the budget for memberships has remained static for at least 15 years [\$620.00] while the annual dues for membership in the National Association of Schools of Music was over \$1300.00 for the past academic year.

Areas for Improvement

Specifically identify critical program needs. A brief description and justification should be provided for each need listed.

The following areas require special attention.

- a. replacement of practice room pianos on a planned schedule.
- b. replacement of poorly conditioned wind, string, and percussion instruments.
- c. consideration of new programs to address future job markets.
- d. strengthening some of the existing programs, i.e., orchestral, chamber music.

Additionally, new programs in the following areas need to be considered:

- a. piano pedagogy.
- b. music merchandising.
- c. piano technology.

Over the past several years, many members of the music faculty have retired. If this Department is to maintain current standards and quality of the programs, the administration must realize the importance of sustaining those positions and staffing them with quality personnel. As well, the definition of the words "terminal degree" needs to be re-examined. While the Doctor of Musical Arts does exist at many graduate schools, music faculty who hold a Masters Degree in Music and whose primary teaching assignment is applied [performance] music should be considered as holding the terminal degree in their field of expertise.

The Music Executive is willing and able to plead the various causes of the Department with his superiors and members of the music faculty are a concerned, talented group, willing to arrive at objective assessments of the strengths and weaknesses of the programs and to do what is necessary to maintain quality programs. Known recurring expenses need to be budgeted.

One future change mentioned earlier in this report, very much anticipated is the hiring of a full-time librarian for the LLC. Coordination of cataloging, filing, ordering, student worker scheduling, and equipment maintenance by one qualified (in the field) would certainly streamline this operation, much to the benefit of the overall music program. The present situation, in which three faculty members and a graduate assistant are assigned on a very limited basis, is simply not adequate. It is also true that the currently vacant position of Teacher of Double/Electric Bass needs to be filled on a full-time basis. A satisfactory solution addressing both of the above needs might be a joint appointment as Librarian/Double Bass teacher.

The percussion program has grown to such an extent, both in quality and size, that additional staffing is essential. The percussion instructor is extremely overloaded every semester, particularly in the fall term.

There are substantial—even dramatic--problems that call for renovation, enlarging, and modifying Baird Music Hall, as listed below.

Climate control of the entire facility has been a major concern for decades. The lack of control of temperature (during all seasons) in individual teaching studios, classrooms, and the Recital Hall often render these locations unusable. This matter has been discussed again and again. And while the replacement of the HVAC system in the old section of Baird a few years ago has ameliorated this problem in the old section, climate control in the new section of Baird improved. Thermostats that are located in teaching studios do not work and certain rooms are windowless.

Other issues which revolve around budgetary decisions include:

- a. a need to replace practice room pianos.
- b. "vintage" computers for faculty.
- c. sound systems for faculty studios.
- d. additional video equipment.

The repair budget for all instruments is a meager \$9,750 per year, and while the Instrument Rental Policy has been in effect since 1987 and generates approximately \$2,000 per year through student-paid fees, these dollars are simply not adequate to address all of the repair needs.

Finally, there are a number of factors that will influence the future effectiveness of the music unit: budget, size of the student body, financial aid, student housing, and size/quality of the faculty. Documents such as this Program Review are clearly the foundations for addressing the future needs of the Department of Music at Morehead State University.

The University Undergraduate Curriculum Committee made the following recommendations as a result of the 1999 Academic Program Review in Music.

1. The committee suggests additional attention to the question raised in section I.B. of the report: Are the competencies being revised? If so, are catalog changes planned? If not, could the connection between the discussion in section I.B. and the catalog be made more explicit?
2. The committee encourages the department to continue developing its interesting plans for using exit interview results to develop new courses and improve existing ones.

Overview of actions taken and results achieved in regard to findings and recommendations

In Spring 2004 the Bachelor of Music, Bachelor of Music Education, and Bachelor of Arts degree in Music program competencies were revised to align with NASM Standards and published in the 2004-05 *Undergraduate Catalog*. (NB, The revision of the competencies did not require program revision). In addition, the specific requirements for each undergraduate degree program were made significantly more explicit in the 2004-05 *Undergraduate Catalog*.

Exit review and other assessment results are currently being used to initiate program improvements. These improvements are cited in great detail in the appropriate sections with in this report.

The principal *Weaknesses* reported in the last Academic Program Review were primarily associated with a history of serious under funding. Actions taken and results achieved include:

- a. A 10-year high-end instrument and equipment replacement plan was develop by Dean Michael Seelig and funded by Academic Affairs in 2002-2003. The plan was fully funded FY03 and partially funded FY04. The department anticipates the plan being fully funded FY05.
- b. Incentives to attract Graduate Assistants remain unchanged.
- c. Faculty salaries have improved but remain uncompetitive nationally.
- d. Starting in the 2004-05 academic year, the Learning Listening Center (LLC) is evolving to become 25-station computer lab. A faculty member, who does not receive release time compensation, is responsible for the lab due to his relative

expertise in music technology. However, problems remain with the management of this facility because of limited faculty time, technical expertise, and outdated equipment and software. To successfully convert the lab significant funding is required to renovate the room, improve electrical service and lighting, and purchase the necessary furniture, equipment, computer hardware, and software. Likewise, additional faculty or staff assistance is needed to keep the lab fully functional.

Issues relating to listening materials, scores, and cataloging have been resolved by moving all listening materials and applicable scores to Camden-Carroll Library. The Library created a listen center adjacent to area where the musical scores are housed. The listening is presently equipped with a desktop computer listening station (used to access online audio files and scores) and a playback system that includes a CD player, cassette tape player, and radio tuner. CD recordings of all departmental performances are recorded and archived. A shelf copy is also made available in the same manner that commercial recordings are accessed. The department now relies on the music budget allocation from Camden-Carroll Library to address library specific needs. Our library liaison, Elsie Pritchard, continues to provide excellent service to the department.

Actions taken and results achieved on the cited *Areas for Improvement* in the last Academic Program Review, include:

Areas requiring special attention:

- a. In 2003-04, the department initiated a comprehensive evaluation of all musical instruments, including practice room pianos, to determine condition and develop a systematic replacement plan. Though certain replacement priorities have been obvious, the remaining instruments are being prioritized for replacement on a systematic schedule.
- b. See above
- c. New programs have not been approved. However, the department is in the process of addressing this area. During the 2004-05 academic year a revised Master Music degree program in Performance and Music Education will be forwarded to the appropriate University committees for approval. Additional opportunities for developing new programs are being studied and developed by the department's Undergraduate Studies and Graduate Studies Committees.
- d. There has been little progress on strengthening orchestral and chamber music activities. The orchestra is non-existent and, with the exception of the faculty coached student woodwind quintet and selected studio ensembles, there are few formalized chamber music experiences available to students, though students occasionally form chamber groups on their own.

New programs that need to be considered:

- a. The piano faculty has discussed several ideas to address weakness in the piano curriculum. However, no new or revised programs in the piano area have been approved since the last review.
- b. A new program in music merchandizing has not been developed since the last review. Appropriate new program developments are being considered.
- c. A new program in piano technology has not been developed since the last review. However, the department's Undergraduate Studies and Graduate Studies Committees are developing a framework for such a program for consideration.

As members of the music faculty retired the administration has realized the importance of sustaining those positions and staffing them with quality personnel. The definition of the words "terminal degree" has been re-examined to consider the Master of Music degree as the terminal degree provided that the primary field of expertise does not typically require the doctorate or the candidate has demonstrated exceptional professional experience in lieu of the doctorate.

There is no longer the need to hire a full-time librarian for the LLC. However, a music technology expert is needed to manage and maintain the LLC computer lab and act as the department's technology support person. This is especially necessary since MSU has no one who can claim to have Macintosh platform expertise. In addition, such a person could teach in the music theory area, an area that is significantly understaffed.

The lost faculty position in Double/Electric Bass has not been filled on a full-time basis. However, the percussion program gained a Fixed-term Instructor of Music (Brian mason) position to deal with the significant growth of that program.

There continue to be substantial problems that call for renovation, enlarging, and modifying Baird Music Hall. Climate control of the entire facility continues to be a major concern as it has been for decades. The lack of control of temperature (during all seasons) in individual teaching studios, classrooms, and the Recital Hall often render these locations unusable. This matter has been discussed again and again. And while the replacement of the HVAC system in the old section of Baird a few years ago has ameliorated this problem in the old section, climate control in the new section of Baird improved. However, there continues to be a problem with airflow and excessive noise created by the air flowing through ductwork and air vents, especially on the third floor of the new section. Thermostats that are located in teaching studios do not work and certain rooms are windowless.

As mentioned above, practice room pianos have not been replaced. However, a high-end instrument/equipment replacement program has been developed to meet these needs.

With advent of the portable computer initiative many of our computer problems are being solved, first by 85% of the music faculty choosing a new portable computer and second, by a number of MAP computer being made available to the department as a result of the portable initiative.

Many faculty members continue to have poor sound systems in their studios. Nevertheless, this issue is being dealt incrementally each year. Another benefit of the portable computer program has been that the newer hardware and OS can handle selected software used for recording, playback, and CD burning. Clearly in this instance, student learning is being directly affected by the portable initiative.

In Fall 2004 an additional multimedia room is being equipped (BM 203) and the current multimedia rooms that are already partially equipped (BM 121 and 338) are being upgraded with Elmos and wireless access.

The repair budget for all instruments remains meager and the Instrument Rental Fees has generates too little revenue to adequately address all of the repair needs.

Other factors remain that influence the future effectiveness of the music unit: budget, size of the student body, financial aid, student housing, and size/quality of the faculty.

Review of findings and recommendations from most recent NASM Re-accreditation review (2000-2001)

The NASM Commission on Accreditation voted to continue the current Membership status of the Morehead State University Department of Music, and to seek further information before completing its work with the application. The institution was asked to respond to the following concerns:

1. For all professional Bachelor of Music programs, it is not clear that students acquire a basic overview of understanding of how technology serves the field of music as a whole, or how students acquire working knowledge of the technological developments applicable to their area of specialization. It is noted that students may, substitute MUSE 215—Microcomputers and Music for the required course CIS 101—Computers for Learning. However, MUSE 215 (or an equivalent experience in music technology) is not a required component of the Bachelor of Music degree.
2. The Commission requests syllabi for MUSP 200-400—Performance Class that demonstrate compliance with NASM standards requiring that all students in Bachelor of Music in Performance degree programs be provided with sufficient training in specialized literature and pedagogy.
3. It is not clear how the NASM standard regarding a plan for the regular maintenance and replacement of equipment is being. The Commission notes that the music unit has attempted to gain funding to provide for this need; however, funding has not been forthcoming, and the deteriorating condition of the instrumental inventory remains a troubling situation. The Commission requests an updated plan with timetable to address this issue.

4. It is not clear how the institution is in compliance with the NASM standard requiring that students enrolled in the degree, Master of Music in Performance (Voice), be proficient in German, French, and Italian diction.
5. It is not clear how the institution is in compliance with the NASM standard that the level of achievement in music performance shall be a significant factor in determining eligibility for entrance to curricula leading to baccalaureate degrees in music.
6. It appears that the institution is offering the following programs, which have not been reviewed by the NASM Commission on Accreditation:
 - a. Piano Certificate
 - b. Master of Arts in Secondary Education with a 12-credit hour (40%) specialization Teaching Area in Music.

The institution is requested to submit an application for Plan Approval and Final Approval for Listing for each of these programs.

7. The Commission notes that no students have graduated from the degree, Bachelor of Music in Theory/Composition, during the past three years (see Self-Study, page 200, Appendix I). It is further noted that no students are currently enrolled in the program. The institution is requested to evaluate the viability of this degree offering and provide the Commission with a report regarding its findings in this regard.

Overview of actions taken and results achieved in regard to findings and recommendations

The following is an overview of actions taken and results achieved in regard to the seven findings and recommendations.

1. A proposal to make MUSE 215 a requirement for the Bachelor of Music degree was developed and submitted to the Department Curriculum Committee for approval.

[Since this response was sent to NASM, MUSE 215 Microcomputers in Music was approved a General Education Supplemental Requirement for both the Bachelor of Music in Performance, Bachelor of Music in Jazz Studies, and Bachelor of Music Education programs.]
2. A reaffirmation was given by the Applied Faculty that NASM standards (as stated above) are being met in MUSP 200-400 *Performance Class*. Syllabi for MUSP 200-400 *Performance Class* were sent to the commission that demonstrate compliance with NASM standards requiring that all students in Bachelor of Music in Performance degree programs be provided with sufficient training in specialized literature and pedagogy.

[Since this response was sent to NASM, it remains unclear within the department that sufficient training in specialized literature and pedagogy is being provided in each applied studio. Further action will be taken by the department to address this concern.]

3. A detailed updated plan with timetable was submitted to the Commission to address the replacement of high-end instruments and equipment. Dr. Mike Seelig, Dean of the Caudill College of Humanities, developed the plan, which is outlined below.

“I submitted a plan to the Provost for the complete replacement of the inventory in a 10-year period based upon the availability of \$78,000 per year. The plan was based upon 60% annually being contributed by the institution, and 40% contributed by the Department through endowments, private fund raising, and in-kind donations of musical instruments. This plan became part of the larger plan in Academic Affairs to systematically replace high-end equipment in academic departments throughout the campus. The Provost submitted the broader plan to the University Planning committee and it was ranked the #1 strategic initiative at the University. Consequently, we should be fully funded during this first year of the 10-year plan. We have already received 33% of the institutional contribution from funds currently available to the Provost for equipment replacement, and I anticipate that the remaining 67% of the institutional contribution will be provided shortly after January 1, 2003 when the Provost is expected to receive an additional \$100,000 for this purpose.

I am very pleased that equipment replacement has been prioritized as high as it now is at the University, and I would ask that you submit this memo as part of your response to the NASM Commission on Accreditation.”

4. To clarify and demonstrate how Morehead State University meets ensures foreign language proficiency for students in the Bachelor of Music in Performance degree (Voice), the Department of Music instituted the following proficiency requirement.

Graduate Foreign Language Diction Proficiency Requirement (10/15/03)

Graduate students pursuing the Master of Music degree program in Performance (Voice) are expected to demonstrate proficiency in French, German, and Italian diction before completing 12-credit hours of music study at the graduate level and prior to enrollment in more than 3-credit hours of private applied lessons in voice.

Proficiency is demonstrated by satisfactory completion of the department's Foreign Language Diction Proficiency Examination. Students who complete the examination with unsatisfactory results must demonstrate proficiency by completing the undergraduate course in foreign language diction, or the equivalent, with a grade of C or higher.

The Foreign Language Diction Proficiency Examination is in two parts, one written and one oral. Students will complete:

- a. A transcription of except(s) from song poetry texts written in French, German, and Italian using the International Phonetic Association (IPA) alphabet.
 - b. A spoken oration of except(s) from song poetry texts written in French, German, and Italian.
5. To clarify how music performance is a significant factor in determining eligibility for entrance to curricula leading to baccalaureate degrees in music, a detailed explanation was given that outlined the conditions under which Morehead State University operates and the procedure that was used prior to the 2003-04 academic year to insure that this standard was met. It reads as follows:

The Department of Music faculty still strongly believes that they have a very effective audition process in place. It must be remembered that Morehead State University, operating under the authority of the Commonwealth's Council on Post-Secondary Education, is an open admission University. Because Morehead State University is a state-assisted institution, any graduate of an accredited high school is admitted unconditionally if he/she meets the Pre-College Curriculum requirements established by the Kentucky Council on Postsecondary Education and has a minimum Admission Index of 400 ($[GPA * 100] + [ACT * 10]$). Furthermore, the University itself is strongly driven by the desire of upper administration to continually increase enrollment numbers. Therefore the following procedure is currently used (and has been in place through at least the last three NASM accreditations) to assure the continuing quality of our music students while meeting these imposed conditions:

- a. All incoming freshmen music majors audition for admission to a music degree program and music scholarship before a panel of applied professors, usually in the spring of the year before entering MSU. Musical performance is the prime factor in determining whether or not a student is awarded a music scholarship. Other considerations include the Admission Index, letters of recommendation and applicable high school experiences in music or extra-curricular activities.

[Since this response was sent to NASM and in the 2003-04 academic year the department has altered it's entrance audition procedures to include an admission and scholarship audition for all student wishing to pursue a major or minor in music.]

- b. When the student first enrolls as a Music Major in their freshman year (or first semester of study as a transfer or foreign exchange student), the Applied Music professor (who also serves as the student's Academic Advisor) counsels each freshman-music major during the first semester of study with regard to his/her progress. Lack of sufficient progress in the applied area during this semester will usually result in the private teacher beginning to counsel the student to consider a change of major.

[Since this response was sent to NASM the faculty is currently studying options to improve assessment processes throughout the program of study.]

- c. Since all applied students take a jury examination during finals week of each semester, before the applied faculty of that area, a consultation among those faculty determines the musical and teaching prospects of that student and the desirability of that student to continue in that major for their own benefit.
 - d. It is then the responsibility of the applied teacher, as the student's official University advisor, to advise and guide the student in their continuing academic endeavors.
6. Since the Music Teacher National Association (MTNA) Piano Certification program is not a credential or degree program, the NASM Commission on Accreditation determined that the MTNA certification program did not require NASM approval.

Likewise, since the Master of Arts in Secondary Education with a 12-credit hour (40%) specialization Teaching Area in Music is not a music degree, the NASM Commission on Accreditation determined that the program did not require NASM approval.

7. According to the response given by Morehead State, the degree Bachelor of Music in Theory/Composition was suspended. The response referenced here reads as follows:

“The Department of Music faculty will reluctantly agree to suspend the degree of Bachelor of Music in Theory/Composition. By suspending the degree, a University process which is commonly used, there will not need to be a reapplication process if the degree were ever to be reinstated, a very time-consuming procedure that normally needs to go through a lengthy review by a number of committees and administrators. It is noted that there are no additional costs to offering the degree as an degree option nor are there any savings or tangible benefits to be derived by not offering it. However, if the Commission still wishes to impose this condition upon the Department of Music, it will be suspended as outlined.”

2. Statement of current program goals (from Unit Plan).

Mission Statement

The mission of the Department of Music is to offer a comprehensive range of baccalaureate and graduate programs consistent with the resources of the department and the personal and professional goals of the students. The Department of Music seeks to provide an environment in which students may interact with other students and faculty for the stimulation of intellectual and creative growth; to contribute to the quality of campus life through musical performances; to meet the cultural, educational, and social needs of the service region through musical performances, school visitations, workshops, and clinics; to develop in all students professional competencies as outlined in The National Standards for the Arts; and to offer the opportunity for elective experiences in music, both in performance and in academic classes, to all university students.

Goal 1: Excellence in Student Achievement in and outside the classroom; Enhance the effectiveness of all academic programs in promoting student achievement.

Goal 1 - Objective 1: Provide quality undergraduate and graduate academic learning experiences for all students:

- A. Provide a strong academic curriculum.
- B. Provide current instructional technologies for student learning and the required supporting materials.
- C. Strengthen and maintain departmental instruction through the hiring of excellent, highly motivated, and diverse faculty with a commitment to teaching.
- D. Encourage an active system of faculty and student involvement through attendance at recitals/concerts and participation in ensembles.
- E. Strengthen student development by providing opportunities to attend conferences, off-campus performances, and clinics.
- F. Provide musical enrichment through ensemble performance, course offerings, and listening opportunities for all interested students.

Goal 1 - Objective 2: Achieve goals and objectives in Teacher Education Reform.

- A. Establish a Coordinator of Music Education position.
- B. Improve feedback opportunities for graduates of the Music Education program.
- C. Identify quality public school music programs and work to establish mutually beneficial ties with these schools.
- D. Provide resource opportunities for all music teachers within (and beyond) the service region through workshops, clinics, and enrichment activities.

Goal 1 - Objective 3: Increase international experiences for students and faculty.

- A. Encourage student and faculty international travel (when deemed appropriate and safe).
- B. Promote summer travel opportunities for students.
- C. Maintain annual study abroad trips for MSU students.

Goal 2: Provide excellent student support through performance and listening opportunities; Provide excellent student activities, recreational and leisure-time opportunities to support the whole-person development.

Goal 2 - Objective 1: Provide participation opportunities to all students regardless of major who wish to perform in large or small music ensembles.

Goal 2 - Objective 2: Provide quality musical performances for all students who wish to enrich their lives through concert attendance.

Goal 3: Enrollment growth and retention rates.

Goal 3 - Objective 1: Determine and implement strategies to position the University to meet enrollment and retention goals, to include:

- A. Increasing the quality of academic/musical preparation of each incoming class.
- B. Develop strategies for improving the quality of each incoming class.
- C. Examine the use of an audition as a criteria for acceptance into the music program.

Goal 3 - Objective 2: Determine and achieve enrollment and graduation goals for each academic program.

- A. Establish Departmental enrollment and graduation goals for each academic program.

Goal 3 - Objective 3: Achieve Department goals for enrollment and retention.

- A. Determine and implement strategies to position the University to meet enrollment and retention goals.
- B. Maintain a thorough, fair, and consistent system of evaluating, advising, and retaining music students.

Degree program competencies were revised to align with NASM Standards and published in the 2004-05 *Undergraduate Catalog*. The program competencies for the Bachelor of Music, Bachelor of Music Education, and Bachelor of Arts degree programs are stated below.

Program competencies for the Bachelor of Music and Bachelor of Music Education degree

As an accredited institutional member of the National Association of Schools of Music (NASM), Morehead State University adheres to and complies with the standards of the association. NASM “Competencies Common to All Professional Baccalaureate Degrees in Music and to All Undergraduate Degrees Leading to Teacher Certification” (NASM *Handbook 2003-2004*) define the program competencies for the Bachelor of Music Education and Bachelor of Music degree programs at MSU.

A. Performance

Students must acquire:

1. Technical skills requisite for artistic self-expression in a least one major performance area at a level appropriate for the particular music concentration.
2. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
3. The ability to read music at sight with fluency.
4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
5. Keyboard competency. Experiences in secondary performance areas are recommended.
6. Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.
7. Performance study and ensemble experiences that normally continue throughout the baccalaureate program.

B. Aural Skills and Analysis

Students must acquire:

1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
2. Sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.
3. The ability to place music in historical, cultural, and stylistic contexts.

C. Composition and Improvisation

Students must acquire:

1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
2. The ability to compose, improvise, or both at a basic level in one or more musical languages; for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

D. History and Repertory

Students must acquire:

1. A basic knowledge of music history through the present time.
2. An acquaintance with repertoires beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions, and other performances.

E. Technology

Students must acquire:

1. A basic overview understanding of how technology serves the field of music as a whole.
2. Working knowledge of the technological developments applicable to their area of specialization.

F. Synthesis

While synthesis is a lifetime process, by the end of undergraduate study students should be:

1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; and history and repertory.
2. Forming and defending value judgments about music.
3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

Assessment procedures include:

1. Survey of Graduates,
2. Performance Recitals,
3. Exit Interview, and
4. Senior Capstone Course.

Program competencies for the Bachelor of Arts degree in music

As an accredited institutional member of the National Association of Schools of Music (NASM), Morehead State University adheres to and complies with the standards of the association. NASM “Standards for the Liberal Arts Degree with a Major in Music” (NASM *Handbook 2003-2004*) define the program competencies for the Bachelor of Arts degree in Music at MSU.

A. General Education

The principal goals of general education in undergraduate liberal arts programs with a major in music are:

1. The ability to think, speak, and write clearly and effectively. Students who earn liberal arts degrees must be able to communicate with precision, cogency, and force.
2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
3. An ability to address culture and history from a variety of perspectives.
4. Understanding of, and experience in thinking about, moral and ethical problems.

5. The ability to respect, understand, and evaluate work in a variety of disciplines.
6. The capacity to explain and defend one's views effectively and rationally.
7. Understanding of and experience in arts forms other than music.

B. Musicianship

Musicianship studies appropriate to the liberal arts degree must produce:

1. The ability to hear, identify, and work conceptually with the elements of music—rhythm, melody, harmony, and structure.
2. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
3. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
4. The ability to develop and defend musical judgments.

C. Performance and Music Electives

Instruction in the performing medium, participation in large and small ensembles, and experience in solo performance develop these competencies.

Performance studies appropriate to the liberal arts degree should produce:

1. Ability in performing areas appropriate to the student's needs and interests.
2. Ability to sight-read music.
3. An understanding for procedures for realizing a variety of musical styles.

Assessment procedures include:

1. Survey of Graduates,
2. Performance Recitals, and
3. Exit Interview

3. Program statistical data.

Enrollment statistics

Morehead State University enrollment for Fall 1999 was 8171. In the fall of 2003, MSU enrollment was 9509. These enrollment figures, from the Office of Institutional Research, indicate a 16.4% growth in university enrollment during the Department of Music review period. The data in Table 1 is from the MSU Office of Institutional Research. The CIP codes do not provide counts for the different specialties within the undergraduate degree programs.

- Total music enrollment (majors, minors, and minors) during the review period grew from 184 in 1999 to 234 in 2003, a growth of 27.2%.
- Total undergraduate music major and graduate enrollment during this same period rose from 171 in 1999 to 204 in 2003, a growth of 19.3%.
- Undergraduate music major enrollment was 168 in 1999 and 187 in 2003, a growth of 11.3%.
- Enrollment in the Music Minor has grown from 13 to 30, an increase of 130.7% during the review period.

- There were three graduate music students in 1999 and 16 in 2003. This is a growth in graduate music enrollment of 433.3%.
- 51.7% of the total credit hours generated by the Department of Music from 2000-01 through 2003-2004 were for music majors while 48.3% were for non-music majors

Table 1: Department enrollment by CIP code with credit hours generated*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
UG minors	13**	5	16	22	30	86
UG Mus Ed	106**	102	114	151	122	395
UG Mus General	62**	78	84	45	65	334
Gr Mus Ed	2**	4	7	4	3	20
Gr Mus Perform	1**	7	9	7	13	37
Total majors	171**	191	214	207	204	978
Cr. Hours: majors	n/a	3276	3714	3832	3489	14,311
Cr. Hours: total	n/a	6472	7198	7134	6869	27,673

*Data from MSU Office of Institutional Research. **Note that data in 1999-00 column is from the Office of Registrar and was not available from the Office of Institutional Research. Minor counts appear to be included in the CIP UG Music General.

Table 2: Average ACT Composite Scores of first-year students*

	1999-00	2000-01	2001-02	2002-03	2003-04	Average
MSU Music	21.8	22.6	21	20.5	23.2	21.8
All MSU	19.7	20	19.7	19.8	19.8	19.8
National	21.7	21.6	22.1	21.9	21.9	21.8

*Data from Office of the Registrar and Office of Institutional Research

Table 2 shows average ACT composite scores for first-year students in the Department of Music, all of Morehead State University, and nationally.

- The music scores were higher than all five years of MSU scores and higher than the national scores for three of the five years.
- Table 2 indicates a 21.8 average ACT composite score for all first year music students during the review period.
- The average ACT composite score for all entering freshmen at MSU for the review period is 19.8.
- The average national score for the five years is 21.8, the same as the five-year average first-year music student score.

It is one of the department's recruiting strategies to pursue potential students with higher admission indices. A student with a higher index may qualify for academic scholarship awards in addition a music scholarship. In addition, the teacher certification requirement of a minimum ACT of 21 provides an incentive to recruit students already meeting this requirement.

Table 3: Department of Music graduate assistantships*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
allocated	5	4	4	5	4	22
utilized	4	4	4	5	4	21

*Data from Office of Graduate Programs

As indicated in Table 3, graduate assistantships allocated to the Department of Music have remained fairly constant during the review period. With the exception of the 1999-2000 academic year, the Department of Music has utilized all of the allocated assistantships. In the 1999-2000 academic year, when graduate music enrollment was low, graduate students from other academic departments filled some of the music assistantships. The number allocated is insufficient to fill departmental needs and the assistantship award is not competitive.

Retention activities and strategies

Starting in the Fall of 2003, the Department of Music took several steps to improve retention and degree completion success of students in music degree programs.

- The department began a more thorough screening of known students desiring enrollment in music degree programs. This allows the faculty to counsel students as to whether or not a music degree is their best possible choice. Students can find a more suitable degree immediately rather than spending two to three years of time and tuition finding out the hard way that music probably was not their best choice.
- As part of the screening process, music students are placed with correct advisor and correct degree program immediately as opposed to being placed in the music four-year degree program and fixing the advisor, degree program, and checksheet later.
- The department now tries to get as many students as possible to take diagnostic exams in the spring when they audition as opposed to the week before classes start. This allows for the department to get students registered in the appropriate classes early so they know when they come to SOAR what their actual schedule would be. In the past most of the students would have to go through drop-add after the diagnostic exams (in addition to the former practice of being put in the right program with the correct advisor) to get their schedule “rebuilt.” The prior system put the new students through a lot of changes before classes even started. This strategy also allows for the incoming student to be assigned to the correct advisor earlier and allows for better faculty private applied workload predictions (the private applied faculty serve as academic advisors for those majors in their studios). With earlier correct assignment of advisors and correct scheduling, the student will have a clearer idea of what books to purchase and can make earlier use of the Eagle Express Lane.
- The music office created program sheets and sequences guides for all degree programs (see Appendix C). The student signs the program sheet, agreeing to the degree requirements as stated. The sequence guides offer a suggested plan of study for all semesters of residency. The program sheets and sequence guide are available to all students and faculty on the music web.

- In the past, all music students had to concern themselves with three advising documents: *The Eagle Student Handbook*, the *Music Student Handbook*, and the *Undergraduate or Graduate Catalog*. The music portion of the *Undergraduate Catalog* was rewritten to match advising common performance practice and the official degree checksheets. Other advising information previously contained in the *Music Student Handbook* is now included in the *Catalog*. The idea is to get the students to focus their attention on the *Catalog* to manage their degree program. This part of the advising picture would be easier if the *Catalog* were distributed the week before classes start. The new students get into the practice from day one of not needing the *Catalog*.

Additional retention strategies currently being studied include:

- Creating a 100 level for private applied music (MUSP) for non-majors and for students with the intention of declaring the music major but are musically deficient or have not completed the admission process into the department. Remedial students would be given a set amount of time to satisfy yet to be determined competencies.
- Removal of the “non-classified” area of concentration from printouts from the Office of the Registrar. Under area of concentration, this appears as a blank. It is presumed that incoming students were dumped in this area because it was not known what music degree program they desired to take.
- The department currently has many students that just show up for the first day of classes desiring to be music majors, yet have not taken an admission audition or any of the diagnostic screening exams. There needs to be refinements added to university admissions process allowing those students who plan to pursue a music degree to be placed in a “pre-music” classification holding bin with the Department Chair assigned as their advisor at time of admission to MSU. Once these students successfully complete their music admission audition and diagnostic screening they are assigned to the appropriate music degree program and advisor. Early screening and advising are essential in the retention process. The admissions “music major indicator” and the “pre-music” (with a code in the Office of the Registrar) classification will allow for the department to better screen and advise incoming students.
- Different Registrar codes are needed for Music Minor and Minor in Traditional Music Programs. These additional codes in the Office of the Registrar would make it easier to track enrollment numbers in the various music degree programs from the reports generated by that office.
- The department and the Office of the Registrar need to work together to find a better way to track the BA enrollment numbers. The tracking of enrollment numbers also allows for identification of trends to be used in faculty workload and budget considerations.
- The department is exploring a more consistent method of assessing students at the end of their sophomore year. Students would have to meet specific competencies before being advised into the upper level of private applied (MUSP) courses and continuation in a music degree program. The selected applied areas within the

department that have been using a progress assessment have found that most students meet the higher, specific expectations. Such an assessment process needs to be implemented throughout the department.

- The department is exploring the potential of creating new degree options that will address the needs of both incoming and existing students. The Bachelor of Arts degree requires a 21 credit hour minor. New areas of concentration could be created within the 21 hours. These areas could include music technology, music business/industry, piano technology, music theatre, etc.

Table 4: UG enrollment by 4 –year degree program and classification*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
BME Total	106	101	114	150	122	593
BME Brasswinds	30	37	37	54	45	203
01 Class	7	8	8	19	14	56
02 Class	9	11	6	12	8	46
03 Class	4	9	9	7	11	40
04 Class	10	9	14	16	12	61
BME Woodwinds	32	26	34	47	39	178
01 Class	7	1	4	13	2	27
02 Class	7	10	9	8	9	43
03 Class	4	7	10	9	8	38
04 Class	14	8	11	17	20	70
BME Percussion	7	8	10	17	17	59
01 Class	0	1	2	6	4	13
02 Class	1	1	2	5	5	14
03 Class	1	1	2	1	4	9
04 Class	5	5	4	5	4	23
BME Vocal	37	30	32	31	19	149
01 Class	13	5	8	10	5	41
02 Class	7	9	8	3	1	28
03 Class	4	9	7	9	3	32
04 Class	13	7	9	9	10	48
BME Piano**	0	0	0	0	0	0
01 Class	0	0	0	0	0	0
02 Class	0	0	0	0	0	0
03 Class	0	0	0	0	0	0
04 Class	0	0	0	0	0	0
BME Strings	0	0	1	1	2	4
01 Class	0	0	1	0	1	2
02 Class	0	0	0	1	1	2
03 Class	0	0	0	0	0	0
04 Class	0	0	0	0	0	0
BM Total	27	22	21	27	17	114
BM Wind & Percussion	7	5	4	5	4	25
01 Class	2	0	0	1	0	3
02 Class	1	1	2	0	1	5
03 Class	1	0	2	0	0	3
04 Class	3	4	0	4	3	14
BM Jazz & Studio Music	9	10	13	9	4	45
01 Class	0	2	4	1	0	7
02 Class	2	0	1	2	0	5
03 Class	3	4	3	2	1	13
04 Class	4	4	5	4	3	20

BM Vocal	5	4	3	10	6	28
01 Class	1	2	0	2	1	6
02 Class	1	0	1	1	1	4
03 Class	2	1	0	1	1	5
04 Class	1	1	2	6	3	13
BM Piano	0	1	0	2	2	5
01 Class	0	0	0	1	1	2
02 Class	0	1	0	0	0	1
03 Class	0	0	0	1	0	1
04 Class	0	0	0	0	1	1
BM Organ & Harpsichord	0	0	0	0	0	0
01 Class	0	0	0	0	0	0
02 Class	0	0	0	0	0	0
03 Class	0	0	0	0	0	0
04 Class	0	0	0	0	0	0
BM Strings	4	1	0	0	1	6
01 Class	1	0	0	0	1	2
02 Class	1	1	0	0	0	2
03 Class	0	0	0	0	0	0
04 Class	2	0	0	0	0	2
BM Theory/Comp	2	1	1	1	0	5
01 Class	0	0	0	0	0	0
02 Class	1	0	0	0	0	1
03 Class	0	1	0	0	0	1
04 Class	1	0	1	1	0	3
BA	2	5	4	1	14	26
01 Class	n/a	n/a	n/a	n/a	n/a	n/a
02 Class	n/a	n/a	n/a	n/a	n/a	n/a
03 Class	n/a	n/a	n/a	n/a	n/a	n/a
04 Class	n/a	n/a	n/a	n/a	n/a	n/a
Non-classified	24	34	39	10	3	110
01 Class	22	30	26	4	0	82
02 Class	1	4	6	2	3	16
03 Class	0	0	6	2	0	8
04 Class	1	0	1	2	0	4

*Data from Office of the Registrar (numbers are for Fall Semester of each academic year in the review period)

N. B.: Prior to Fall 2004, pianists and guitarists who pursued the BME degree were counted as part of the BME Vocal program data.

The data in Table 4 indicates that in most of the degree programs, the largest enrollment in the different classifications is that of the senior level (04). This might indicate that students are having difficulty completing the degree in four years. If curriculum is revised to make completion of the BME degree in four years easier, overall enrollment in the department will drop. There will be fewer students enrolled beyond the fourth year. Given that theory, it is even more imperative that the department develops additional programs of study to attract new students into the Department of Music. Also, the new programs would serve as additional option for those students who are not interested in music education or performance. They might opt for one the new music degree programs and stay active in ensembles over changing programs to another academic program on campus or at another university.

Degree completion statistics

Table 5 shows degree completion information by CIP codes and table 6 shows degree completion information by degree program. The data from the two different sources is very close. The differences can be probably be explained by the fact that the Table 5 data is based on the fiscal year and the Table 6 data is based on the academic year. The data from the Office of Institutional Research does not include information for the fiscal years 1999-00 and 2003-04. The CIP codes do not provide counts for the different specialties within the undergraduate degree programs. The department felt that this data was helpful and thus the reason for the two sources of data.

Table 5: Degree completion by CIP code*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
UG Mus Ed	n/a	8	12	14	n/a	34
UG Mus General	n/a	8	6	8	n/a	22
Gr Mus Ed	n/a	0	8	3	n/a	11
Gr Mus Perform	n/a	3	4	5	n/a	12
Total Degrees	n/a	19	30	30	n/a	79

*Data from MSU Office of Institutional Research

Table 6: Degree completion by degree program*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
BME Total	17	8	13	13	16	67
BME Brasswinds	4	2	6	6	6	24
BME Woodwinds	8	2	4	3	6	23
BME Percussion	1	1	1	1	1	5
BME Vocal	4	3	2	3	3	15
BME Piano	0	0	0	0	0	0
BME Strings	0	0	0	0	0	0
BM Total	6	4	5	6	5	26
BM Wind and Percussion	1	4	2	1	0	8
BM Jazz and Studio Music	2	0	3	2	1	8
BM Vocal	1	0	0	2	2	5
BM Piano	0	0	0	1	1	2
BM Organ and Harpsichord	0	0	0	0	0	0
BM Strings	1	0	0	0	1	2
BM Theory/Composition	1	0	0	0	0	1
BA	2	2	2	3	2	11
Undergraduate Total	25	14	20	22	23	104
MM Total	2	6	10	9	5	32
MM Music Education	0	2	6	4	2	14
MM Music Performance	2	4	4	5	3	18
Total Degree Completed	27	20	30	31	28	136

*Data from Office of the Registrar

Goals for enrollment and degrees awarded for next five years

The Department of Music seeks to increase undergraduate enrollment by 25% and graduate enrollment by 50%. The department hopes to increase graduation rates by 10%. To meet these goals, the department must significantly increase the retention rates, attract new high caliber music major students, and expand program offerings.

Recruiting activities

A comparison of undergraduate enrollment and graduation data indicates a considerable retention problem. Poor retention in music degree programs is not unique to MSU. Three significant factors contribute to the problem.

1. A number of our incoming music students have marginal to poor academic potential.
2. Little to no academic preparation musicianship training in music (i.e., lack of P-12 music theory, aural skills, music history and literature curriculum). The only pre-college music experience that most incoming students receive is through school ensemble performance. Few students received private instrumental or vocal instruction prior to their enrollment at MSU.
3. Many new students choose the music major for the wrong reasons, that is, they do not have full knowledge of what is required to develop a career as a professional musician/teacher. Sometimes they choose music because they were the “star” musicians in their high school or perhaps they admired the school music teacher. But rarely are they prepared for the level of commitment, skill and intellectual capacity, and sheer hours that are required to complete a music degree and succeed in the profession.

For these and other reasons, high caliber music students are essential for music programs, and the students within these programs, to thrive. Recruiting high quality incoming students in part of the Department of Music Unit Plan (see objectives 1.2.c; 3.1.a; and 3.1.b in section 2 of this document). Without the highest caliber collegiate musicians, a music program loses its ability to provide the quality educational and musical experiences each graduating student deserves. Without the high caliber recruits, ensemble become handicapped in the literature they perform. The presence of high caliber students provides motivation and role modeling to their student colleagues. The presence of high caliber student musicians enables ensembles to perform collegiate and professional repertoire. They bring out the best of other students around them and raise the overall quality of the entire music program. Naturally, the reputation of a music program is directly linked to the quality of the performances of its ensembles. The enrollment of the highest caliber-incoming student gives validation to the program in the eyes of other high school musicians and professional music educators. Quality musical students attract quality musical students. As the quality sinks, so does the reputation of the music program. As the reputation of the program diminishes, so does the ability of the program to attract the highest caliber students and faculty.

Potential students and their families tend to look at the following when considering where to major in music:

- Cost
- Quality of private teacher
- Potential for excellent ensemble experiences
- Reputation of music program
- Music programs available and quality of departmental programs

- Reputation/quality of college/university programs
- Successes of graduates
- Quality of music facilities, including performance hall
- Quality of campus facilities, including dorms
- Quality of campus and community life
- Proximity to home
- Career paths of graduates

An important part of the recruiting picture is building a relationship between the Department of Music and potential students, their parents, music educators, alumni, and private teachers of musical instruments. It is with this contact that music faculty members can identify the highest caliber players and those students who wish to attend college as music major. There are several strategies essential to this relationship building process. One strategy is to get the constituents to come to you. Table 7 shows events hosted by the department with attendance/participation data. These events also serve as educational development for the students and professional development for the music educators. These events have a major impact on the enrollment in the Department of Music and at Morehead State University as well as a significant impact on the economy of the Morehead community. The Department of Music brought in nearly 75,000 people to the campus and community over the last five years. This does not include attendance figures for the 424 recitals and concerts held in Duncan Recital Hall for the campus and community (see table 15). During the High School Band Clinic held every February, the participants, directors, and families occupy every motel room in Morehead. In fact many of the participants stay in motels in Grayson because the accommodations in Morehead are full. These visitors buy food and gasoline while in Morehead. Family members of participants shop in Morehead when not attending the performances.

Table 7: Department of Music sponsored clinics and festivals*

	1999-00	2000-01	2001-02	2002-03	2003-04	TOTAL
Blue & Gold Festival Participants	2000	2000	2500	2500	2170	11,170
Blue & Gold Festival Attendance	3200	3200	4000	4000	3283	17,683
HS Band Clinic Participants	620	620	500	500	500	2740
HS Band Clinic Attendance	4200	4200	4000	4000	4000	20,400
HS Choral Festival Participants	65	180	300	340	380	1265
HS Choral Festival Attendance	290	540	650	710	910	3100
Jazz Clinic Participants	120	140	130	100	190	680
Jazz Clinic Attendance	190	210	200	200	250	1050
MS Band Clinic Participants	--	--	--	--	340	340
MS Band Clinic Attendance	--	--	--	--	350	350

All-State Band Audition Clinic Participants	--	--	--	--	70	70
KMEA Band Festival Participants	750	860	760	840	820	4030
KMEA Choir Festival Participants	490	400	Cancelled/ Flooding	680	660	2230
KMEA Inst. Solo/Ens. Participants	660	540	480	520	630	2830
KMEA Vocal Solo/Ens Participants	130	100	80	130	120	560
Day of Percussion Participants	--	200	--	200	--	400
Day of Percussion Attendance	--	300	--	300	--	600
Percussion Matinee Attendance	700	700	--	700	700	2800
Opera Day Participants	325	285	315	275	300	1500
Total	13,740	14,475	13,915	15,995	15,673	73,798

*Data from various ensemble directors/festival coordinators

Internal billings, or “chargebacks,” are threatening the continuation of some of these hosted events. Events, such as the Blue and Gold Festival of Bands, that brings in the largest number of visitors to the campus and community. The practice of charging three times the cost of the wages (or more) for support personnel is exacting a heavy toll on the department’s budgets and making the hosting of events cost prohibitive.

Another strategy is to go to them. Music faculty members make many individual visits to music programs. Department of Music ensembles, both faculty and student, routinely make trips to perform for high school music programs (see Table 8). During the review period, Department of Music ensembles have presented 222 such performances. Data concerning number of people in attendance at these events is not available. A conservative estimate would be between 5,000 to 10,000 people, with the number actually being much higher. It is important to note that many of the high school students who participate in these on-campus and off-campus outreach events attend MSU in programs other than music. These activities are not only recruiting efforts for the department of music, but also a large marketing effort for the benefit of the entire university.

Table 8: Off-campus recruiting performances by faculty/student ensembles*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
Baird Winds	0	0	1	2	4	7
Horizon Brass	0	0	8	0	9	17
Faculty Jazz	4	2	2	2	3	13
MSU Bands	12	7	6	6	3	34
MSU Choirs	7	12	10	17	9	55
Jazz Ensembles	1	1	1	1	1	5
Percussion Ensembles	4	7	2	6	2	21

Tuba/Euph Ensemble	8	3	7	4	3	25
Opera Works	9	12	10	6	8	45
Total	45	44	47	44	42	222

*Data from various ensemble directors

As the cost of providing a college education increases and the commitment from the Commonwealth decreases, MSU and the Department of Music face increased challenges of growing enrollment and recruiting higher quality music students.

- In the fall of 1999, undergraduate in-state tuition was \$2440.
- By the fall of 2003, tuition was \$3564, an increase of 46%.

It is a fact that recruitment of the highest caliber musicians is very competitive, much like athletics. While colleges and universities showcase their strengths, it often boils down to the cost of the education to the parents. Table 9 shows data concerning music scholarships awarded by academic year with total number of recipients and average award. The average amount of the music scholarship awarded during the review period has only increased by 16%. The music scholarship budget is insufficient. Because of the limited funds, we are not able to offer competitive awards to the top musicians. Competing public institutions in Kentucky regularly offer \$3500-\$4500 per year to the top high school musicians. Our average of \$812 cannot compete with the awards by other institutions. To offer competitive music scholarships with the limitations of the current music scholarship budget would require much larger awards to far fewer recipients. For example, if the amount awarded during 2003-2004 were divided by \$3500 awards, this would leave one 24 recipients, or 90 fewer students. This could effectively cut the department enrollment by almost 50%. This would be catastrophic to the enrollment of the Department of Music and adversely affect the enrollment of Morehead State University. The department needs a dramatic increase in available scholarship funds, financial assistance for students in the form of housing grants (these were given to incoming music students in the late 1980's and early 1990's), or a combination of both.

Table 9: Music Scholarship information*

	1999-00	2000-01	2001-02	2002-03	2003-2004
Total \$ awarded	\$62,450	\$61,950	\$83,550	\$85,300	\$92,600
Total # of recipients	89	85	103	106	114
Average award	\$702	\$729	\$811	\$805	\$812

*Data from the Office of Financial Aid

Class sizes

During the review period, the average class size for both graduate and undergraduate courses has remained fairly constant (see Table 10). The undergraduate class sizes are slightly lower than classes in most of the other disciplines. This is due to the fact that the private applied courses (MUSP) are taught one on one. Using the two years of data

available lower level undergraduate courses seem to be about twice the size of upper level courses.

Table 10: Class size information*

	1999-00	2000-01	2001-02	2002-03	2003-04
# of UG classes	n/a	143	150	148	145
Range for All UG classes	n/a	1-113	1-222	1-117	1-114
# of class < 10	n/a	75	78	72	79
Ave. UG Class size	n/a	15	16	16	15
Ave. size UG lower level	n/a	n/a	n/a	20	20
Ave. size UG upper level	n/a	n/a	n/a	10	9
# of GR classes	n/a	20	16	17	26
Range for All GR classes	n/a	1-10	1-14	1-12	1-9
# of class < 10	n/a	19	13	16	26
Ave. GR Class size	n/a	3	4	4	3

*Data from Office of Institutional Research

FTE Faculty/Student ratio

The student to faculty ratio has increased from 7:1 in 1999-00 to 9:1 in 2003-04 (see Table 11). The class sizes have remained fairly constant over the same period. Again, these ratios are slightly less than other academic disciplines on campus due to the amount of courses being taught one on one. The student to faculty ratio appears to be normal for music schools of about the size with roughly the same number of majors.

Table 11: Faculty, number of courses, FTE, workload hours, and credit hours generated*

	1999-00	2000-01	2001-02	2002-03	2003-04
FT Faculty	n/a	24	24	24	23
Tenured	n/a	13	14	16	16
Ten.-track	n/a	9	8	5	5
Fixed-term	n/a	2	2	3	2
Part-time	n/a	4	6	3	4
Total FT & PT.	n/a	28	30	27	27
Total FTE Fac	24.75	25.83	27.87	26.1	25.17
# courses	156	163	166	165	171
Minors enroll.	13	5	16	22	30
UG enroll.	168	180	198	196	187
GR enroll.	3	11	16	11	17
Total enroll.	184	196	230	229	234
UG hrs gen.	n/a	6161	6854	6865	6487
GR hrs gen.	n/a	311	344	269	382
Total hrs gen.	n/a	6472	7198	7134	6869
Stu/Fac ratio	7:1	8:1	8:1	9:1	9:1
Cr.hr by FTE	n/a	127	133	147	139
Actual WL	649.86	721.72	733.15	731.75	730.81

*Data from Office of Institutional Research, Department of Music Office, Office of the Provost, and Office of the Registrar. "Actual WL" represents faculty workload total including reassigned time. Note that student to faculty calculations include minors, undergraduate majors, and graduate student. Enrollment figures in the 1999-00 column are from the Office of the Registrar.

Grade distribution review

According to the data presented in table 12, the subject of grade inflation needs to be examined by the Department of Music faculty. One explanation for this might be the fact that grades for ensembles and private applied lessons are traditionally high. Music ensembles (prefix MUSM) are at the 100, 300, and 500 levels. Private applied (prefix MUSP) are at the 200, 400, 500, and 600 levels. It would be beneficial to examine the grade frequency report without the MUSM and MUSP courses in order to see the distribution of grades in the academic courses. Due to software limitations, the Office of the Registrar is unable to generate a grade frequency report without the courses that use the MUSM and MUSP prefixes.

Table 12: Course GPA per academic year*

Course Level	1999-00	2000-01	2001-02	2002-03	2003-04
100 level	3.16	3.19	3.12	3.13	3.24
200 level	3.02	2.90	2.84	2.96	3.05
300 level	3.47	3.44	3.56	3.48	3.45
400 level	2.89	2.87	3.01	3.36	3.41
500 level	3.60	3.70	3.81	3.65	3.71
600 level	3.70	3.50	3.80	3.72	3.52

*Data from Office of Registrar

Service to MSU general education curriculum

The Department of Music offers several sections of MUSH 261 *Music Listening* each semester. This course satisfies three credit hours in the Humanities portion of Area Studies in the General Education Curriculum. The sections are offered in classical music, jazz, country and folk music, and history of rock and roll.

Table 13: Enrollment in MUSH 261*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
MUSH 261	457	460	541	574	560	2592
Cr. Hours generated	1371	1380	1623	1722	1680	7776

*Data from Office of the Registrar

- Table 13 indicates a 22.5% increase in enrollment and credit hours generated per academic year in MUSH 261 during the review period.
- The department is examining the possibility of teaching a section of this course in ITV format in order to make this course available at more extended campuses and to increase MSU enrollment. An online version of this course is scheduled for implementation in the 2005 spring semester.

Service to major degree requirements of other MSU academic departments

The Department of Music offers course that satisfy major requirements for degree programs of other academic departments. The Elementary Education majors are allowed to have humanities/music/fine arts as the academic component. The Master of Arts – Education Secondary allows for a 12-hour music “major”. Because the Office of the Registrar does not have a code for the Elementary Education Academic component or the

Master of Arts “Music Major”, they were unable to provide enrollment history data. This data could be of use to the Department of Music.

Additionally, all Elementary Education majors are required to take MUST 100 *Rudiments of Music* (2 credit hours) and MUSE 221 *Music for the Elementary Teacher* (2 credit hours) (see Table 14).

Table 14: Enrollment in MUST 100 and MUSE 221*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
MUST 100/ MUSE 221	257	240	266	241	236	1240
Cr. Hours Generated	1028	960	1064	964	944	4960

*Data from Office of the Registrar

- Table 14 indicates 8.9% decline in enrollment and credit hours generated per academic year in MUST 100 and MUSE 221 during the review period.

Musical service to campus and community

The Department of Music provides musical experiences for the community and the students, faculty, and staff of Morehead State University. The data presented in Table 15 indicate the number of performances in Duncan Recital Hall during the review period. The Music Office keeps an archive of programs for performances in Duncan Recital Hall. Other performances on campus such as athletic events (for which the department receives no recurring budget), convocations, Gala, etc. are not included. Data regarding numbers in attendance for these events is not available.

- The Department of Music faculty and students presented or sponsored 424 total performances in Duncan Recital Hall during the review period.

Table 15: Department sponsored musical performances in Duncan Recital Hall*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
Faculty	12	12	11	11	8	54
Guest Artist	3	2	4	4	3	16
Student	71	61	77	74	71	354
Total	86	75	92	89	82	424

*Data from Department of Music Office

Department operational budget

The Department of Music’s recurring discretionary E&G budget increased by approximately \$3000 since FY00 (budgets from FY00 through FY05 are included in Appendix H). The department remains unable to adequately maintain instruments and equipment, purchase necessary music materials, and meet other recurring budget obligations. Travel funding remains severely limited as well. A recent analysis shows

that the recurring E&G Budget is under funded annually by approximately \$35,000. To address a portion of the annual shortfall, the department chair advocates for additional funding and the Dean and Provost have attempted to resolve the most pressing budget shortages on an as needed basis. In addition to additional allocations from the Dean and Provost, funding developed from the annual Gala, Music Foundation Accounts, and the Little Endowment are used to partially meet the E&G shortfall and fund the department's Staff Accompanist position. Ultimately, this long-term large budget shortfall has led to unusable instruments due to deferred maintenance, out-of-date performance materials, faculty morale and retention problems, and limited progress on improving student recruitment and retention.

Comparison to programs at other state or benchmark institutions

Table 16 compares the pass rates for the two portions of the music PRAXIS exam between Morehead State University, Kentucky, and other state institutions. Kentucky pass rates and comparison data for the other state institutions are not available for 2002-2004. When institutions have less than 10, those scores are not reported. Morehead State seems to consistently test more music education students than the University of Louisville, Northern Kentucky University, and Kentucky State University. For two of the three years that the comparison scores are available, MSU had more music education students taking the PRAXIS than Eastern Kentucky University and Western Kentucky University. Murray State University and the University of Kentucky tested more music education students than Morehead State from 1999-2002.

Morehead State University music education students had higher pass rates than all of the Kentucky institutions from 1999-2002 with the exception of the music content score in 2001-2002. In 2001-2002, MSU pass rates were lower than both of the other reporting institutions, Murray State University and the University of Kentucky. Morehead State pass rates were higher than EKU, WKU, and UK during 2000-2001. For 1999-2000, the Morehead State pass rates for music concepts were higher than UK and the music content pass rates for both institutions were 100%. This data gives no indication as to how many times the exam was attempted, as it is not available. This information is available for Morehead State University, but not for Kentucky and the state institutions. The inclusion of number of attempts might give a clearer comparison between the various institutions, the state, and the nation.

Table 16: Pass rates on Music portions of PRAXIS*

	1999-00	2000-01	2001-02	2002-03	2003-04
KY concepts pass %	82%	86%	90%	n/a	n/a
KY content pass %	98%	95%	94%	n/a	n/a
MSU					
Concepts # take/pass %	17 / 88%	2 / 100%	10 / 80%	14 / 100%	16 / 100%
Content # take/pass %	17 / 100%	2 / 100%	10 / 90%	14 / 93%	16 / 100%
EKU					
Concepts # take/pass %	<10	14 / 86%	<10	n/a	n/a
Content # take/pass %	<10	14 / 100%	<10	n/a	n/a
NKU					
Concepts # take/pass %	<10	<10	<10	n/a	n/a
Content # take/pass %	<10	<10	<10	n/a	n/a

Murray SU					
Concepts # take/pass %	<10	17 /100%	21 /95%	n/a	n/a
Content # take/pass %	<10	17 /100%	21 /95%	n/a	n/a
KSU					
Concepts # take/pass %	<10	<10	<10	n/a	n/a
Content # take/pass %	<10	<10	<10	n/a	n/a
WKU					
Concepts # take/pass %	<10	16 / 81%	<10	n/a	n/a
Content # take/pass %	<10	16 / 88%	<10	n/a	n/a
U of L					
Concepts # take/pass %	<10	<10	<10	n/a	n/a
Content # take/pass %	<10	<10	<10	n/a	n/a
UK					
Concepts # take/pass %	12 / 83%	17 / 88%	18 /100%	n/a	n/a
Content # take/pass %	12 /100%	17 / 88%	18 /100%	n/a	n/a

*Data from MSU TEP Office, MSU Educational Services Unit, KY Education Professional Standards Board

Table 17 that follows indicates that music students scored higher than the national average on the Music Field Exit Exam in 1999-2000 and 2000-2001 academic years. The average MSU music student score for 2001-2002 is below the national average for that year, the same year that the PRAXIS pass rates fell below the state average. The national average is not available for 2002-2004. The scores also seem to show a slight downward trend in the exam scores of graduating music students from 1999-2004.

The Department of Music office “lost” the exams during the 2002-2003 academic year and the major field exam was not given to the graduating music students.

Table 17: Average scores for Music Field Exit Exam*

	1999-00	2000-01	2001-02	2002-03	2003-04	Average
Score Range %	70-87	68-87	67-87	n/a	67-80	--
# students tested	16	11	10	n/a	13	12.5
Average Score %	78	76	74	n/a	75	75.75
Nat. Ave. Score %	75	75	75	n/a	n/a	--

*Data from Department of Music Office and Education Testing Service

A survey of Kentucky music departments was conducted Fall 2004 by Pam Wurgler, Interim Chair of the Department of Music at Murray State University, on behalf of the Kentucky Association of College Music Departments. The survey addressed the following questions:

1. Size: How many music majors do you have?
2. How many new graduate students enroll each fall?
3. Budget for Scholarship dollars controlled by the Music Department:
 - a. What is your annual allotment for undergraduate music awards?
 - b. What is the distribution (if relevant) among Band, String, Choral, and Keyboard areas?
 - c. How many graduate assistantships do you award annually? What is the range of the award amounts?

- d. Do you have dorm/housing awards for music students? If so, how many annually?
- e. What award do you make for Governor's School for the Arts students? Is this automatic or selective?
- f. What is the average music scholarship awarded? What is the highest/lowest undergraduate award?
- g. How many incoming students (undergraduate) receive music scholarships?
3. What creative sources do you have for music scholarship dollars (not endowed scholarships)? (athletic connections, student fee surcharges, etc.)
4. Other information you would like to share.

Unfortunately, the results of the survey remain unavailable at the time this review was being conducted. However, the questions posed in the survey reveal points of concern that music departments consider when determining how they compare in their ability to recruit undergraduate and graduate music-major students.

National Comparison to Music Departments of similar size in the U. S.

The data contained in this section were drawn from the October 2002 MSU Department of Music Annual Report to the National Association of Schools of Music (NASM) and the Higher Education Arts Data Services (HEADS) Data Summaries 2002-2003. The data contained in our HEADS Report was compared with the data reported by public institutions with a music-major enrollment of 101-200 and 201-400. Our reported enrollment for 2002-2003 was 221 music-major students.

1. The MSU music unit's Instructional, Operational, and Performance Expenses were \$197,941. We ranked in the 15th percentile for public institutions with 201-400 music majors. The average IOP expenses for these institutions were \$431,493. For public institutions with 101-200 music majors the average IOP expenses were \$252,147.
2. The MSU music unit's Equipment Expenses were \$81,000. We ranked in the 85th percentile for public institutions with 201-400 music majors. The average equipment expenses for these institutions were \$62,000. For public institutions with 101-200 music majors the average equipment expenses were \$45,012.
3. The MSU music unit received \$0 in Public Grants from national, state, or local governmental arts funding sources. We ranked below the 5th percentile for public institutions with 201-400 music majors. The average amount received by these institutions was \$171,366. For public institutions with 101-200 music majors the average received was \$24,179.
4. The MSU music unit received \$0 in Private Grants from private foundations or corporations. We ranked below the 5th percentile for public institutions with 201-400 music majors. The average amount received by these institutions was \$45,711. For public institutions with 101-200 music majors the average received was \$63,472.

5. The MSU music unit received \$15,000 in private gifts from individuals given directly to the unit. We ranked at the 35th percentile for public institutions with 201-400 music majors. The average amount received by these institutions was \$56,983. For public institutions with 101-200 music majors the average received was \$38,397.
6. The MSU music unit received \$0 from earned income related to performance. We ranked below the 5th percentile for public institutions with 201-400 music majors. The average amount received by these institutions was \$25,839. For public institutions with 101-200 music majors the average received was \$14,889.
7. The total expenses of the MSU music unit, including salaries and benefits, were \$1,916,406. This amount ranked at the 23rd percentile for public institutions with 201-400 music majors. The average total expenses for these institutions were \$2,884,610. For public institutions with 101-200 music majors the average equipment expenses were \$1,597,716.
8. The MSU music unit has 2 FTE employees in the Secretarial/Clerical category. The average number of FTE employees in this category for public institutions with 201-400 music majors is 3. The average is 2.9 FTE employees for those with 101-200 music majors.
9. Sixty-four percent of the MSU music faculty is tenured. Fifty-six percent of the male members of the music faculty are tenured as compared with 12% of the female members. For all masters-degree granting institutions, 65% of the men are tenured versus 30% of the women.
10. The MSU music executive salary for 2003-04 is \$89,000. This amount ranks in the 50th percentile of public institutions with 201-400 Music Majors. The average music executive salary for these institutions was \$89,447. For public institutions with 101-200 music majors the music executive salary was \$77,449.
11. The lowest salary for an MSU Professor of Music was \$67,510, ranking us at the 50th percentile for public institutions with 201-400 music majors; the highest salary was \$85,048, ranking us at the 95th percentile for these institutions. The average salary for these institutions was \$66,205. For public institutions with 101-200 music majors the average salary was \$62,029.
12. The lowest salary for an MSU Associate Professor of Music was \$40,185, ranking us below the 5th percentile for public institutions with 201-400 music majors; the highest salary was \$54,304, ranking us at the 65th percentile for these institutions. The average salary for these institutions was \$51,342. For public institutions with 101-200 Music Majors the average salary was \$49,890.
13. The lowest salary for an MSU Assistant Professor of Music was \$35,500, ranking us below the 5th percentile for public institutions with 201-400 music majors; the

- highest salary was \$45,777, ranking us at the 75th percentile for these institutions. The average salary for these institutions was \$42,801. For public institutions with 101-200 music majors the average salary was \$41,513.
14. The lowest salary for an MSU Instructor of Music was \$28,000, ranking us at the 15th percentile for public institutions with 201-400 music majors; the highest salary was \$33,000, ranking us at the 38th percentile of these institutions. The average salary for these institutions was \$33,968. For public institutions with 101-200 music majors the average salary was \$34,433.
 15. The total credit hours produced per FTE Music Faculty Member were 261.5 semester credit hours. We ranked at the 38th percentile for public institutions with 201-400 music majors. The average for these institutions was 336.8 credit hours. For public institutions with 101-200 music majors we ranked at the 35th percentile. The average for these institutions was 337.5 credit hours.
 16. The total expenditures per credit hour were \$271.45. We ranked at the 45th percentile for public institutions with 201-400 music majors. The average for these institutions were \$285.00. For public institutions with 101-200 music majors we ranked at the 68th percentile. The average for these institutions were \$273.00.
 17. The total expenditures per student were \$8,671.52. We ranked at the 50th percentile for public institutions with 201-400 music majors. The average for these institutions were \$10,249. For public institutions with 101-200 music majors we ranked at the 30th percentile. The average for these institutions were \$11,254.
 18. The number of music majors per full-time faculty member was 8.84. We ranked at the 15th percentile for public institutions with 201-400 music majors. The average for these institutions was 13.7 students. For public institutions with 101-200 music majors we ranked at the 35th percentile. The average for these institutions was 11.5 students.
 19. The number of music majors per FTE faculty member was 8.2. We ranked at the 38th percentile for public Institutions with 201-400 music majors. The average for these institutions was 9.2 students. For public institutions with 101-200 music majors we ranked at the 65th percentile. The average for these institutions was 7.9 students.
 20. Thirty-six percent of music course semesters hours are generated by non-music majors at MSU. With this percentage we rank at the 25th percentile of public institutions with 201-400 Music Majors. The average for these institutions was 45%. For public Institutions with 101-200 music majors the average semester hours generated was 51%, ranking at the 20th percentile.

4. Alumni information.

Career paths of recent graduates

According to the Office of the Registrar, the Department of Music has had 136 students graduate during the review period.

- 63.2% of the 136 are teachers.
- 21.4% went on to graduate school (many of these are at Morehead State University, especially those who are currently employed as music educators).
- 3.6% are professional musicians (including military bands).
- 5.9% other.
- 5.9% unknown. The Department of Music does not have information as to the career path of these graduates.

Listed below are the names of those who have graduated during the review period with their degree earned and career path:

99/01

Tonya Castle (BME Vocal) Elementary Music Teacher
Tracy Corbin (BME Woodwinds) Choral Teacher
Carrie Hegge (BME Vocal) High School Choral Director
Derek Hinderliter (BM Jazz and Studio) Military Band
Sandra Hunt (BA) Graduate School, Morehead State University
Vanessa Keeton (BM Jazz and Studio) Professional Musician
Barbara Kelley (BME Vocal) High School Choral Director
Erin Stewart (BME Woodwinds) Elementary Music Teacher

99/02

Olivia Allen (BME Vocal) unknown
Mike Arthur (BME Woodwinds) High School Band Director
Nick Basham (BME Brasswinds) High School Band Director
Julia Graepel (BME Woodwinds) Music Librarian, University of Louisville
Su-Lin Hammond (BME Woodwinds) Elementary Music Teacher
Rondecca Kam (BM Strings) Music Teacher, Hong Kong
Barry Milner (BM Theory and Composition) High School Band Director
Bradley Nunn (MM Performance) High School Band Director
Karen Pescosolido (BM Vocal) Music Teacher, Mountain Arts Center
Shaun Popp (BME Woodwinds) High School Band Director
Rob Scheeler (BME Percussion) High School Band Director
Chris Schmidt (BME Brasswinds) Middle School Band Director
Brian Silvey (BME Brasswinds) Graduate School, Wichita State University

99/04

Tracee Blackstock (BME Woodwinds) Middle School Band Director
Jeremy Miller (BA) Construction
Jimmy Shepherd (BME Brasswinds) Graduate School, University of Texas—Austin

Jeremiah True (BME Woodwinds) Military Band

99/05

Grover Hatfield (MM Performance) College/University Teacher

Amanda Layne (BM Wind and Percussion) Elementary Music Teacher

00/01

Julie Ackman (BME Woodwinds) High School Band Director

Heather Brown (BM Wind and Percussion) Graduate School, New Jersey

R. Scott Corbin (BME Brasswinds) Private Business

Kelley Kremin (BME Woodwinds) Elementary Music Teacher

Chris Lafferty (BME Vocal) High School Choral Director

Jeff Meador (BM Wind and Percussion) Church Music

Michelle Napier (BME Vocal) High School Band Director

John Randolph (BME Percussion) High School Band Director

00/02

Chiung-Wen Chang (MM Performance) Music Teacher, Taiwan

T. Aaron Nicholson (BME Brasswinds) High School Band Director

James Owen (BM Wind and Percussion) Graduate School, Miami University of Ohio

Jacquelyn Shepherd (BME Vocal) Elementary Music Teacher

Debralee Sullivan (BA) Kentucky Department of Education

Shu-Fen Tsai (MM Performance) College Music Teacher, Taiwan

00/04

Daniel Reardon (BM Wind and Percussion) Graduate School, The Ohio State University

J. David Sparks (BA) Medical School, University of Louisville

00/05

Wen-Li Chen (MM Music Education) Music Teacher, Taiwan

Kevin Christie (MM Music Education) High School Band Director

Yun-Ling Hsiao (MM Performance) Music Teacher, Taiwan

Hsin-I Wang (MM Performance) Music Teacher, Taiwan

01/01

Shannon Hemminger (BME Woodwinds) Elementary Music Teacher

Huei-Jing Juang (MM Music Education) Music Teacher, Taiwan

Wan-Hsuan Lai (MM Music Education) Music Teacher, Taiwan

Chia-Yu Lee (MM Performance) unknown

Li-Ting Wang (MM Music Education) Music Teacher, Taiwan

Timothy Wingate (BM Jazz and Studio) unknown

01/02

Kyle Dixon (BME Brasswinds) Actor

Laura Gabbard (BME Vocal) Graduate School, Morehead State University

David Herrington (BA) Graduate School, Rice University

Kevin Hogle (BME Percussion) High School Percussion Teacher
Hsiao-Chien Hsiao (MM Performance) Graduate School, University of Kentucky
Dan Jenkins (BME Brasswinds) Missionary
Lynn Justice (BME Woodwinds) High School Band Director
Ching-Yang Lin (MM Music Education) Music Teacher, Taiwan
Wade Lutterbien (BME Brasswinds) Graduate School, University of Minnesota
Christine Meyer (BME Vocal) Elementary Music Teacher
Kousuke Otaki (BM Jazz and Studio) unknown, returned to Japan
Cassandra Jo Robinson (BME Brasswinds) unknown
Brent Sammons (BA) unknown
Shannon Seals (BM Wind and Percussion) Graduate School, Morehead State University
Chad Sheridan (BME Woodwinds) Middle School Band Director
Erin Sowards (BME Woodwinds) Middle School Band Director
I-Fang Tu (MM Music Education) Music Teacher, Taiwan
Matt Voiles (BME Brasswinds) High School Band Director
Jason Wiley (BM Wind and Percussion) unknown

01/04

Chen-Ying Su (MM Music Education) Music Teacher, Taiwan

01/05

Jason Johnson (BME Brasswinds) Graduate School/Seminary
Shao-Hwa Lee (MM Performance) Music Teacher, Taiwan
Yen-Hsiu Lee (MM Performance) Music Teacher, Taiwan
Greg Miske (BM Jazz and Studio) Trade School and Owns Recording Studio

02/01

Tara Age (BME Woodwinds) Elementary Music Teacher/Graduate School Morehead
State University
Shu-Ya Chang (MM Performance) Music Teacher, Taiwan
Chia Chien Chou (MM Music Education) Music Teacher, Taiwan
Tim Conner (BME Vocal) High School Choral Director
Yu-Ying Liang (MM Music Education) Music Teacher, Taiwan
Hsiu-Chuan Lo (MM Music Education) Music Teacher, Taiwan
Barry Milner (BME Brasswinds) High School Band Director
Chiu-Ju Ni (MM Performance) Music Teacher, Taiwan
Jessica Sparks (BME Woodwinds) Middle School Band Director/Graduate School,
Morehead State University
Alyssa Stevens (BME Brasswinds) Middle School Band Director/Graduate School,
Morehead State University
Tanya Thacker (BME Vocal) Elementary Music Teacher

02/02

Sarah Ann Adkins (BME Brasswinds) Middle School Band Director/Graduate School,
Morehead State University
Aaron Bowling (BA) Graduate School, Morehead State University

Ian Caldwell (BM Jazz and Studio) Graduate School, Morehead State University
Christopher Conley (BM Vocal) Graduate School, University of Kentucky
J. Ryan Ervin (BME Brasswinds) High School Band Director
James Galloway (BME Brasswinds) High School Band Director
Mellanie Howington (BME Woodwinds) Elementary Music Teacher
Ricardo Kirtley (BM Piano) Graduate School, University of Kentucky
K. Todd Simpson (BME Percussion) High School Band Director
Jason Sparks (BA) Graduate School, Morehead State University
Aimee Stears (BM Vocal) Graduate School, Southern Baptist Theological Seminary
Ron Wilson (BA) Graduate School, Morehead State University
Elizabeth Wolf (BME Vocal) Middle School Vocal Teacher

02/04

Ya-Hua Liu (MM Performance) Music Teacher, Taiwan
Derek Peters (BME Brasswinds) Middle School Band Director

02/05

Angela Browning Conley (MM Music Education) Middle School Band Director
Nick Diedrichsen (BM Wind and Percussion) Graduate School, Morehead State University
Mei-Chih Lai (MM Performance) Music Teacher, Taiwan
Chia-An Tung (MM Performance) Music Teacher, Taiwan
John Vice (BM Jazz and Studio) Graduate School, Morehead State University

03/01

Eric Allen (BME Woodwinds) High School Band Director
Sun-Young Bang (MM Music Education) Music Teacher, South Korea
Tim Brown (BME Woodwinds) High School Band Director
Charles Caudill (BME Woodwinds) Elementary Music Teacher
Joel Hamilton (BME Vocal) Elementary Music Teacher
Melissa Harper (BME Woodwinds) Elementary Music Teacher
Jenny Hawkins (BME Vocal) High School Choral Director
Jill Hawkins (BME Vocal) High School Choral Director
Ming-Hui Kuo (MM Performance) Graduate School, West Virginia University
Matt Moon (BME Brasswinds) High School Band Director
Meghan Russell (BME Percussion) Middle School Band Director
Jimmy Shepherd (MM Performance) Graduate School, University of Texas-Austin
Anthony Wise (BME Brasswinds) Middle School Band Director

03/02

Leslie Allnatt (BM Vocal) Substitute Teacher
Brian Egan (BME Brasswinds) High School Band Director
Micah Gastineau (BME Brasswinds) Wal-Mart
Cindy Hoffer Rogers (BME Woodwinds) unknown
Tim Holcomb (BA) Professional Musician
Jeff Jones (BME Brasswinds) Graduate School, Morehead State University

Ed Reid (BM Jazz and Studio) Freelance Teacher
Wilbur Rogers (BME Brasswinds) unknown
Stephanie Sanders (BA) Graduate School, Morehead State University—Broadcasting
Rachel Sams Schott (BM Strings) Middle School Strings Teacher
Andrea Trusty (BM Vocal) Graduate School, Rice University
Adam Turner (BM Piano) Graduate School, Catholic University
Angela Wesley (BME Woodwinds) Substitute Teacher

03/05

Hsiao-Ching Chi (MM Performance) Music Teacher, Taiwan
Yi-Chun Wang (MM Music Education) Music Teacher, Taiwan

Findings from surveys

The Department of Music has not administered any official surveys during the review period. The department does receive much input from alumni however. Many of events hosted by the department are heavily populated with alumni. The department hosts a reception for music alums at the annual Kentucky Music Educators Association Conference in Louisville. The MSU Office of Development and Alumni Relations does not administer alumni surveys. Perhaps it could be explored institutionally as to whether or not there is an advantage for the MSU Office of Development and Alumni Relations and the various academic departments working together to create a survey instrument that has general questions as well as a program-specific set of questions. It might be possible to get a more consistent surveying of all alumni if the Alumni Relations Office systematically then administers the survey.

5. Current faculty and staff (as of Fall, 2004).

The Department of Music maintains and recruits the highest caliber professionals (see *Unit Plan* objective 1.1.C in section 2 of this document). The faculty members are diverse in expertise, exceptionally active professionally, and extensively involved in professional organizations, both in membership and leadership. They are also, as a group, outstanding teachers. The relationship amongst the music faculty is one of professionalism and collegiality.

Full-time/tenure-track faculty (five-year curriculum vitae for full-time/tenure-track faculty are located in Appendix A):

Michael Acord, Associate Professor
Dr. Stacy Baker, Associate Professor
Dr. Susan Creasap, Associate Professor
Dr. Greg Detweiler, Associate Professor
Dr. L. Curtis Hammond, Associate Professor
Larry Keenan, Professor
Dr. Jeanie Lee, Assistant Professor
Dr. Ricky Little, Associate Professor
Dr. M. Scott McBride, Professor/Department Chair
Dr. Richard Miles, Professor

Eugene Norden, Assistant Professor
Frank Oddis, Associate Professor
Dr. David Oyen, Assistant Professor
Dr. Roma Prindle, Associate Professor
Dr. Robert Pritchard, Professor
Raymond Ross, Assistant Professor
Dr. Steven Snyder, Assistant Professor
Dr. Paul Taylor, Associate Professor
Dr. Gordon Towell, Associate Professor
Dr. John Viton, Associate Professor
Gregory Wing, Assistant Professor

Tenured part-time faculty:

Suanne Blair, Assistant Professor

Instructors (full-time, fixed-term):

Deborah Booher (unfilled Music Education tenure-track position)
Janean Freeman
Brian Mason

Lecturers (part-time):

Tanya Bromley
Deb Eastwood
Jay Flippin, West Liberty Extended Campus
Grover Hatfield
Don Rigsby, Kentucky Center for Traditional Music
Jesse Wells, Kentucky Center for Traditional Music

Full-time staff positions:

Donna Calvert, Academic Department Specialist
James Geiger, Piano Technician
Kristi Jennings, University Bands Secretary

Five-year overview with summary analysis of professional development, scholarship, and service (full-time/tenure-track faculty)

Each full-time/tenure-track faculty member used his or her five-year vita to complete a chart on professional achievement/scholarship productivity similar to that below. Table 18 contains the totals for all individual charts. Productivity charts for all current individual full-time/tenure-track faculty appear in Appendix B. Table 18 contains information for current faculty only. Several faculty members are new hires during the review period. Table 18 does not contain the professional achievements of their predecessors during the review period. The productivity of the music faculty in the areas of professional achievement and scholarship is extensive and diverse. Especially noteworthy are the number of activities at the national and international levels. In addition to the performances, music faculty are also involved in the same professional achievement activities traditionally associated with more academic disciplines. Our

weaknesses include poor participation in external grant writing and honors courses taught. Historically grants are much harder to identify and acquire in the arts. However, the faculty realizes that the department must garner more participation in external grant writing. This point notwithstanding, a faculty body working a severe overload is likely to be less productive in some areas.

**Table 18: Faculty professional achievement/scholarship productivity
(full-time/tenure-track)***

	1999-00	2000-01	2001-02	2002-03	2003-04	TOTAL
International Performances	46	36	28	36	39	152
National Performances	30	44	40	70	66	260
State/Regional Performances	188	168	190	309	338	1193
Local Performances	183	187	215	303	281	1169
Service Performances	98	105	131	141	185	660
International Clinician	1	5	3	10	4	23
National Clinician	9	15	8	11	27	70
State/Regional Clinician	17	21	22	36	25	121
Local Clinician	28	25	25	36	42	156
International Adjudicator	1	4	1	2	2	10
National Adjudicator	2	7	4	7	24	44
State/Regional Adjudicator	24	26	33	33	23	139
Local Adjudicator	14	8	14	15	18	69
Articles Submitted	6	4	4	8	7	29
Articles Published	6	4	4	7	6	27
Texts Pub./ Co-authored	2	2	2	2	2	10
Comps/Arts Published	0	3	2	7	9	21
Journ/Text Editor/Review	0	1	1	1	2	5
Recordings Published	4	3	12	3	5	27
Conferences Attended	24	26	26	33	41	150
Paper/Perform Presented	10	10	9	9	24	62
Other Continuing Ed.	11	7	6	12	8	44

Prof. in Schools (Y/N)	0	0	0	2	3	--
Official Acad. Advisor (Y/N)	14	15	16	16	16	--
Honors Courses Taught	0	0	0	0	0	0
New MSU Courses Created	2	4	3	1	0	10
Internal Grants Applied for	0	2	4	3	3	12
Internal Grants Received	0	2	3	3	3	11
Internal Grant \$\$ Awarded	0	\$1500	\$5500	\$7500	\$14,812	\$29,312
External Grants Applied for	3	1	2	1	3	10
External Grants Received	3	1	2	1	2	9
External Grant \$\$ Awarded	\$24,150	\$400	\$10,400	\$400	\$10,400	\$45,750

*Data from faculty vitae

Professional highlights of Department of Music Faculty during review period

- Music faculty members have received the Distinguished Creative Productions Award for three of the four years it was awarded during the review period (Gordon Towell, 2001; Ricky Little, 2003; and Frank Oddis, 2004).
- During the review period, music faculty have presented performances, conducted, and/or taught classes/clinics in Austria, Brazil, Canada, China, England, Finland, France, Germany, Greece, Ireland, Italy, Nassau, Russia, South Africa, Spain, Taiwan, and Wales.
- Several faculty members have taken students to Austria, Brazil, China, England, Ireland, and Wales for performance tours and international study (see *Unit Plan* objectives 1.3.A and 1.3.C).
- Between Fall 1999 and Summer 2004, several music faculty have been selected Teacher of the Year by the Kentucky Music Educators Association.
- Several music faculty members regularly perform with a regional professional orchestra, the Lexington Philharmonic Orchestra. Three, of them serve as section principals.
- Two faculty members been featured soloists (two times each) with the Lexington Philharmonic Orchestra.
- Several faculty members have regularly performed with the Lexington Brass band during the review period.
- Several faculty members have performed with the Huntington (WV) Symphony, a professional community orchestra.
- Two faculty members have performed with the West Virginia Symphony, a professional regional orchestra.
- One faculty member has performed with the Dayton Philharmonic, a professional regional orchestra.
- Several faculty members regularly perform with the Kentucky Jazz Repertory Orchestra.

- Several faculty members regularly perform with the DiMartino Osland Jazz Orchestra.
- Several faculty members performed as part of the inauguration for Governor Ernie Fletcher.
- The choral arrangements of one faculty member were performed at the Inauguration of President George W. Bush (2001) in Washington, DC, the unveiling of the Kentucky Quarter in Frankfort, and the unveiling of the Kentucky Vietnam Memorial in Frankfort.
- Several faculty members have had performances featured on public radio and public television.
- Several faculty members are clinician/artists with musical instrument manufacturers.
- One faculty member is in the Alabama Music Hall of Fame.
- One faculty member has performed for the Governor of Kentucky in the Governor's Mansion.
- One faculty member served as Assistant to the Dean of the Caudill College of Humanities.
- One faculty member has produced a CD recording of a student ensemble.
- Several faculty members teach during the summers at the Blue Lake Fine Arts Camp in Twin Lake, MI.
- Two faculty members teach during the summers at the Lutheran Summer Music camp.
- Many faculty members have performed, presented, and led student ensemble performances at the annual Kentucky Music Educators Association conferences.
- One faculty member gave a solo keyboard performance at the National Convention of the National Music Teachers Association.
- Several faculty members have given performances and/or clinics at colleges and universities through the United States during the review period.
- Several faculty members have performed on radio and television in Europe.
- One faculty member has been a featured soloist (twice) with the United States Army Band at Ft. Meyer, VA.
- Several faculty members regularly conduct all-state ensembles and/or honors bands throughout the United States.
- Several faculty members routinely conduct and present clinics in the MSU Service Region and throughout Kentucky.
- Several faculty members have performed and recorded professionally produced CD recordings.
- Several faculty members have performed as featured soloists with band programs in the MSU Service Region, throughout Kentucky, and in surrounding states.
- Several faculty members have performed live on WKYT Television.

University committees/task forces served by current music faculty during review period

Each full-time/tenure-track faculty member used his or her five-year vita to complete a chart on service similar to that below. Table 19 contains the totals for all individual charts. Committee service charts for all current individual full-time/tenure-track faculty

members appear in Appendix B. Table 19 contains information for current faculty only. Several faculty members are new hires during the review period. Table 19 does not contain the service contributions of their predecessors during the review period. The number of full-time/tenure-track faculty for 1999-00 was not available in the data sheets from the Office of Institutional Research. Without the numbers of committees served by faculty who have left during the review period, each music faculty member serves on an average of 3.95 committees per year. With the inclusion of those mentioned above, the average of 3.95 committees served during the review per full-time faculty member would actually be higher.

Table 19: Faculty committee service productivity (full-time/tenure-track)*

	1999-00	2000-01	2001-02	2002-03	2003-04	TOTAL
University Committees Served	27	31	25	29	25	136
University Committees Chaired	3	4	4	3	0	14
College Committees Served	8	8	6	13	17	52
College Committees Chaired	0	0	0	2	0	2
Department Committees Served	47	33	40	51	61	232
Department Committees Chaired	10	6	9	11	16	52
Total Committees Served	82	72	71	92	103	420
# Full-time Tenure-track Faculty	n/a	22	22	21	21	Four-yr Average 21.5
Ave. # of Committees per FT/TT Fac	n/a	3.3	3.2	4.4	4.9	Four-yr Average 3.95

*Data from faculty vitae and Office of Institutional Research

Listed below are the university committees and task forces served by Department of Music faculty members during the review period. The music faculty is active in self-governance. Every university standing committee had a music faculty representative as a member at some point during the review period.

- Academic Standards and Appeals Committee
- Alcohol and Other Drugs Task Force
- Campus Environment Team/Affirmative Action Committee
- Chairs' Forum
- Diversity Initiative

Faculty Rights and Responsibilities
Faculty Senate
“Faculty Success” Panel for New Faculty Orientation
Gala Planning Committee
General Education Sub-committee of Undergraduate Curriculum Committee
Governance Committee
Holiday Dinner Planning Committee
International Education Program Advisory Committee
Library Committee
Meet MSU Nights Representatives
MSU 101 Advisory Committee
MSU Open House Representatives
NCATE Music Education Committee
Planning Committee
Professional Development Committee
Promotion Committee
Research and Creative Productions Committee
SACS Executive Steering Committee
SACS Institutional Programs Sub-Committee
SACS Institutional Purpose Committee
SACS Instructional Support Sub-Committee
Scholarship Committee
Student Disciplinary Committee
Student Life Committee
Teacher Education Committee
Tenure Committee
Undergraduate Curriculum Committee
University Academic Program Review Committee
University Mission Statement Revision Committee
Wellness Committee

Faculty membership/affiliation with professional/service organizations during review period by current faculty

Listed below are the professional organizations and professional affiliations represented by the entire Department of Music faculty during the review period. The list is extensive and diverse. Many of the professional organizations are international.

American Choral Directors Association
American Federation of Musicians
Artist/Clinician for the Conn-Selmer Corporation
Artist/Clinician for Edwards Instrument Co., a division of Getzen
Artist/Clinician for Evans Drum Heads
Artist/Clinician for Ludwig Drums
Artist/Clinician for Musser Keyboards
Artist/Clinician for Pearl Drums/Adams Musical Instruments
Artist/Clinician for Remo Drum Heads

Artist/Clinician for Row-Loff Productions
Artist/Clinician for Sabian Cymbals
Artist/Clinician for Tuba World/Custom Music
Artist/Clinician for Vic Firth Sticks and Mallets
Artist/Clinician for the Yamaha Musical Instrument Corporation (two faculty)
Artist/Clinician for Zildjian Cymbals
American Society of Composers, Arrangers, and Publishers (ASCAP)
Bands of America
College Band Directors National Association
The College Music Society
Delta Omicron Honorary Fraternity for Women
Historic Brass Society
Indiana Percussion Association
International Association of Jazz Educators
International Clarinet Association
International Double Reed Society
International Federation for Choral Music
International Horn Society
International Trombone Association
International Trumpet Guild
International Tuba/Euphonium Association
International Women's Brass Conference
Kappa Kappa Psi, Honorary Band Fraternity
Kentucky Association of Jazz Educators
Kentucky Association of Music Departments
Kentucky Band Directors Association
Kentucky Cello Club
Kentucky Chapter of Percussive Arts Society
Kentucky Choral Directors Association
Kentucky Council of Teachers of English/Language Arts
Kentucky Institute for International Studies
Kentucky Music Educators Association
Kentucky Music Teachers Association
Michigan Competing Bands Association
Morehead Theater Guild
Mu Phi Epsilon
Music Educator's National Conference
Music Teachers National Association
National Association of College Wind and Percussion Instructors
National Association of Schools of Music
National Association of Teachers of Singing
National Band Association
National Flute Association
National Opera Association
North American Brass Band Association
Opera America

Percussive Arts Society
Phi Beta Mu
Phi Mu Alpha Sinfonia Music Fraternity
Philanthropic Education Organization
Pi Delta Phi French Honorary Society
Pi Kappa Lambda National Music Honor Society
Sigma Alpha Iota National Music Sorority
Tau Beta Sigma, Honorary Band Fraternity
World Association for Symphonic Bands and Ensembles
Women Band Directors National Association

Leadership in professional/service organizations

Below are listed the leadership roles in professional and/or professional service organizations. The list is extensive and diverse and includes all members of the Department of Music faculty. Members of the music faculty are leaders at the state, regional, national, and international levels.

Adjudicator, National Trumpet Competition
American Choral Directors Association, Chair, Youth and Student Activities Choral Repertoire and Standards Committee
Board of Advisors for Southeast U. S. Region of the International Horn Society
Co-Director/Producer, Bowl Games of America and Sky's the Limit/Creative Productions, *Sugar Bowl*, New Orleans, LA (2004); *Liberty Bowl*, Memphis, TN (2004)
College Band Directors National Association Athletic Bands Committee
College Band Directors National Association Multi Organization National Task Force
College Band Directors National Association President Southern U. S. Region
Drum Corps International Task Force
Focus on Excellence Clinician
GIA Publications Clinician
International Tuba/Euphonium Association, Etude Composition Competition Adjudication Panel
International Tuba/Euphonium Association, Executive Board Nominating Committee
International Women's Brass Conference, Advertising Committee
International Women's Brass Conference, Chair, IWBC Commissions Committee
International Women's Brass Conference, Co-editor of *IWBC Newsletter*
International Women's Brass Conference, Membership Coordinator
The Instrumentalist, Contributing Editor
John Philip Sousa Foundation Jury Committee
Kentucky Association of Jazz Educators, President
Kentucky Chapter of Percussive Arts Society all-State Committee
Kentucky College Band Directors Association Chair
Kentucky Music Educators Association Budget Committee
Kentucky Music Educators Association COMEC
Kentucky Music Educators Association District Chair K-6 Music
Kentucky Music Educators Association District 8 Vocal Festival Chair

Kentucky Music Educators Association Executive Board
 Kentucky Music Educators Association Festival Chair District 8
 Kentucky Music Educators Association Festival Commission Chair
 Kentucky Music Educators Association Intercollegiate Band Coordinator
 Kentucky Music Educators Association Long Range Planning Committee
 Kentucky Music Educators Association President
 Kentucky Music Educators Association President District 8
 Kentucky Music Teachers Association Site Coordinator for Festivals at MSU
 Kentucky Music Educators Association State Board
 National Band Association National Board of Directors
 National Band Association School Reform Committee
 Percussive Arts Society Health and Wellness Committee
 Percussive Arts Society International Convention Planning Committee
 Vic Firth Education Committee
 Women Band Directors International Past-President

Faculty workload analysis

From 1999-2000 through 2003-2004, the Department of Music increased credit hours generated by 15.7% and increased its student enrollment by 19.9%. The Department's FTE only increased by .42, or 1.7% (see Table 20). Even though music enrollment has increased, actual workload hours, including reassigned time (RAT), have remained fairly constant from 2000-01 through 2003-04. The increased enrollment from 2000-01 through 2003-04 and increased credit hours generated have not caused workload hour totals to significantly increase. This, and the fact that student to faculty ratio has increased, might indicate that the Department of Music has become more efficient in handling the increased enrollment.

Table 20: Faculty, number of courses, FTE, workload hours, and credit hours generated*

	1999-00	2000-01	2001-02	2002-03	2003-04
FT Faculty	n/a	24	24	24	23
Tenured	n/a	13	14	16	16
Ten.-track	n/a	9	8	5	5
Fixed-term	n/a	2	2	3	2
Part-time	n/a	4	6	3	4
Total Fac.	n/a	28	30	27	27
Total FTE Fac	24.75	25.83	27.87	26.1	25.17
Total RAT	17.0	23.0	16.0	29.0	34.0
RAT FTE	1.1	1.1	1.1	1.4	1.5
Minors enroll.	13	5	16	22	30
UG enroll.	168	180	198	196	187
GR enroll.	3	11	16	11	17
Total enroll.	184	196	230	229	234
UG hrs gen.	n/a	6161	6854	6865	6487
GR hrs gen.	n/a	311	344	269	382
Total hrs gen.	n/a	6472	7198	7134	6869
Budget	\$1,063,629	\$1,125,616	\$1,230,863	\$1,210,352	\$1,252,540
\$ per credit hr	n/a	\$174	\$171	\$170	\$182
Cr.hr per FTE	n/a	251	258	273	273

Actual WL	649.86	721.72	733.15	731.75	730.81
FTE. by WL	27.08	30.07	30.55	30.49	30.45

*Data from Office of Institutional Research, Department of Music Office, and Office of the Provost. “Actual WL” includes reassigned time.

Complete listing of all faculty workloads by academic year as provided by the Office of the Provost are located in Appendix G. These include the workloads for faculty not included in the data from the Office of the Provost.

Nearly all members of the music faculty consistently work a non-compensated overload. Average FTE for the review period is 25.94. Average FTE by actual workload hours during the review period (including reassigned time) is 29.73. This leaves the Department of Music an average of 3.79 FTE short during the review period. The addition of full-time/tenure-track faculty and/or half-time staff/half-time faculty members would almost alleviate the non-compensated overload worked by the music faculty. The addition of faculty would assist the department in developing a more comprehensive, state of the art curriculum and enhance continuing development of the Center for Music Education at Morehead State University.

Additionally, 13 faculty members perform in collaborative chamber ensembles (as required in their job description): the Baird Winds, the Horizon Brass Quintet, and the Faculty Jazz Ensemble. These ensembles rehearse a minimum of two hours per week and perform extensively on and off campus. Despite the fact that this participation is required in these faculty members’ job descriptions, they receive no workload consideration. Most colleges and universities in the U. S practice workload compensation for faculty chamber ensemble participation.

Analysis of the use of fixed-term faculty and lecturers

Since the last review, the department has employed 6-8 adjuncts or fix-term Instructor of Music faculty. Currently, three faculty hold fix-term Instructor positions (Booher, Freeman, and Mason) and seven hold part-time adjunct positions.

Of the three faculty members who hold full-time Instructor positions, one is filling a Music Education position while a search for a tenure-track candidates continues (Booher), another was added in 2004-05 to direct the Black Gospel Ensemble and teach courses in Music Listening, Music Theory, and Voice (Freeman), and the third was added five years ago to address the shortage of faculty in the percussion area (Mason). Our goals for these positions is to make a hire for the tenure-track Music Education position, retain Janean Freeman on an annual basis, and convert Brian Mason’s position to tenure-track status once he completes the doctorate.

Concerning the part-time adjunct positions, the table below indicates that three individuals teach between 10.5 and 12 load hours. One of these individuals teaches courses that support the Minor in Traditional Music and is jointly employed by the Kentucky Center for Traditional Music and the Department of Music (Wells). The two others teach a full load of courses that service the music-major curriculum (Eastwood and Hatfield). Because the teaching load that these individuals carry each term, it seems reasonable to offer each of them a full-time position. It also seems reasonable to create

an additional full-time position to carry a full load in secondary choral music education. Such a position would cover courses in Clinical Internship, Secondary Vocal Methods and Materials, and service as the Assistant Director of Choral Activities.

Table 21: Adjunct faculty, teaching area, average teaching load*

Name	Teaching Area/Courses	Av.Load
Tanya Bromley	Clinical Internship Supervisor	7.59
Deborah Eastwood*	Music Theory & History	12
Jay Flippin	Music History	3
Grover “Clancy” Hatfield	Guitar	10.05
Adam Luebke	Conductor, Women’s Chorus	2.4
Donald Rigsby	Traditional Music (Vocal Harmony & Music Listening)	3
Jesse Wells	Traditional Music (Theory, History, banjo, & fiddle, mandolin)	11.90

*Data from Department of Music Office.

**Dr. Eastwood also performs in the faculty ensemble, The Horizon Brass Quintet

6. Analysis and assessment of overall teaching effectiveness.

Self-evaluation

The annual review of teaching, professional achievement, and service is outlined in the Department of Music Faculty Evaluation Plan. The Department of Music FEP is in Appendix F. This plan has been approved by all of the applicable university committees. The department faculty last revised the document in May 2004 in order to address concerns expressed by the University Promotion Committee. The music faculty use the criteria listed in the FEP section II. C. during the self-review process. The evaluation process is largely a self-evaluation. Each faculty member then meets with the department chair to discuss the self-evaluation and that of the chair.

Peer evaluation

The Department of Music Faculty Evaluation Plan contains no formal procedure for peer evaluation of faculty. Under section II. C. 1. C. (6) of the Department of Music FEP, faculty members are encouraged to solicit the chair and/or other colleagues to observe and evaluate teaching. This observation/evaluation is then submitted as supporting evidence in the self-evaluation.

Student evaluation

Tenure track faculty members are required to perform IDEA evaluations in two separate courses each semester. Tenured faculty members are required to perform IDEA evaluations in two courses per year. The tenure review committee uses the results of these evaluations to make recommendations to tenure track faculty members for improving teaching. The tenure review committee relies on the IDEA forms to assess performance and to document efforts to improve classroom teaching over the probationary review period. The results of IDEA forms are evaluated for all faculty members, tenured and tenure track, during the annual PBSI review process. Table 22 illustrates normed IDEA results for the faculty in the areas of progress towards relevant

objectives, improved student attitude, excellence of teacher, and excellence of course. The majority of music faculty members fall into average to high T score categories with high average to high generally being the most common ranking.

Table 22: Department IDEA scores*

T Score Category	Progress-Relevant Objs.		Improved St. Attitude		Excellence of Teacher		Excellence of Course	
	Raw	Adjst	Raw	Adjst	Raw	Adjst	Raw	Adjst
F 1999-2000								
Low (37-)	0	0	0	0	0	0	0	0
LoAv. (38-44)	1	1	0	0	0	1	0	1
Av. (45-55)	6	18	12	20	12	18	6	16
HiAv. (56-62)	15	10	11	8	16	13	13	10
High (63+)	10	3	9	4	4	0	13	5
S 2000-2001								
Low (37-)	0	0	0	0	0	0	0	0
LoAv. (38-44)	1	0	1	0	0	0	0	0
Av. (45-55)	4	8	8	9	8	12	5	5
HiAv. (56-62)	5	14	6	14	10	13	8	17
High (63+)	15	3	10	2	7	0	12	3
2001-2002								
Low (37-)	0	0	0	1	1	1	1	2
LoAv. (38-44)	1	2	4	5	1	1	2	2
Av. (45-55)	17	23	15	28	12	27	9	24
HiAv. (56-62)	18	27	13	19	31	26	17	21
High (63+)	20	4	24	3	11	1	27	7
S 2002-2003								
Low (37-)	0	0	0	0	1	1	0	0
LoAv. (38-44)	0	0	1	1	1	2	1	0
Av. (45-55)	7	13	6	17	7	13	7	15
HiAv. (56-62)	6	9	9	6	18	11	7	9
High (63+)	16	7	13	5	2	2	14	5
2003-2004								
Low (37-)	0	0	1	2	1	2	0	0
LoAv. (38-44)	1	1	2	6	2	1	2	5
Av. (45-55)	8	28	9	31	14	29	10	28
HiAv. (56-62)	20	23	16	13	28	24	16	19
High (63+)	29	6	30	6	13	2	30	6
5-year Average Percentages								
Low (37-)	0%	0%	.5%	1.5%	1.5%	2%	.5%	1%
LoAv. (38-44)	2%	2%	4%	6%	2%	2.5%	2.5%	4%
Av. (45-55)	21%	45%	25%	52.5%	26.5%	49.5%	18.5%	44%
HiAv. (56-62)	32%	41.5%	27.5%	30%	51.5%	43.5%	30.5%	38%
High (63+)	45%	11.5%	43%	10%	18.5%	2.5%	48%	13%

*Data from Department of Music Office. The Music IDEA Summaries for S 2000, F 2000, and F 2002 are missing from the Music Office Files.

Music faculty members also use department generated assessment forms for ensembles, classroom teaching, and private lessons (See Appendix I). The department tenure committee and the chair to assess and improve instruction also use the results of these evaluations. These forms are required in the department FEP. These are administered in

a way to ensure the confidentiality of the student and are then submitted to the Music Office and then made available to the faculty the following semester. At present, there is no system in place for tabulating and summarizing these evaluation scores, both within each individual course or departmentally for comparison.

Student engagement surveys

Student engagement surveys are not currently used by the Department of Music as a form of student evaluation.

Student performance on exit/certification exams

All graduating music students in undergraduate programs take a Major Field Exit Examination. This set of standardized tests measure student achievement in the areas of Music Theory, Music History and Literature, Style Analysis, and Basic Terminology and Identification. Eighty-four colleges and universities used this series in 2001 to evaluate student achievement and program success. Analysis of the results of these tests provides valuable information concerning student achievement from year to year within Morehead State University and allows for comparison of test results with other similarly situated institutions. Although many factors contribute to student performance on standardized tests, the Comparative Data Guide for the Major Field Examination provides valuable insights into several components of the undergraduate music programs (Table 23).

Table 23: Major Field Test in Music 2001 - MSU results vs. national results*

	National	MSU	Institutional Mean
Scale Score Mean	150.4	148.0	150.0
Theory	49.8	46.0	49.4
History and Literature	50.8	52.5	50.6
Style Analysis	50.3	47.0	50.2
Basic Terminology & Identification	50.3	51.5	49.9

In general MSU students perform within the national standard. This data is used to assess the effectiveness of both the program and curriculum. Tracking scores in these areas during each assessment period provides a means of evaluating the music curriculum and potential areas for improvement. A comparison of annual scores may indicate trends and potential strengths and weaknesses (See Table 24). Test was not given in 2001-2002 as it was “lost” by the Music Office.

Table 24: Major Field Test in Music – MSU results by school year*

	1999-2000	2000-2001	2001-2002	2002-2003	2003-2004
Scale Score Mean	156.1	148.0	n/a	154.9	n/a
Theory	52.3	46.0	n/a	52.0	n/a
History and Literature	59.2	52.5	n/a	57.8	n/a
Style Analysis	54.8	47.0	n/a	53.3	n/a
Basic Term. & Identification	56.7	51.5	n/a	56.6	n/a

*Data from Education Testing Service

The majority of students in the Department of Music are enrolled as Music Education majors. This program continues to graduate a significant number of students each year and is the primary area of recruitment. Students who graduate with a degree in Music

Education are required to take and pass the Praxis examination for state teacher certification. The results of this test indicate that our students perform above the national average.

Other evidence of student success

- The Department of Music has enjoyed 100% job placement for all graduating Music Education majors seeking employment.
- During the review period, 13-14 students per year have been selected for the KMEA Intercollegiate Band.
- During the review period, 4-6 students per year have been selected for the College Band Directors National Association Southern Division Intercollegiate Band (students selected from colleges and universities in 14 states through a taped jury process).
- One student was semi-finalist in the Artist Division of the ITEA Solo Competition.
- Two students were selected by invitation to perform in World Honors Tuba/Euphonium Ensemble at 2002 International Tuba/Euphonium Conference.
- Several faculty members have had private high school students selected to perform in Kentucky All-State ensembles.
- Several graduating students have been awarded assistantships or been admitted to graduate programs at institutions such as Catholic University, Morehead State University, The Ohio State University, Rice University, The Southern Baptist Theological Seminary, University of Kentucky, University of Louisville, University of Minnesota, University of Texas-Austin, West Virginia University, and Wichita State University.
- Several graduating students have won auditions into military music ensembles.
- One student is now an employee of the Kentucky Department of Education.
- Five students, as part of a student woodwind quintet, won the Kentucky Division of the MTNA Chamber Ensemble Competition and advanced to the Southern Division Semi-finals. Two additional students advanced as well, one in composition (received 2nd place at Southern Division), one in solo performance.
- The MSU Jazz Ensemble received excellent ratings at the Louisville Jazz Festival.
- One student one first prize in the 2003 KMEA Collegiate Composition Contest.
- One of the music graduates is on the Department of Music faculty.
- One of the music graduates in on the faculty of the Mountain Arts Center.
- Many of the vocal students have placed in the Kentucky State NATS competition and the regional Mid-South NATS competition, including several first-place winners.
- One of our graduates is on the faculty of Pikeville College.
- An average of 6 students for each year of the review period participated in KMEA Intercollegiate Choir.
- The MSU Concert Choir performed at 20021MENC Southern Division Conference. The choir was one of four selected to perform through a taped jury selection process.
- One student was a finalist in the National Solo Competition at the Eastern Trombone Workshop.

- The MSU Percussion Ensemble was invited to perform at the 2004 KMEA Conference.
- 2003 Percussive Arts Society International Convention Marching Percussion Festival College Class Champion; Best Pit; Best Cymbals; and recipient of the *Fred Sanford Award for Outstanding Achievement in Marching Percussion*.

7. Efforts to enhance instructional quality.

Use of technology in instruction

The Department of Music has made significant progress in the area of technology during the review period. In Spring 2004, the Department of Music created a *Department of Music Vision, Goals, and Objectives (Music Technology Plan)* (see Appendix E) based in part on National Association of Schools of Music standards regarding music technology.

The department has already begun addressing the goals and objectives of the *Music Technology Plan*. One of the more comprehensive improvements in technology was the complete redesign of the department web site. The goal of the web site was to make something useful to a variety of constituents (students, faculty, alumni, and potential students). The web site is also used extensively in promoting the department and university. The web site was reviewed and evaluated by the MSU Office of Web Marketing in Spring, 2004 and was found to be compliant to MSU web guidelines and well as compliant to ADA guidelines. The web site (<http://www.moreheadstate.edu/music/>) contains the following features:

- information about the department, a historical overview with appropriate links to MSU historical information, greeting from the chair, mission statement, unit plan, and information on program assessment (under construction).
- a calendar section with information about upcoming special events and concert schedule (updated frequently).
- information about the music faculty and staff with bios and audio clips (ASCAP and BMI licensure compliant, information about faculty ensembles, links to professional music organizations, and resources for music faculty).
- information for prospective undergraduate and graduate students with online application to music programs, information about music entrance and scholarship auditions with online scholarship application, links to all MSU prospective student information.
- Information about ensembles and areas of study in the department of music with faculty listed by area and links to all major ensemble web sites. The ensemble web sites contain information and promotion materials for clinics, workshops, and other events.
- a programs and advising section with information for current undergraduate and graduate students, online course syllabi, online course descriptions, links to catalogs and handbooks, TEP information, program sheets, and curriculum guides.
- information for friends and alumni of the department including an online Music Newsletter, alumni information update e-form, music alumni e-mail directory,

photo album with historic department photos, and information regarding development with an interest in giving form. The department webmaster receives several submissions a week from alumni updating their contact information. This information is forwarded to the chair, academic department specialist, and the MSU Office of Alumni Relations.

The department has received numerous positive responses regarding its web site from on- and off-campus constituents. Printed department promotional materials have design elements that are linked to the music web design elements. The department is hopeful that its web site stays user friendly to the various constituents and keep an attractive visual look with the university wide conversion to the web content management system.

The laptop initiative has enabled many of the music faculty to obtain newer machines that are capable of operating the various discipline specific software applications. The department has begun discussions on types and brands of software for departmental use and for possible use at the time students obtain their laptops.

Other steps taken to more fully to address the *Music Technology Plan* and to increase the use of technology in instruction and advising include:

- All faculty members, including lecturers and instructors, were surveyed about technology use. Only one person indicated “no technology was used.”
- all faculty members are required to submit their course syllabi to the Music Office electronically.
- many faculty members submit their course syllabi for posting on the department web. Many have chosen to no longer print syllabi unless requested by individual students.
- several faculty members have completed the course in technology integration made possible by the PT3 Grant.
- several faculty members have designed, built, and maintain personal websites that are used as student resources.
- several faculty members teach web enhanced and/or web assisted courses through the Blackboard site.
- full online graduate course: *MUSH 599 Graduate Music History Review*.
- Two additional graduate courses, *MUST Studies in Musical Style* and *MUSE 681 Foundations of Music Education*, are being developed as full online courses.
- One undergraduate/general education course, *MUSH 261 Music Listening*, is being offered for the first time as an online course in Spring, 2005.
- several faculty members use technology in classroom presentations while using multimedia stations in BM 121 and BM 338.
- *MUSE 215 Microcomputers and Music* is now required of all undergraduates in the department (as requested by NASM in our last accreditation review). This course satisfies the computer competency in the General Education curriculum.
- several faculty members use computer software applications to record student lessons and rehearsals.

- many students, with faculty encouragement, make use of the Smart Music Accompaniment Software.
- specific software applications and online resources used by music faculty in instruction and course preparation are listed below:

Adobe Acrobat
 Adobe GoLive
 Adobe Illustrator
 Adobe Photoshop
 Audacity 1.2.2
 Cakewalk (sequencing)
 Classical Music.com
 Classical Music Online
 ebrary.com
 Felt Tip Sound Studio
 Finale Notation Software
 Filemaker Pro
 Garage Band
 iTunes
 Julliard Music Adventure
 Kurzweil PC 88 (sequencing/recording)
 MacGAMUT (Eartraining Software)
 Microsoft Excell
 Microsoft Front Page
 Microsoft Powerpoint
 Microsoft Word
 Music Ace
 Pagemaker
 Peak Express
 Pro Tools
 Roxio Toast with Jam
 Safari
 Sibelius Notation Software
 Sibelius Sound Studio
 Smart Music
 Sound Jam
 Sound Studio
 Tune-up CD Intonation System
 Voyetra Plus Writing Software

Other Technology Used:

Metronomes
 Tuners
 Various Audio and Video Recording Equipment
 MIDI Equipment/Electronic Keyboards
 Drum Machines

Public Address/Amplification Systems

So far, the portable computers appear to be making a significant impact on the faculty. Instructional use of technology in the Department of Music will likely increase with the installation of the multimedia station in BM 203 (scheduled for later this semester) and with the installation of a wireless network in Baird Music Hall. When Baird Music Hall becomes “wireless,” the portable computers will have even more impact on instruction.

Since all music students are required to participate in ensembles and almost 70% of the music graduates enter the field of music education and conduct ensembles, the absence of multimedia capabilities in the large rehearsal areas (Fulbright Rehearsal Hall and Duncan Recital Hall) greatly hinders the department’s ability to model technology use for future music educators. Multimedia capability in these rooms would provide the ability to demonstrate and encourage the use of technology in performance and rehearsal settings and enable faculty members to more effectively and efficiently rehearse their ensembles (See *Music Technology Plan* in Appendix E as well as objective 1.1.B from *Department of Music Unit Plan* in section 2 of this document).

The equipment in the music microcomputer lab within Baird Music Hall is inadequate. With MUSE 215 *Microcomputers and Music* now being a required course, the 8-9 operable workstations are insufficient in number. It could be difficult to get all of the music majors through the course within the time of their degree program because the course has limited capacity due to the small number of stations. The lab is also inadequate in that the computers being used in the lab are virtually obsolete. The machines are incapable of running much of the software needed to give the most comprehensive music technology experience. Because of the age of the existing hardware, many of the peripherals needed for the course are not compatible. The computers need to be replaced with machines that have the capability to use all of the software and peripherals required to effectively teach the course. The lab will need to be remodeled with workstations to support 20-25 computers with peripherals (See *Music Technology Plan* objectives as well as objective 1.1.B from *Department of Music Unit Plan* in section 2 of this document).

The Morehead State University Department of Music has the opportunity to be the only state institution in the Commonwealth to offer an undergraduate degree in music technology. This could be built into the existing Bachelor of Arts degree. The BA in music requires/makes hours available for a minor. The “minor hours” could be filled with appropriate music technology courses to be determined. Being a leader in the state regarding music technology is consistent with the university’s leadership in Kentucky regarding technology: student to campus computer ratio, fully online MBA program, the Space Science Center, and the campus laptop initiative. In order to make this degree a reality, the department would need its microcomputer lab completely updated with an appropriate number of workstations. The department would also need a full-time half-staff/half-faculty position. This person could teach the upper level technology courses and manage/supervise/maintain the equipment in the music microcomputer lab and would be able to keep the department up to date with the latest discipline specific hardware,

software, trends, and practices. The presence of a full-time technology position and the technology degree program would also allow the department and the university to record, edit, and produce digital audio recordings. These could be done as class projects with the supervision of the music technology specialist. The department and the university would be able produce more professional quality creative productions and promotional materials at a fraction of the cost of outsourcing. (See *Music Technology Plan* objectives as well as objective 1.1.B from *Department of Music Unit Plan* in section 2 of this document).

Initiatives to support teacher preparation

Students enrolled in the BME program are engaged in field experiences in the schools during their program of studies. These experiences range from observations, directed observations, individual, small group, to full class instruction. Students are also videotaped teaching in numerous classes culminating in student teaching. Student teaching videotapes are included in student portfolios and are analyzed by a university teacher educator. Many MUSE courses also use peer teaching as an opportunity to gain more valuable insights and experience in front of the classroom. Reflective journals are used in MUSE 335 *Field Experience* to engage students in the professional conversation about teaching. There is also an active CMENC (Collegiate Music Educator National Conference) organization within the department that host's workshops and lectures on music education. Music Students attend the state KMEA conference, which offers many learning opportunities about music teaching and learning.

Reliance on directed study

The department has had a history of using enrollment in directed study to substitute for courses offered as a regular part of a program of study. Most substitutions were allowed to satisfy required courses not offered on a regular basis or to substitute for under enrolled courses. Beginning Fall 2003, the chair of the department began strategically scheduling courses to maximize enrollment. If a course is under enrolled, no direct study option is created. Rather, the assigned faculty member teaches the course for a reduced load and the student receives proper acknowledgement on his/her academic record. This practice has effectively limited the use of directed study courses to supervised independent projects that are not part of the regular curriculum (with exception to the directed study requirement in the MM curriculum).

Sufficiency/Use of library resources

The collection

The music curriculum is supported by a library collection of 7800 scores, 8200 books about music, 4100 recordings, 470 DVDs and videos, and several hundred other non-print items. Other resources include 44 print subscriptions and 17 standing orders for collected editions. Until this year, the Music Department maintained a separate listening facility and its own collection of recordings. Those have now been relocated to Camden-Carroll Library. The Library subscribes to several music databases for use both on and off campus. The *International Index to Music Periodicals* provides access to a large number of periodical articles, some in full text. *Grove Music Online* is a scholarly encyclopedia of music that has long been recognized as an authoritative reference source.

More recently, the Library has added subscriptions to *Classical Music Library* and *Naxos*, two recording databases for online listening.

The Library has also agreed to look into the possibility of providing a more specialized space for music, bringing the recordings, books, and scores into one area, with areas for individual and group listening. Since the Music Department no longer maintains a separate listening area, we have an opportunity to create a new space that will be attractive to students from all parts of the university.

Benchmark comparison

We compared our collection to the music collections at selected institutions from MSU's benchmarks, three Kentucky regional universities, and a few other institutions with similar music programs. The comparison (Table 25) was conducted by searching library online catalogs under a few standard headings to get a count of the number of titles published in the last ten years.

Table 25: Comparison of music holdings at selected MSU Benchmark Libraries for materials published in the last 10 years*

	Music History and criticism	Music Instruction and study	Beethoven, Ludwig van, 1770-1827. (Books about Beethoven)	Copland, Aaron, 1900-		Total
				Scores (all years)	Audio/Video Recordings (last 10 years)	
Western Carolina U.	52	42	11	64	49	218
Univ. North Iowa	37	27	6	62	46	178
Morehead	30	94	8	30	9	171
Indiana State U.	36	49	3	49	30	167
W. Chester U. of Pa.	20	13	3	85	4	125
E. Kentucky U.	25	24	9	40	11	109
Rowan U.	18	20	11	19	15	83
Eastern Ill. U.	24	18	5	20	16	83
N. Kentucky U.	9	19	2	35	0	65
Columbus State U	12	9	2	22	19	64
Central Missouri SU	7	13	1	37	1	59
W. Kentucky U.	14	10	6	4	7	41
Murray State U.	2	4	1	13	9	29
Average	22	26	5	37	17	107

*Data from Elsie Pritchard, Camden-Carroll Library

Morehead's collection compares very well with its peers overall, especially in the very important area of music education (Music Instruction and Study). However, the lower score on the Copland searches reflects the fact that Morehead's collection of scores and recordings is weak. This became apparent several years ago when we used the Music Library Association's *A Basic Music Library: Essential Scores and Sound Recordings*, 3rd edition, to evaluate our score collection. The MLA list includes clearly defined

standards for different types of libraries. Colleges and universities supporting undergraduate music studies are expected to meet the standards for a comprehensive collection. In 1999 we estimated it would take approximately \$28,000 to bring our score collection up to the comprehensive level. Some efforts have been made to reach that goal by using a portion of the budget each year for retrospective buying, but we are decades from our goal at the present rate. A one-time allocation, perhaps through a strategic initiative, would be ideal for bringing our collection of scores up to standard. We are also investigating a subscription to an online digital score database, but the available products are not yet adequate to replace print purchases.

Our in-house recording collection also does not measure well against the MLA list. However, since the two online listening databases were added only this year, we believe that a re-check of holdings against the MLA list would show that we are in much better shape now. We plan to re-evaluate our entire in-house and online recording resources after catalog records are added for the online databases. Morehead and Northern Kentucky University are the only libraries from the list of peers with access to two online listening databases at this time. We anticipate that use of online recordings for student listening assignments will quickly overtake use of in-house recordings, alleviating the need to purchase large numbers of individual recordings.

Use of library resources

Library Inclusion Project

The Music Department has participated in the Caudill College of Humanities Library Inclusion project since 2001-02. Before the project, only one or two classes a year contacted the library for special instruction or completed regular library-related assignments, but in 2003-04, well into the project, still only three classes contacted the library for instruction. The Fall 2004 semester shows some signs of an increase, with a total of four classes brought to the library by two faculty members. We do not have statistics on the number of Music courses with library-related assignments, but we believe that it correlates positively with the number of classes brought to Camden-Carroll Library for instruction. We also believe that most students will not use the library if teachers do not require it.

Circulation

Compared to other departments in the University, use of the Library's new music materials is somewhat below average (Table 26). This supports our belief that music students need to have more library assignments.

Table 26: Percent of new items circulated within one year of purchase*

	2001-02	2001-02	2002-03	2003-04
Music	41%	59%	38%	38%
Average for all academic departments	53%	60%	49%	40%

*Data from Elsie Pritchard, Camden-Carroll Library

Classical Music Library has been available for online listening since January 2004. It shows consistently high use, with an average of over 500 tracks a month played. During the same 8-month period, 4436 CDs were checked out, compared to 3983 for the same period in 2003. Clearly, the convenience of online access has not decreased the number of CDs being circulated. We believe that we may be reaching a previously untapped audience with online access to recordings.

Periodical use

The use of print periodicals is about average compared to other departments in the Caudill College of Humanities (Table 27). Some low-use subscriptions were dropped for 2005, so the average use per title should increase in the future. We do not yet have enough data on electronic journal use.

Table 27: Print periodical use, 2001-2004*

	Number of Periodicals	Total Use for All Titles	Average Use Per Title
Music	34	1143	34
Average for College	68	1958	33

*Data from Gary Austin, Camden-Carroll Library

Faculty delivery service

The Library instituted a new faculty delivery service at the beginning of the Fall 2004 semester, coinciding with the transfer of recordings from Baird to CCL. However, use of the delivery service by Music faculty was extremely light during the first month of the semester. We hope that faculty use will increase as the semester continues.

Library reserves

Between June and September of 2004, eighty library-owned items were placed on CCL Reserve by Music faculty. In the same months of the previous three years, an average of ten items was placed on Reserve by Music faculty. We believe this increase is at least somewhat related to the relocation of recordings from Baird to CCL, and we hope that it indicates a trend toward more library-related assignments.

Centralized collection

We anticipate that the recent transfer of departmental recordings to CCL will bring an increase in library visits and use by Music faculty and students. A special music listening area has been set up near the scores so that students will be encouraged to use scores in conjunction with their listening assignments. This will help to bring the department closer to compliance to NASM accreditation standards, which state that “Facilities should be as centralized as possible to provide access to all library holdings devoted to the study of music. For example, scores, recordings, and listening equipment should be located in close proximity for effective use in conjunction with one another.”

Strengths

- Excellent collection of music education materials.
- Access to state-of-the-art online resources, including digital audio databases

- Improved compliance with NASM standards on centralization of library holdings and proximity of scores and recordings.

Weaknesses

- Below standard score and recording collections.
- Low number of library-related assignments in Music courses.
- Low use of the Library's music materials, compared to other disciplines.

Areas for improvement

- Submit a strategic initiative to bring our collection of scores up to the comprehensive level, as described in the Music Library Association's *A Basic Music Library: Essential Scores and Sound Recordings*.
- Increase the number of library-related assignments made in Music courses, and the number of Music classes receiving library instruction.
- Continue to investigate digital score databases, with a goal of providing online individual and classroom access to scores in conjunction with recordings.
- Re-evaluate the Library's recording collection when catalog records are added for the online recording databases.
- Work toward providing a more specialized space for music, bringing the recordings, books, and scores into one area, with areas for individual and group listening.

8. Assessment of student learning outcomes from annual assessment reports.

The Department of Music assessment procedures have continued to develop since the fall of 1999 providing insights into the strengths and weaknesses of teaching effectiveness (assessment documents are available in Appendix J, except for 2003-04 which are online). Early assessment procedures were flawed and much of the data was inadmissible. A complete revision of the department's procedures was indicated however the in-depth work did not begin until the 2003-2004 academic year. The new Chair of the Department of Music has initiated a total review of the department's activities including procedures, curriculum review, and assessment tools. All music faculty members are involved and every aspect of the program is subject to review and revision.

An analysis of the past five years of program assessment indicates that there is a need for concrete evidence of student performance and program effectiveness. Since the early 1970's music researchers and education specialists have attempted to develop assessment tools that are reliable and/or valid. One can determine the quality of an ensemble's performance yet student achievement and/or learning may not be apparent. To best address this issue the following aspects of the undergraduate and graduate programs must be examined: performance, theory, and history. Each of these areas is listed as a professional competency in the Strategic Plan, each is included in the National Standards for the Arts, and each is vital to the development and success of a musician/teacher. The primary assessment tool for tracking student outcomes in these competency areas is the Major Field Test. An analysis of the scores for Morehead State University music graduates indicates that MSU students perform slightly above the national average on the

overall test but fall slightly below the national scores in Music Theory and Style Analysis. Further evaluation of the data indicates that MSU students score on the average below the 58% in all sub-categories. While this is consistent with the national averages it also indicates that there is room for improvement. Such information provides the impetus for curriculum review and course evaluation.

A review of recent graduates and their current teaching positions has indicated a shift in the primary focus of music education majors. While most graduates and undergraduate music students are intent upon the instrumental music education/band director track, an increasing number of current graduates and undergraduate music education majors teach or intend to teach elementary general music. Therefore MUSE 230 *Introduction to Music Education*, has been revised to address this issue. A new text was selected and course content was altered to allow for more exploration of the role of the general music teacher in today's schools.

The lack of hard data concerning recent graduates is apparent. While University Bands tracks job placement of recent music education graduates a review of the past five years of assessment indicates that no data has been officially collected from music graduates since 1980's. Such a survey provides valuable information for curriculum revision and it is recommended that the survey be updated and administered on a three-year rotation.

Advisement is a critical component to student success. The department has continued to examine its role in this process and faculty members continue to enhance their individual performance in this vital role. However because the majority of students are enrolled in the music education track a Coordinator of Music Education would be invaluable addition to the advisement team. This person would serve as a liaison with the College of Education and the Kentucky Department of Education and provide additional advisement to music education majors providing quality. Although each student is advised by their individual studio professor, the continually changing education scene requires constant updates. A music education coordinator would serve as the go-to person regarding all aspects of teacher education and certification. An elementary music education position search is in progress.

Although the data for the past five years is not as comprehensive as the department would like it has served as a starting point for discussion and review. The Department of Music faculty and its chair are committed to meeting the needs of today's students and are prepared to meet the challenges of the future. Serious work has been implemented in curriculum review and revision, course content, course offerings, scheduling, admission and scholarship procedures, continuing education, and graduate and undergraduate programs. MUSE 215 *Microcomputers and Music* is now a required course and satisfies the computer competency requirement of the undergraduate general education curriculum. The graduate music curriculum is currently being revised to meet the needs of the practitioner while following the National Standards on Music Education and graduate curriculum guidelines of the National Association of Schools of Music. The data (and sometimes, lack of data) during the review periods indicates areas of strength and areas of concern. This review provides confirmation that additional assessment

avenues need to be explored. A database of critical information must be established for all areas of evaluation.

9. Evaluation of current programs.

Overview of undergraduate programs

All Department of Music undergraduate curricula can be found in Appendix C. Little change has been made to the undergraduate curricula during the review period. The Minor in Traditional Music degree was added to the curriculum during the review period. MUSE 215 *Microcomputers in Music* was an optional course for music majors that satisfied the computer competency in the MSU General Education Required Core. After the Department's last NASM Re-accreditation Review, MUSE 215 is now required of all music majors as their computer competency course. Other work dealing with the undergraduate programs has taken place. The music faculty reviewed the official checksheets for undergraduate degree programs to make sure that they were consistent with the *MSU Undergraduate Catalog*. The music section of the *Undergraduate Catalog* was reworked to reflect the checksheets and additional information for the students was added to reflect "common performance practice" (see Appendix C). The department no longer has a *Music Student Handbook* as that information is now present in the *Undergraduate Catalog*. The *Handbook* was drawing students away from the *Catalog*. The students are now only directed to the *Catalog* and the *Eagle Student Handbook*. The Department feels that if the students will refer the Undergraduate Catalog more as it is now also a "handbook." The department also feels this will help with advising/retention. In the summer of 2004, the department developed program sheets for all of the music degree programs as well as suggested curriculum sequence guides for all undergraduate music programs. The program sheets and sequence guides will greatly assist both faculty and students in academic advising. These items as well as the music section of the Undergraduate Catalog are posted on the department web site. In 2003-2004, much work was done to enhance the screening process for those students desiring to declare music as a major (see Unit Plan objective 3.1.c in section 2 of this document). This more thorough screening process allows the department to better advise students as to which music program to enter and/or whether they might be better suited for a non-music degree program elsewhere on campus. This will hopefully allow for fewer students to waste a year or two of study only to find out that they should not have majored in music. The music faculty has had preliminary discussions regarding to addition of applied music course numbers for non-majors or probationary music students needing to do demonstrate competency before full admission into one of the music programs. Much work was also done in 2003-2004 to revise how courses are scheduled in the building to allow for equity in rehearsal time for the various large ensembles and more efficient use of classroom/rehearsal space.

During the review period, the MSU Orchestra program was dissolved. The faculty believes that this has several serious effects on the students of the Department of Music, the MSU campus, and the MSU service region.

- Morehead State University is the only public university in Kentucky with no orchestra experience. The absence of an orchestra program deprives the MSU music students of the opportunities for comprehensive musical large ensemble and chamber music experiences and well-rounded musical education training. The development of western music, musical formal structure, harmony, large and chamber ensembles, all types of instrumental literature, opera, development of individual musical instruments and technique, etc. are all intertwined with the development of the symphony orchestra.
- The absence of an orchestra program at MSU adversely affects the ability to recruit students of high caliber musical skills (especially students studying “specialty” instruments including oboe, bassoon, and horn). The lack of these instruments in ensembles and their lack of quality are detrimental to student musical experiences and training in the music program.
- The absence of an orchestra program at MSU adversely affects the ability to recruit high quality graduate students to the Master of Music Performance program.
- The absence of an orchestra program at MSU deprives the music students, campus, community, and service region of the cultural experience of performance of the orchestral repertoire by the major composers throughout musical history. With the changing programming priorities at MSPR, with redirecting focus from classical to traditional music, this lack of classical music experience is increasingly pronounced.
- The absence of an orchestra program at MSU hinders the department’s ability to provide a role model of a well-rounded musical experience to public school music programs in the service region.
- The absence of an orchestra program at MSU hinders the department’s ability to support preparatory and public school string programs already in existence and thriving in the service region.

Overview of graduate programs

Early in the review period, the graduate music program was identified as a “low enrollment” program by the CPE. The graduate music faculty began to explore strategies to enhance enrollment. The faculty elected to do away with the GRE requirement in lieu of diagnostic testing already in place for incoming graduate students. The new students are tested in the areas of music theory, counterpoint, analysis, music history, and music literature. The faculty agreed that this diagnostic was more meaningful than the GRE scores. The faculty also had the impression that the GRE was viewed as yet another extra “hoop to jump through” by potential graduate students. The course MUSH 599 *Graduate Music History Review* was developed as a remedial course for graduate students based on their diagnostic exam scores. This course was also developed to be an online course in order to make our graduate program more accessible to the working practitioner (two other courses are being considered by the Department of Music Graduate Studies Committee for development in full online instruction format). This course was taught online for the first time in the fall of 2003. These strategies appear to be successful as graduate enrollment during the review period has greatly increased. As many school districts are increasingly not ending their school years well into June, and as many music

educators begin their marching band work in July, the Department has begun offering summer courses in a week long, eight-hour day format. This strategy has also increased the accessibility of our Master of Music Education program. In the 2003-2004 academic year, the Department completely revised its graduate curricula, beginning with goals and objectives for both the Master of Music in Performance and the Master of Music Education. From there, the faculty continued their interest in making the Master of Music Education degree more practitioner oriented. The Music Graduate Studies Committee is currently in the process of writing the various curriculum proposals. The Department hopes to have the new graduate curricula included in the *2005-2006 MSU Graduate Catalog*. Appendix D contains both the current graduate curricula as well as the proposed curricula. Work will also be done in the 2004-2005 academic year to enhance the music section of the *Graduate Catalog* to make it more useful, similar to what was done to the music section of the *Undergraduate Catalog*. Upon completion of the curriculum proposals, the exit exams will need to be revised to reflect the goals and objectives of the new graduate performance and music education degree programs. The Department of Music Graduate Studies Committee has had preliminary discussion for developing a Planned Fifth Year Program for Music Education Majors. The Graduate Music Faculty is also exploring the idea of offering a curriculum in music to satisfy Rank I Certification for Kentucky music educators.

The Master of Arts in Secondary Education with a 12 hour “major” in music is of concern to the music faculty. The degree is really an education degree with 12 hours in music. Employers are being misled into thinking that this is a “master of music” degree. This is not the case. The 12-hour “major in music” for the Master of Arts in Secondary Education should not be offered. If the students want to get a graduate degree in music from Morehead State University, they should get it from the Department of Music where the music faculty can exercise more control over the quality of the music degree. The music faculty only control one third of this “music” degree. The Master of Arts in Secondary Education with the “Major in Music” is in direct competition with the Master of Music Education degree. Students promote the MA degree as a “music degree” (two thirds of the curriculum in education, one third in music) and employers are being led to believe that the MA is a “music degree.” Lastly, the curriculum design of the MA “music” degree does not follow the graduate curriculum guidelines of NASM, nor does it fully address the National Standards in Music Education.

Music program strengths

- Outstanding administrative leadership, especially at the college and department level. Dr. McBride and Dr. Seelig provide an atmosphere of excitement, enthusiasm, optimism, support, and collegiality in the work environment. Both have great vision with the ability to see the potential for the Department of Music and Morehead State University, 5, 10, even 20 years into the future. They do not just see things from semester to semester and fiscal year to fiscal year. Outstanding Academic Department Specialist and University Bands Secretary.
- Competitive advantages – dedication and quality of faculty, image of professionalism and success of our students, quality of preparation of the students,

strong reputation nationally and internationally for the Department of Music. Historically recognized as one of the university's strongest academic programs

- Quality of the entire music faculty as top-level, active musical artist/performers with a diversity of skills; enthusiastic teachers and educators; internationally and nationally recognized; and promoters of a collegial, cooperative, and professional musical atmosphere in Baird Music Hall.
- National recognized tradition of excellence and reputation for providing quality instruction and graduating quality music educators. Preparing students for successful careers in music education and performance, and for post-graduate school opportunities. Reputation for providing national and international performance/study opportunities for students. Job placement is 100% for graduates with music education degrees.
- Faculty is responsive and able to meet the instructional needs of the student body. There is a good relationship between students and faculty. A favorable/low student/teacher ratio also increases student success through more individual attention. The faculty has a history and ongoing mission to care for each student and to make an extra effort to help each one succeed.
- Performing and artistic strength of student and faculty ensembles; active and ongoing student Clinics (band, jazz, percussion, choral, *et al*) that help to attract and recruit students, and showcase faculty; retention of students, aided by active and personal advising by faculty and staff; promotion of Appalachian music and culture appropriate to our service region.
- Strong connections/relationships with loyal music alumni are “keeping the doors open.”
- Reputation for quality cultural opportunities, clinics, festivals, and other educational/professional development experiences.
- Curriculum driven approach to technology curriculum and acquisition has built a positive relationship with university technology services. Faculty are interested in integrating technology in the classroom. Most faculty members are already using technology in their teaching and preparation. The continuing effort to incorporate current technology/software into the students' daily learning experience.
- The current revising of the graduate curriculum to meet NASM objectives and the National Standards in Music Education resulting in a program with more appeal, accessibility, and relevance to the working music educator.

Music program weaknesses

- Inadequate/non-competitive music scholarship budget. This greatly hinders the ability of the department to fill the instrumentation needs of ensembles and the ability to attract the highest musical caliber students.
- Operational budgets do not actually cover cost of running/maintaining the department.
- It is generally understood by the faculty that the undergraduate curriculum needs to be re-examined and revised. In addition to specific degree details, areas to be examined:
 - Creation of new music degree options perhaps built around existing BA structure. Curricula to be studied include music technology (appropriate lab funding and fulltime position needed); piano technology; interdisciplinary degrees in music business/industry; music theatre; etc.
 - Unwieldy Bachelor of Music Education curriculum: 4 - 5 year program due to high number of credit hours required. Revision is necessary to enable students to complete the program within 4 years. 17 to 18 credit hours per semester are unrealistic for many students. Many are now taking five years to complete the degree.
 - Twenty-nine credit hours of professional education are far too much of a burden for a music student on a four-year program; perhaps new or modified music courses can satisfy the state-mandated competencies thus eliminating the need for many of the redundant courses required of students in the College of Education.
 - Lack of comprehensive performing opportunities, e.g. orchestra (this prohibits us from attracting quality undergraduate and graduate students). At present we are unable to offer a full music curriculum because of a lack of string students, violin teacher, or orchestra as an ensemble. As a long-term goal the Department of Music should examine the possibility of developing a string/orchestra program in order to provide a more well rounded experience for students and faculty alike as well as provide support to new and growing preparatory string programs in the region.
- Faculty routinely working severe (non-compensated) overloads. Based on actual workload hour worked, the department is almost 4 full-time positions short. Positions needed to be consistent with tradition and practice of having faculty in all areas of specialization include (but not limited to):
 - Coordinator of Music Education/Director of Center for Music Education
 - Music Technology

- Violin/viola teacher

Staffing needs:

- Full-time accompanists
- Additional secretarial staff in Music Office
- Facility is in poor condition and in dire need of renovation or replacement. Better climate control (heating/AC/ventilation/humidity control) is urgently needed to protect valuable instruments and equipment. Humidity is so bad in some teaching studios that water literally drips from the ceiling. Personal equipment have cracked and caused significant personal cost to repair. Reeds have become covered in mold and were discarded. Faculty books, certificates, and diplomas have been ruined with mold and mildew. University owned instruments become covered in mold while in storage. Humidity is one of a piano's greatest enemies. Lack of acoustically appropriate rehearsal and performance space to support the program. Poor and/or limited performance facilities including no concert performance hall. The recital hall and its stage is too small for large ensemble performance and unsuitable for many of the hosted clinics and festivals. Duncan Recital Hall is acoustically unsuitable for performance. Outside sounds (such as rain, passing cars, and someone practicing down the hall) bleed into DRH. The ventilation system hisses and pops during performances. Excessive and frequent climate control problems damage instruments and make playing with correct intonation impossible. Lighting problems in Duncan Recital Hall and in applied studios. Many classrooms and all rehearsal areas are not currently equipped to allow faculty to use technology in their teaching. The practice rooms have poor acoustics that can cause permanent damage to ears. The faculty teaching studios have poor acoustical properties as exterior sounds are audible. Baird Music Hall has insufficient space to store equipment.
- Many of our instruments are in extremely poor condition. Many instruments currently in use are beyond repair and need to be replaced. The high end equipment replacement funds initiative are a step in the right direction but the funds are still insufficient to meet the critical needs that have been overlooked for decades.
- Lack of a concert artist/guest lecturer series. We are unable to provide our university students exposure to nationally and internationally performers, artists, authors, actors, political figures, and speakers. The access to activities of this type provides memorable life/college experiences.
- Lack of summer music festivals/camps on campus. This deprives the region of important educational and professional development opportunities. This absence

also deprives the university of a recruiting and marketing tool with proven success.

- Weak high school music feeder programs in the service region have forced the department to recruit more actively from surrounding states. This costs more with regards to scholarships and student/faculty travel expenses.
- Need for additional graduate assistantships and awards that are competitive with music programs in the U. S.

Music program opportunities

- The new leadership has created a friendlier, more efficient, and artistically freeing environment. Dr. McBride brings new, fresh ideas and has the ability to help faculty implement ideas that have long been stifled. He has invigorated the department. He is leading the department to bring focus and long-term planning.
- The Center for Music Education (with adequate staffing and funding) has the potential to elevate MSU's stature and reputation nationally as a leader in education. Summer seminar style graduate courses could be offered each summer with the field of music education's nationally recognized leaders and teachers guest teaching the courses. Music educators in the region could have the world's best come to them. This could also create a national draw of attendees seeking graduate credit from these courses.
- All educators are required by the state to complete a master's degree for rank and certification concerns. Many go on to take courses for Rank I Certification. The Department of Music and the university have a built in market. With adequate staffing and funding, the department can provide these teachers innovative and relevant curriculum to satisfy their certification needs.
- With complete revision of the entire undergraduate curriculum and adequate funding and staffing, it is possible to bring the music department into a leading role in the state. The department has the opportunity to become the only state university to offer an undergraduate degree in music technology (the department currently has the only jazz studies degree in the state). Several other new interdisciplinary/cooperative undergraduate degree options could be developed as well, such as music business/industry, piano technology, music theater, elementary music, etc.
- Shortage of music educators in the U. S.
- Surrounding areas developing preparatory string programs.
- The opportunities for music students at Morehead State University are unlimited. Everything is here for the enterprising student to achieve any and all of his/her goals.

Music program threats

- Insufficient operational budgets.
- Insufficient music scholarship budget.
- Lack of an orchestral/string program
- Internal “charge backs” in their current practice threaten the continuation of several hosted clinics and festivals.
- Faculty workloads. Three to four full-time positions are needed to lessen this problem. This issue hurts the faculty and students as well as threatens the growth and development of graduate and undergraduate programs. Faculty members often have full or overloaded teaching loads with undergraduate courses and are therefore reluctant to teach graduate courses. This makes it difficult to schedule courses to meet student needs.
- Facilities.
- Deteriorating or unusable equipment.
- Lack of sufficient technology resources for department and its music microcomputer lab despite departmental interest in this area. More than 50% of current facilities lack technology availability.
- Dwindling presence of arts curricula in Service Region P-12 schools. A gradually diminishing student body from our service area in the area of music due to continued cutbacks in and/or elimination of Music programs in the P-12 schools.
- Increasing cost of higher education.
- The music program is in direct conflict with the MA degree – the MA degree needs to be eliminated (the 12 hr music component is deceptive to employers who may feel they have a music specialist but rather have an education (general specialist)

10. Program action plan.

Due to time constraints, the action plan has not been thoroughly considered by the faculty and is subject to change.

Table 28: Program action plan

Priority List if changes to be implemented	Internal & External Resources Required	Responsibility/ Leadership	Timeline for Completion
<p>Curriculum and Instruction</p> <ol style="list-style-type: none"> 1. Revise current graduate programs 2. Develop of summer program for teachers 3. Improve library inclusion 4. Revise current undergraduate programs 5. Develop new programs targeted to meet market needs and improve student retention 6. Re-institute string program 7. Develop cooperative preparatory string education program 8. Establish regional symphony orchestra 	<ol style="list-style-type: none"> 1. NA 2. Faculty salaries 3. NA 4. NA 5. Faculty position 6. Faculty position 7, 8. MSU, Schools, Grants, and Community funding requirements to be determined 	<ol style="list-style-type: none"> 1. Fac/Chair 2. Fac/Chair 3. Fac/Chair 4. Fac/Chair 5. Fac/Chair 6. Dept/Admin. 7, 8. Co-op w/ MSU, Schools, & Community 	<ol style="list-style-type: none"> Sp05 Sp05 F05 Sp06 Sp06 F06 F07
<p>Facilities</p> <ol style="list-style-type: none"> 1. Renovate LLC and Install new 25-station music technology laboratory 2. Renovate and expand music facilities 3. Continue to improve library holdings and music listening/study space 4. Build new 1200 seat performing arts center 	<ol style="list-style-type: none"> 1. \$75,000 2. Undetermined 3. Library's annual allocation 4. \$15 M 	<ol style="list-style-type: none"> 1. Dept, IT, Phys Plant 2. Admin 3. Library/ Dept. 4. Chair/ Admin. 	<ol style="list-style-type: none"> F05 F08 04-09 2010
<p>Instruments and Equipment</p> <ol style="list-style-type: none"> 1. Replace instrument inventory 2. Address deferred instrument repairs 	<ol style="list-style-type: none"> 1. 660,000 over 7 years 2. \$15,000 annually 	<ol style="list-style-type: none"> 1. Provost 2. Chair/Dean/ Provost 	<ol style="list-style-type: none"> 04-11 04-09
<p>Faculty and Staff</p> <ol style="list-style-type: none"> 1. Add full-time accompanists positions 2. Convert adjunct positions to full-time positions 3. Add faculty positions to eliminate current overloads 4. Add staff position in department office 5. Improve salaries to national competitive levels 	<ol style="list-style-type: none"> 1. \$50,000 2. \$60,000 3. \$40,000 each 4. \$16,000 5. \$62,000 	<ol style="list-style-type: none"> 1-4 Chair/Dean/ Provost 	<ol style="list-style-type: none"> F05 F05 F06 F06
<p>Budget</p> <ol style="list-style-type: none"> 1. Eliminate \$35,000 shortfall in annual E&G budget 2. Increase the number and amount of music scholarships and graduate assistantships 	<ol style="list-style-type: none"> 1. \$35,000 2. \$120,000 annually 	<ol style="list-style-type: none"> 1-2 Chair/Dean/ Provost 	<ol style="list-style-type: none"> F05 05-09
<p>Recruitment and Retention</p> <ol style="list-style-type: none"> 1. Improve student recruitment and retention in undergraduate and graduate programs 2. Improve the caliber of the student body 	<ol style="list-style-type: none"> 1. Travel Funding 2. See scholarships 	<ol style="list-style-type: none"> 1. Faculty/Chair 2. Chair/Dean/ Provost 	<ol style="list-style-type: none"> 05-09 05-09

11. Department Chair's comments.

The 2004 Department of Music Program Review committee membership consisted of Dr. Stacy Baker; Dr. Susan Creasap; Dr. L. Curtis Hammond, Chair; Mr. Larry Keenan; Dr. Ricky Little; and Dr. Gordon Towell. Dr. Hammond provided excellent leadership for the review and carried the lion's share of the workload. He involved the entire faculty in the review process and consulted with the department chair on a regular basis and was extremely effective in gathering data and analysis. From the chair's perspective, the review provides a thorough and objective analysis of the state of the department and offers several concrete goals for completion, many of which will require a significant infusion of capital. I believe it is fair to say that the faculty, staff, and administration of the Department of Music is not satisfied with resting on the distinguished laurels of the past. Rather, this team of individuals is highly charged and focused on building MSU Music toward greater heights of excellence.

To do so, the several priorities noted above must be addressed. Resources must be directed toward:

- the installation of a new 25-station music technology laboratory,
- renovation and expansion of Baird Music Hall,
- continued replacement of the instrument inventory,
- elimination of the \$35,000 budget shortfall,
- additional faculty/staff positions to meet workload demands,
- increasing scholarship and graduate assistantship resources,
- improve salaries to a competitive national level, and
- re-institute the orchestral/string program with a plan for continued success.

To accomplish these goals, strategies must be considered that will garner funding from institutional and external resources and student fee assessments. I am optimistic that, with inspired leadership, the department's distinguished past will have a bright future.

12. College Dean's comments.

I have read the review document and its contents are well organized, comprehensive, and adequately reflect the present status of the Department of Music. I am very pleased and proud of our efforts in recent years to address several areas of concern identified in the 1999 review. There has been new leadership with the hiring of Dr. Scott McBride in 2003 who has already been successful in establishing a revitalized form of shared governance within the unit. In 2002, we were successful in getting a 10-Year High-End Equipment Replacement Plan approved to replace \$780,000 of musical instruments over 25 years old. This plan has been fully funded two of the first three years of implementation, and 67% funded a year of severe state budget reduction. We were successful during this period in being fully re-accredited by the National Association of Schools of Music (NASM). The 10 year-old Marching Band Uniforms were replaced at a cost of nearly \$80,000. There was also success in private fund raising efforts to both have the Music Faculty Showcase, OperaWorks, and other ensembles perform at venues

off campus, and to bring visiting professors to campus to conduct master classes as well as performances. The faculty continues to be great performers as well as strong classroom/studio instructors, and both faculty and students are called upon often to provide entertainment for campus-wide events.

In my opinion, the greatest need facing the Department of Music is the renovation and re-design of Baird Music Hall, which needs to become a high priority major capital construction project on campus. The building is old and dark with poor climate control and inadequate rehearsal and performance space for several of the larger ensembles such as choral. Although great strides are being made in replacing the inventory of musical instruments, there remains a need to address lighting, sound system and HVAC concerns. While progress has been made in establishing a computer lab, it was done with PC's traded by faculty on campus for portable units. There is a need to develop and support a MAC computer platform for the arts including the Department of Music, and getting the furniture and staff to support the lab. Although an assistant professor position was surrendered (Tim Durbin, strings) since the last review, two instructor positions were added and approval given to replace all vacant positions. There is still a need, however, for a full-time staff accompanist. There could be a need for new faculty positions depending upon whether the development of a string studio and/or symphony orchestra becomes a realistic priority. With the increase of private lessons instruction and the regular need to have more than one adjunct faculty teach 6+ hours/semester, there is every indication that another new faculty position is needed. There has been significant progress in moving Music faculty to CUPA average salaries; however, there is still more to do in this area. There continues to be a need to increase scholarships in order to recruit the most gifted students to campus. Finally, at the Provost's request, a strategic initiative is annually submitted to increase the departmental operating budget by \$25,000 to cover increased travel expenses as well as concession fees, NASM annual dues, etc. With the decrease, and probably total elimination, of Spring Gala proceeds, there is now a \$35,000 annual deficit that needs to be addressed.

In conclusion, the long-standing reputation of the Department of Music for quality continues; however, the preservation of such quality is expensive. Much has been accomplished during the past five years, but much more remains. The concept of addressing several of these needs through the use of a student fee strategy needs to be seriously considered. It is an academic unit that has been touted by the university for many decades, and a unit that requires on-going support.

- 13. Report by University Academic Program Review Committee identifying strengths, weaknesses, suggestions, and recommendations.**
- 14. Response by department to Committee's report.**
- 15. University Program Review Committee Examination of department response.**
- 16. Final review by Provost with appropriate dean, chair, and program faculty.**

17. Report of academic program review findings to the President by the Provost.