

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Consultant's Report

University of Alabama in Huntsville

Huntsville, Alabama
C. David Ragsdale, Chair
Department of Music
May 3-4, 2018

W. David Lynch, Meredith College

Degree Programs Offered:

**Bachelor of Arts in Music,
Emphases in**

Liberal Arts

Performance

Jazz

Music Technology

Music Business

Church Music

Piano Pedagogy

**Bachelor of Arts in Music Education,
Emphases in**

Instrumental Music Education

Choral Music Education

INTRODUCTION

This was a consultative visit, facilitated through NASM, in response to an invitation from the department chair. Its stated purpose was to acquaint faculty, students, and administration with the peer accreditation process of the National Association of Schools of Music and to prepare the faculty for the self-study and on-site visit scheduled for the 2019-2020 academic year.

In addition to extensive information found on the institution's web site, including its current course catalogue, the institution provided the most recent HEADS report (2017-2018) and the 2009-2010 Self-Study. The consultant met for two full days with music faculty, institutional administrators, and students.

DISCLAIMER

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

ACKNOWLEDGMENTS

The consultant wishes to express sincere appreciation for the hospitality provided throughout the visit, with special thanks to C. David Ragsdale, department chair; Shannon Womack, office manager; all members of the music faculty; music students; Andrew Cling, interim dean of the College of Arts, Humanities, and Social Sciences; and Christine Curtis, provost. Each of these individuals provided ready access and engaged in cordial and productive dialogue with the consultant during the visit, which took place during an extremely busy period between the conclusion of final examinations and commencement. It was a most enjoyable visit, which the consultant will always remember fondly.

A. Purposes

Statements of purpose are found in the following locations:

- Institutional mission: <https://www.uah.edu/about/mission>
- College of Arts, Humanities, and Social Sciences: <https://catalog.uah.edu/undergrad/colleges-departments/arts-humanities-social-sciences/>
- Music unit: *Music Handbook*, p. 14-15 (see below); 2009-2010 Self-Study, p. 1

The mission of the music program is stated in the *Music Handbook* and in the 2009-2010 Self-Study as follows:

The Department of Music at the University of Alabama in Huntsville seeks to provide a program of superior quality, where all students are given the opportunity to experience music as an academic discipline and as an art form. Its academic courses foster in students an understanding of music as an art and the appreciation of the best in music literature in order to enhance and enrich their lives. Its ensembles and performance-related curricula expose students to the artistic and communicative values of music.

The Faculty of the Department of Music strives to provide leadership in artistic endeavors as well as cultural enrichment within the academic community and the participation in regional, national, and international forums.

It was apparent to the consultant that actual practice at the institution is consistent with this statement. While the current statement seems quite appropriate, it may be wise for the faculty to revisit it and to consider whether it fully expresses the current mission of the music unit, which appears to have expanded since the 2009-2010 self-study. For example: what significant benefits do this vital, energetic, diverse music program provide to this strongly research and technologically oriented university? In addition to the excellent curriculum provided for majors, how does the music program reach out to and include students in all disciplines offered in the institution?

The departmental mission statement does not seem to appear in the music section of the course catalog or on the departmental web site; the consultant respectfully suggests that it would be effective to introduce these presentations to the public with an engaging mission statement.

B. Size and Scope

According to the 2017-2018 HEADS report, the music unit currently has 60 music majors – 12 in the music education program and 48 in the various emphases of the liberal arts degree program. With six full-time and approximately 30 adjunct faculty, this appears to be a healthy enrollment and an appropriate student/faculty ratio.

Other statistics provided in the HEADS report include a positive balance of principal applied choices: 9 brass; 8 guitar; 4 percussion; 7 piano; 4 strings; 17 voice; 11 woodwinds. Of the 6692 credit hours generated by students, 1080 were in courses provided to majors, while 5612 were in studies for non-majors. The department estimates that 1122 students were involved in aspects of the music program – approximately 12 per cent of the student body of 9200. From these statistics, it appears that the music program contributes in a significant way to the overall life of the institution.

It appears that the institution has sufficient enrollment to cover the size and scope of music programs offered, including (a) an appropriate number of faculty and other resources; (b) sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered; and (c) requisite ensemble experience (1) at an advanced level and (2) consistent with major areas of study and degree or program levels.

C. Finances

Although the question of financial resources was not discussed specifically during the visit, statistics given in the 2017-2018 HEADS report indicate that the music unit is adequately funded to support its purposes and the current size and scope of its curricular and other programs. From all appearances, prospects for sustaining the programs of the music unit seem secure. It seems that the music executive is involved in the budget development process, and that the music unit is included in institutional fund-raising and development activities.

The consultant learned that lab fees, in addition to basic tuition, are charged for both applied music instruction and ensemble participation; and that a portion of those fees is then returned to the music

unit to support its budget. This practice, by no means common to all peer institutions, has been of benefit to the music unit, especially in the areas of equipment purchase and maintenance.

D. Governance and Administration

The consultant had the opportunity briefly to meet the President; and to have 60-minute conversations with both the Interim Dean of Arts, Humanities, and Social Sciences and the Provost. All were most courteous and forthcoming, providing helpful information regarding the status of the music program within the institution.

During the last four years, three different individuals have served as Dean of the School of Arts, Humanities, and Social Sciences. The current Interim Dean, who previously served as Associate Dean for many years, will return to that position when a new Dean is named in the coming academic year. The Interim Dean is highly supportive of the music program, calling it the “crown jewel” and public face of the university. His predecessors were equally supportive; and, from all appearances, the relationship between the Dean and the music executive and music faculty will continue to be mutually beneficial.

The Provost is also appreciative of the benefits of the music program, primarily as a public face of the university. She and the consultant discussed both the benefits and the liabilities of arts programs, which inevitably are more costly and by their nature generate fewer credit hours than disciplines that primarily utilize the lecture format and consequently can serve larger classes. She demonstrated impressive familiarity with details of the music program, as specific faculty members and specific types of courses were discussed. She strongly agreed with the consultant that the music program should seek all possible means of outreach and collaboration, both within the university itself and into the surrounding community.

The music executive is obviously held in high regard by upper level administrators, faculty colleagues, and students. All of these groups or individuals expressed great appreciation for him and his effective organization, implementation, communication, and vision. These gifts were obvious to the consultant during the visit. He is a hard-working individual, and his load is heavy; he handles it all with good humor, enthusiasm, and grace

It appears that the institution’s governance structure works well to serve applicable purposes and in relation to the size and scope of the music unit. Communication seems effective at all levels. Support of student learning is clearly the primary concern of all administrators. Aside from the recent turnovers at the Dean’s level, continuity and stability seem evident.

E. Faculty and Staff

The competence, enthusiasm, and congeniality of the faculty were evident throughout the visit. The six full-time faculty members who met with the consultant obviously share their passion for student learning, their affection for their students, and their loyalty to the institution. Their credentials (education and experience) are strong. Each individual is well suited to guide students in his or her specific curriculum. Their compatibility and constant good humor are contagious, making for a most enjoyable atmosphere. With two exceptions (the music executive and a senior professor), all are new to the NASM accreditation process; thus the primary goal of the consultative visit was to acquaint the

faculty with the procedures and to build their confidence as they prepare to undertake the forthcoming self-study.

Since the visit took place after the end of the academic year, the consultant did not have the opportunity to observe classes, lessons, and rehearsals. However, he heard a student recital which demonstrated student ability and solid teaching. And, in the meeting with fifteen music students, many students took the opportunity to express their appreciation for the competence and caring of the music faculty.

One sad note, not shared with the community until after the visit, was that a greatly appreciated faculty member who had just joined the institution this academic year has decided to leave the university. Unfortunately, faculty turnover is a fact of life, and at such times academic communities have to regenerate and redefine themselves.

Faculty personnel policies (hiring, promotion, tenure, salaries, and similar issues) were not discussed during the visit. Faculty teaching loads and responsibilities seem appropriate and equitable. No faculty personnel problems were noted by upper administrators or faculty.

The ratio of adjunct faculty (about 30) to the six full-time faculty is of concern to the music executive and to the full-time faculty. Although all needed instruction seems to be covered quite competently, obviously more full-time faculty would provide presence and stability, serve on committees, counsel students, and supervise student projects. Some students expressed concern with availability of adjunct faculty, but they seemed to understand the reality of the need for part-time teachers. The issue of communication with part-time faculty was not discussed during the visit; this should be addressed in the forthcoming self-study and accreditation renewal visit.

F. Facilities, Equipment, Technology, Health, and Safety

Aside from preparation for the next self-study, the topic which drew the greatest attention was that of facilities and equipment. At the present time, the music building, Roberts Hall, seems adequate to handle the basic instructional needs of the music program and, with some exceptions, its performance requirements. Since the last self-study, the building was renovated, with the addition of space formerly occupied by the Department of Art and Art History. As a result, several studios, practice rooms, and rehearsal halls were added – greatly improving facilities which were less than adequate at the time of the previous self-study and accreditation renewal visit.

The following matters, however, are of particular concern:

- The recital hall, a former lecture hall which was completely renovated and made much more attractive since the last self-study, serves well for solo or small ensemble programs but is inadequate for large ensemble performances. The stage is too small to accommodate large ensembles, and the seating capacity of 200 is insufficient for larger audiences who normally attend these performances. Consequently, the institution has to rent space for these events in a larger hall located in the city.
- The two rehearsal halls (instrumental and choral) have relatively low ceilings and support pillars which impede sight lines. Although the consultant did not have the opportunity to hear a rehearsal, it seemed obvious that rehearsals in the band room would create an almost intolerable decibel level. (This also raises a standards issue of student hearing health.) The room also appeared inadequate to accommodate an ensemble of more than 40 players. Students expressed frustration with the rehearsal halls, especially the pillars.

- There is only one classroom, which has to be used for all music classes.
- Except for the piano studio and the recital hall, most of the pianos are on loan from the Yamaha Corporation. Each year there is a sale, and new loan pianos are provided to replace those sold. While this assures relatively new pianos in good condition, almost all the pianos would be lost if the corporation should decide to terminate the loan agreement. (As this happened at the consultant's institution, he is quite sensitive to the hazard.)

Other facilities and equipment (orchestral and band instruments, teaching studios, computers and sound equipment, offices) seem in good order. The building appears attractive and well maintained. It appears that all instruments, including the loaner pianos, are serviced regularly by qualified technicians.

In this highly technological university, music technology seems first-rate. The recording studio and all technological equipment appear to be state of the art. There is excellent communication with appropriate disciplines to utilize this technology, facilitated by a highly competent full-time staff member.

The recital hall is equipped with two excellent pianos, a Steinway concert grand and a new Yamaha DCFX Disklavier concert grand. The consultant had the privilege of attending a demonstration in which the Yamaha communicated with an equivalent piano at a neighboring university, including a master class offered by a Huntsville faculty member in which she worked with two students from the other university and accompanied Lieder sung by a music faculty member at that university. It was a most impressive demonstration and a testimony to the advanced technological resources at the host institution.

Matters regarding student safety, health, injury prevention, and hearing issues were not discussed during the visit. In reviewing institutional materials, the consultant noted that there is no mention of these issues in the *Music Handbook* or on the departmental web site. This has now become a serious standards issue for NASM, which provides excellent information on its web site (<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/> and <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>) (Also see *NASM Handbook 2017-2018*, II.F.i.)

G. Library and Learning Resources

The consultant did not visit the M. Louis Salmon Library, as no issues regarding its adequacy were raised during the visit. From information given in the 2009-2010 Self-Study, library resources and accessibility appear to meet NASM standards. The departmental Music Handbook includes thorough and helpful information regarding the library (Library Computer Lab, p. 17; Salmon Library, p. 18). When asked, students indicated no problems regarding the library and learning resources.

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

1. Recruitment, Admission, Retention

No standards issues were brought up during the visit regarding recruitment, admission, or retention.

Like all music programs in all institutions, this music unit would like to recruit more music students in order to boost its critical mass and to provide a more significant presence within the overall institution. Prospective donors are being presented a funding proposal to provide significant financial incentives for students who would double major in biology and music. If funded, it would offer the potential of recruiting a large number of new students – even to the extent of doubling the current number of music majors. The proposal seems eminently suited to the nature of this scientifically oriented institution.

The music executive reported that the institution's recruiting policies, reflected in recruiting videos and brochures, are heavily skewed toward students gifted in technology; arts and humanities are barely mentioned. Recognition of strong arts, humanities, and social science programs beyond science and technology in recruiting materials would both benefit those programs and reflect the comprehensive nature of this multipurpose institution.

2. Record Keeping

No issues emerged regarding student records.

3. Advisement

Thorough and helpful information to assist students in planning their curricula is given in the *Music Handbook*, p. 24-29. Students indicated satisfaction with the advising program, referencing the personal concern which faculty demonstrate for the welfare and academic success of each student. No issues regarding advisement were evident.

4. Student Complaint Policy and Its Effectiveness

When asked, students responded positively to this question: if you had a concern or a complaint, would you feel free to express it, and would it be heard? They unanimously affirmed confidence that any complaints would be heard and that, to the extent possible, measures would be taken to address those complaints.

I. Published Materials and Websites

Published materials to which the consultant had access are found exclusively on the web. The institutional website was readily navigable, providing thorough information regarding the institution itself, the School of Arts and Humanities, and the music unit. The institutional catalog is available only in an on-line version; it is reasonably accessible and clearly presented.

The *Music Handbook*, which the consultant was provided in on-line access, gives students clear and accurate information regarding music unit policies, curriculum, use of facilities, faculty description and contact information. The consultant assumes that each music student is given both hard copy and on-line access to this handbook.

As noted above, the *Music Handbook* does not include advisories regarding student health, hearing issues, and accident prevention. This can easily be included in future editions.

J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (if applicable)

Not applicable.

K. Community Involvement; Articulation with Other Institutions (*if applicable*)

The institution appears to be reaching out to its community in numerous and positive ways. Community music organizations regularly utilize space in the music facility, especially the recital hall. Student and faculty solo and ensemble performers regularly offer programs within the community. At the conclusion of the second day of the consultant's visit, the entire music facility was being prepared for an event in which community music students would be evaluated. From all appearances, the music unit of the institution is providing significant presence and support to its surrounding community.

Articulation agreements with other institutions were not discussed.

L. Non-Degree-Granting Programs for the Community (*if applicable*)

Not applicable.

M. Review of Specific Operational Standards for (1) Free-Standing Music Institutions of Higher Education and/or (2) Proprietary Institutions (*if applicable*)

Not applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

From all appearances, the institution is in compliance with NASM policies regarding the awarding of credit hours. However, in the forthcoming Self-Study, the following information will need to be documented (see *NASM Handbook 2017-2018*, III.A.2.-6.):

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

(*NASM Handbook 2017-2018*, III.A.2.)

(2) Publication of Definitions and Policies

Institutional publication of (a) current definitions and methods and (b) transfer of credit policies (*NASM Handbook 2017-2018*, III.A.4.).

(3) Procedures Used to Make Credit Hour Assignments

The procedures the institution uses to make credit hour assignments for courses, programs (*NASM Handbook 2017-2018*, III.A.6.), and other requirements consistent with its credit hour policies applicable to its offerings.

(4) Means Employed to Ensure Accurate and Reliable Application

The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures (NASM *Handbook 2017-2018*, III.A.6.).

2. Specific Curricula

a. General Content and Competency Standards

Based on the 2009-2010 Self-Study and curricular material found in the institutional on-line catalog and *Music Handbook*, it appears that the institution meets all general content and competency standards for the programs offered. It is noted that the institution offers only one degree, the Bachelor of Arts, with many different emphases (discussed below). However, the emphasis in Music Education is considered a professional degree and will be discussed separately.

b. Individual Curricula

Baccalaureate Programs

Liberal Arts Degrees:

(1) Degree Title: Bachelor of Arts in Music, Emphasis in Liberal Arts

(a) Status – Renewal of Final Approval for Listing

(b) Curriculum –
40 hours of specified music; general education requirements (approximately 40 hours); a required second major or minor; electives; total, 120 semester hours

(c) Title/Content Consistency – The title is consistent with the content.

(d) Student Work – not examined on this consultative visit

(e) Development of Competencies – not examined on this consultative visit

(f) Overall Effectiveness:

This degree program, which also serves as the core for each of the various emphases, seems entirely consistent with NASM expectations for the liberal arts degree with a major in music. It is especially useful for the student, typical at this institution, who wishes a second major (or who wishes to choose music as a second major to complement a primary major, often in the sciences or technology).

(2) Degree Title: Bachelor of Arts in Music, Emphasis in Performance

(a) Status – Renewal of Final Approval for Listing

(b) Curriculum –
40 semester hours of music core; an additional 21 semester hours of advanced music courses and applied music; approximately 40 hours of general education requirements; unrestricted electives

- (c) **Title/Content Consistency** – The title is consistent with the content.
- (d) **Student Work** – not examined on this consultative visit
- (e) **Development of Competencies** – not examined on this consultative visit

(f) Overall Effectiveness:

This would appear to be an innovative, effective program. The consultant noted, and shared with the faculty, that the total music requirements in this emphasis come to approximately 50 per cent of the total degree requirements – considerably greater than the NASM guideline of 30 to 45 per cent music content in a liberal arts degree. (See *NASM Handbook 2017-2018*, VIII.C.2.) However, this is a guideline, rather than a standard; and it seems to the consultant that this, as well as all of the various emphases offered, is a most creative way to offer significant and appropriate music specialty content within the institution’s limits of the single Bachelor of Arts degree.

(3) Degree Title: Bachelor of Arts in Music, Emphasis in Jazz

- (a) **Status** – Renewal of Final Approval for Listing
- (b) **Curriculum** –
40 semester hours of music core; an additional 25 semester hours of advanced music courses and applied music; approximately 40 hours of general education requirements; unrestricted electives
- (c) **Title/Content Consistency** – The title is consistent with the content.
- (d) **Student Work** – not examined on this consultative visit
- (e) **Development of Competencies** – not examined on this consultative visit
- (f) **Overall Effectiveness:**
This, too, seems an effective, innovative program. Its total of 65 hours of music (40 + 25, or 54 per cent) far exceeds the NASM guideline of 30 to 45 percent (*NASM Handbook 2017-2018*, VIII.C.2.); but this is a guideline, not a standard. Like the performance emphasis, it very creatively offers the essential competencies of a jazz emphasis within the institutional restrictions of the Bachelor of Arts degree.

(4) Degree Title: Bachelor of Arts in Music, Emphasis in Piano Pedagogy

- (a) **Status** – Renewal of Final Approval for Listing (probably; this emphasis was not offered at the time of the 2009-2010 Self-Study.)
- (b) **Curriculum** –
40 semester hours of music core; an additional 22 semester hours of courses in pedagogy, applied music, internships, and marketing; approximately 40 hours of general education requirements; unrestricted electives
- (c) **Title/Content Consistency** – The title is consistent with the content.

- (d) **Student Work** – not examined on this consultative visit
- (e) **Development of Competencies** – not examined on this consultative visit

(f) **Overall Effectiveness:**

This also seems an effective, innovative program. Its total of 62 hours of music (40 + 22, or almost 52 per cent) exceeds the NASM guideline of 30 to 45 percent (NASM *Handbook 2017-2018*, VIII.C.2.); but this is a guideline, not a standard. Like the performance emphasis, it very creatively offers the essential competencies of a piano pedagogy emphasis within the institutional restrictions of the Bachelor of Arts degree.

(5) Degree Title: Bachelor of Arts in Music, Emphasis in Technology

- (a) **Status** – Renewal of Final Approval for Listing
- (b) **Curriculum** –
40 semester hours of music core; an additional 22 semester hours of courses in music technology; approximately 40 hours of general education requirements; unrestricted electives
- (c) **Title/Content Consistency** – The title is consistent with the content.

- (d) **Student Work** – not examined on this consultative visit
- (e) **Development of Competencies** – not examined on this consultative visit

(f) **Overall Effectiveness:**

Like the other emphases, this also seems an effective, innovative program. Its total of 62 hours of music (40 + 22, or almost 52 per cent) exceeds the NASM guideline of 30 to 45 percent (NASM *Handbook 2017-2018*, VIII.C.2.); but this is a guideline, not a standard. It seems especially well suited to the nature of this highly technological institution and very creatively combines the basic music program with sophisticated technology, utilizing superior resources available on this campus.

For NASM guidelines regarding programs in music technology within the liberal arts setting, the institution is referred to the NASM *Handbook 2017-2018*, Appendix I.H., section 4.B.

(6) Degree Title: Bachelor of Arts in Music, Emphasis in Music Business

- (a) **Status** – Renewal of Final Approval for Listing (probably; this emphasis was not offered at the time of the 2009-2010 Self-Study.)
- (b) **Curriculum** –
40 semester hours of music core; an additional 6 hours of music (arts administration and internship); 15 semester hours of courses in business; approximately 40 hours of general education requirements; unrestricted electives
- (c) **Title/Content Consistency** – The title is consistent with the content.

(d) **Student Work** – not examined on this consultative visit

(e) **Development of Competencies** – not examined on this consultative visit

(f) **Overall Effectiveness:**

This curriculum seems extremely effective, combining the 40-hour music core with two additional music courses (46 hours, or 38 per cent of the curriculum) and adding 15 hours (almost a minor) in appropriately chosen business courses.

The institution is referred to the NASM *Handbook 2017-2018*, Appendix I.E., Studies in Music, Business, Music Industry, Section II.B.2., for NASM guidelines regarding a music business program within the liberal arts setting.

(7) Degree Title: Bachelor of Arts in Music, Emphasis in Church Music

(a) **Status** – Renewal of Final Approval for Listing (probably; this emphasis was not offered at the time of the 2009-2010 Self-Study.)

(b) **Curriculum** –

40 semester hours of music core; an additional 15 hours of music (applied studies, church music, and internship); 6 semester hours of courses in Asian philosophy and social psychology; approximately 40 hours of general education requirements; unrestricted electives

(c) **Title/Content Consistency** – The title is consistent with the content.

(d) **Student Work** – not examined on this consultative visit

(e) **Development of Competencies** – not examined on this consultative visit

(f) **Overall Effectiveness:**

This curriculum seems to have the potential to be effective, provided student interest for it is shown. It is again a creative utilization of the liberal arts degree with an emphasis.

The institution is referred to the NASM *Handbook 2017-2018*, Appendix I.C., section 2.C., for NASM guidelines for the liberal arts degree with an emphasis or minor in sacred music.

Professional Degrees:

(8) Degree Title: Bachelor of Arts in Music, Emphasis in Instrumental Education

(a) **Status** – Renewal of Final Approval for Listing

(b) **Curriculum** –

The Bachelor of Arts in Music with an Emphasis in Music Education includes 38 semester hours of General Education Requirements, the 40 semester hour Music Core, an additional 21 semester hours of music and professional music education coursework, and 37 semester hours of courses within the Department of Education, for a total of 136 semester hours.

(c) **Title/Content Consistency** – The title is consistent with the content. (As this institution offers only the Bachelor of Arts degree, the “emphasis in music education” could quite legitimately be termed “major in music education;” in any event, it is presented and evaluated as a professional degree in music.)

(d) **Student Work** – not examined on this consultative visit

(e) **Development of Competencies** – not examined on this consultative visit

(f) **Overall Effectiveness:**

The content of this program appears to be consistent with NASM standards for the professional degree in music education. One standard, functional use of the voice, may be met through various courses (the 2009-2010 Self-Study states that it is covered in laboratory experiences in music education courses); however, the institution is advised to clarify the means by which it meets that standard in its next Self-Study (see NASM *Handbook 2017-2018*, IX.O.3.b.(3)).

(9) Degree Title: Bachelor of Arts in Music, Emphasis in Choral Education

(a) **Status** – Renewal of Final Approval for Listing

(b) **Curriculum** –

The Bachelor of Arts in Music with an Emphasis in Music Education includes 38 semester hours of General Education Requirements, the 40 semester hour Music Core, an additional 21 semester hours of music and professional music education coursework, and 37 semester hours of courses within the Department of Education, for a total of 136 semester hours.

(c) **Title/Content Consistency** – The title is consistent with the content. (Again, see the note regarding the institutional restriction which requires this curriculum to be listed as a liberal arts degree, and the consultant’s note that the term “major” could be utilized in place of “emphasis.”)

(d) **Student Work** – not examined on this consultative visit

(e) **Development of Competencies** – not examined on this consultative visit

(f) **Overall Effectiveness:**

The content of this curriculum appears to be consistent with NASM standards.

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

On this consultative visit, student transcripts were not examined. The institution is well aware that they will be studied and analyzed during the accreditation renewal visit.

4. Performance

From all appearances (web site, Music Handbook, conferences with faculty, administration, and students), the performance program at this institution is vibrant, clearly supports the work of the

music unit, and supports the achievement of NASM standards and music unit objectives for all constituents. As stated above, the student recital offered during the consultant's visit was of high quality and seemed entirely consistent with the standards of the music unit and the institution.

5. Music Studies in General Education

The music program appears to serve the general institutional population quite effectively. According to the most recent HEADS report, 5612 semester hours out of a total of 6692 semester hours (84 per cent) were generated by courses, applied studies, and ensembles in which non-major students were enrolled. Administrators affirmed the effectiveness of music program offerings, especially ensembles, available to the entire student body. Statistics provided in the 2009-2010 Self-Study were consistent with these impressions. All full-time faculty, as well as many adjunct faculty, teach courses, lessons, and ensembles for non-majors; and all music offerings are available to non-majors. Music studies in general education appear to strong components at this institution.

O. Music Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

Evaluation, planning, and projections appear to be areas of strength for this institution. The proactive stance of the institution was demonstrated by the invitation extended to the consultant to prepare the faculty for the next Self-Study. Since this was the stated purpose of the consultant's visit, planning and projections were the focus of the activities during the visit.

The consultant prepared a document which cross-references the proposed Self-Study format (Format A) with references in the NASM *Handbook 2017-2018*; this established a structure for the discussion which he facilitated with the full-time music faculty. (The document is attached to this report.)

2. Completeness and Effectiveness of Self-Study

The consultant was provided a copy of the 2009-2010 Self-Study. This appears to be an excellent example which the institution can well follow as it prepares its next Self-Study – concise, thorough, and clear.

P. Standards Summary

As the consultant reviewed the institution's current program, the following potential standards issues emerged:

1. Concerns regarding adequacy of performance and rehearsal space, as well as other facilities issues, enumerated in Section F., above (see NASM *Handbook 2017-2018*, F.1.a.-h.)
2. Clear statements regarding student hearing, vocal, and musculoskeletal health and injury prevention, published and circulated to students and faculty (see Section F., above; NASM *Handbook 2017-2018*, F.1.i)
3. In the instrumental music education program, clarifying the standard that all students are required to achieve functional use of the voice (Section N.2.b.(8), above; NASM *Handbook 2017-2018*, IX.O.3.b.(3))

4. If the emphases in piano pedagogy, church music, and music business have not previously been granted Plan Approval by NASM, the institution should submit them for Plan Approval at the time of its forthcoming self-study.

As noted above, the visit did not include observation of classes, examination of student records, perusal of course syllabi, or analysis of transcripts; and many documents, such as the 2009-2010 Visitors' Report, Optional Response, and NASM Commission Letter, were not examined. None of the above were relevant to the purpose of the visit; but the institution is advised to review the *Handbook* standards carefully as it prepares its next Self-Study.

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

1. Strengths

- Well-qualified, caring faculty, who clearly prioritize student learning and welfare, and who are also highly congenial and well regarded throughout the institution
- A healthy critical mass of intelligent, talented students, eager to learn and appreciative of the educational opportunities provided at this institution
- A highly qualified, hard-working, proactive music executive, respected and appreciated by students, faculty colleagues, and administration
- A supportive administration, aware of the benefits of the music program
- An imaginative curriculum, which effectively addresses student needs and interests within the limitations of a single degree program
- A positive public image within the university, local, and regional communities

2. Recommendations for Short-Term Improvement.

- Facilities improvements: in the opinion of faculty and students, this is the most pressing issue, especially with regard to performance and rehearsal space. Please note also the consultant's cautionary note regarding the piano loan program
- Outreach: continuing efforts to increase awareness within both institutional and outside communities of the solid programs available
- Recruitment: advocacy for an expanded public image of the diverse strengths of this institution, including strong humanities programs as well as its technological superiority
- Collaboration: continuation of the commendable collaborative programs (business, technology, education) and expansion into many other strong disciplines available at the institution
- Administrative support: building upon the solid support of current administrators, demonstrating even more strongly to them the significant contributions of the music program to the total institution. This is especially important, given the imminent arrival of a new Dean of Arts, Humanities, and Social Sciences, and the likely retirement of the current President in the near future.
- Consider revising the current mission statement in order more accurately to reflect the expanded outreach of the music unit

3. Primary Futures Issues

At the risk of being repetitious:

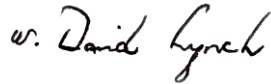
- Forthcoming self-study development and accreditation renewal visit

- Facilities improvement
- Recognition of significance within overall institutional profile
- Continuing to build positive relationships with upper administration

4. Suggestions for Long-Term Development

This institution appears to be in an excellent position as it prepares its 2019-2020 self-study and accreditation renewal visit. The consultant is most appreciative of the time and effort expended to make his visit productive; and he looks forward to future reports of its continuing growth and success.

Respectfully submitted,



W. David Lynch

W. David Lynch, Meredith College
NASM Self-Study Preparation
(Format A)

Procedures, **NASM Self-Study Format (September 2016 Edition)** *2017-2018*
p. *Handbook,* p.

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Representative recital programs
Course syllabi