BACHELOR OF MUSIC

Criterion #1: External Demand for the Program

Interpretation of Data

Most of the institutional enrollment data from Kentucky institutions is reported by combining all undergraduate professional programs (music education, performance, theory/composition, etc.) and the undergraduate liberal arts program in music under a single CIP (B50-0901 Music General). Masters and doctoral programs (music education, performance, theory/composition, etc.) are most often reported under a single CIP (M50-0901 Music General). MoSU, MuSU, UK, and U of L provide the most thorough breakout of program data. The accompanying Criterion #1 enrollment table reflects an interpretation of the CIP data by degree program. The reason for the combined CIP code reporting is that most programs in music that do not have doctoral programs share the same faculty resources, making it difficult to delineate each of the criterion in this audit by degree program.

At MoSU, all undergraduate and graduate programs in the Department of Music, as well as the Music Minor, share the same faculty. Only the Minor in Traditional Music has a unique faculty (see chart below). In fact, 100% of the faculty members who teach courses in the Bachelor of Arts degree program also teach in the Bachelor of Music and Bachelor of Music Education programs. Likewise, 100% of the faculty members who teach in the Bachelor of Music degree program teach in the Bachelor of Music Education program (the largest undergraduate music education program in Kentucky). Further, 100% of the faculty members who teach in the Master of Music program teach in the bachelor of Music education program. Of the faculty who teaching the Master of Music program, none teach more than one non-performance class course per term. Further, all programs require studies in music theory, music history and literature, keyboard skills, conducting, ensemble performance, private lessons on the principal performing instrument. The only difference in the program requirements are the number of credit hours required in each area of study and their balance in the total program. In addition, it's important to understand that the Bachelor of Music Educations students complete nearly the same program of study as the Bachelor of Music students with the addition of music education training courses and professional education courses housed in the College of Education. 100% of the courses in the Bachelor of Arts degree program are shared with the Bachelor of Music and Bachelor of Music Education programs.

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1. What do national and local **trend data** tell us about the external demand for this program? We believe that much of these data, particularly for occupationally focused programs (like nursing, social work, and education), is available through national and state databases. We recognize that non-occupationally focused programs, like the liberal arts, may not have access to such data.

   Music Education: The most recent demographic data (AAEE Teacher Supply and Demand Research Report 2004) indicates that there is a balance between supply and demand for music teachers nationwide and in the Ohio valley region. Some shortage exists in the west and plains states. No section of the US indicates a surplus of music

teachers. Areas of the US that are experiencing growth are likewise experiencing a shortage of music teachers. Shortages in music teachers causes concern that school music programs may be eliminated because qualified music teachers are not available.

Performance: US Bureau of Labor Statistics "Occupational Outlook Handbook" indicates that employment for musicians, singers, and related workers will grow about as fast as other employment sectors, though competition for these jobs is keen. More jobs will be available in sectors of the country where entertainment demands are greatest (large metropolitan areas and retirement havens).

Those who are just "breaking in" to the profession will have an easier time of getting into the job market with smaller, community-based performing arts groups or as freelance artists. Those who have multi-talents, the ability to work in a variety of musical styles, and have entrepreneurial skills have an increased chance of landing regular work in the profession.

2. Are there statewide or federal mandates that affect this program?

   Music Education: To be qualified to teach music in the schools, individuals must earn a teaching certificate. Completion of the Bachelor of Music Education degree program leads to teacher certification in the music subject area.

   Performance: There are no state wide or federal mandates that affect non-music teacher programs.

3. What are the demographic data that speak to external demand?

   See Item #1

4. Discuss where there is a need for students who complete the program and also explore where students take the program (i.e. regional campus, online, Morehead campus).

   Since December 2004, 74 individuals have earned an undergraduate degree in music at MoSU (BA 6, BM 11, BME 57). During the same period, 31 individuals earned a Master of Music degree (Performance 8, Music Education 23). Departmental data indicates that all graduates of MoSU music programs have been employed in music teaching and related music occupations or have pursued advanced degree work.

   Departmental data collections indicate the following employment/placement information for the 102 program graduates since December 2004:

   Master of Music: Of the 31 students who graduated with the MM degree, 29 are employed in music or music education, 1 is employed outside the field, and 1 is deceased.

   Bachelor of Music: Of the 9 students who graduated with the BM degree, 6 are enrolled in graduate schools, 2 are employed outside the field, and 1 is unknown.

Bachelor of Music Education: Of the 57 students who graduated with the BME degree, 45 are employed in music or music education, 6 are enrolled in graduate schools, 2 are employed outside the field, and 4 are unknown.

Bachelor of Arts in Music: Of the 5 students who graduated with the BA degree in Music, 2 are employed in music, 1 is enrolled in graduate school, and 3 are unknown.

The entire undergraduate program in music (BA, BM, BME) is offered only on the main MSU campus. Only general education courses in music are offered at MSU regional campuses.

40-50% of the MM degree program is offered online. The remaining 50-60% is offered face-to-face in the fall, spring, and summer on the MSU main campus. A full-time graduate student can complete the MM program in two semesters and one summer.

5. Are other institutions in the state and region experiencing the same kinds of proportionate numbers by program?

The number of Music majors, including graduate students, was constant in the mid- to late-1990s with 184 in 1996-97; 187 in 1997-98; 183 in 1998-99; 171 in 1999-00; 189 in 2000-01.

The data below indicates that the total departmental enrollment increased by 15% from AY 2005-2006 and AY 2006-07. Undergraduate enrollment increased by 10.5% and graduate enrollment increased by 100%. Though more data is required to fully analyze the enrollment increase, the data available seems to indicate that the undergraduate enrollment increase is due to primarily to an improved rate of retention combined with continued success in first-time freshmen enrollment.

Department of Music Enrollment Fall 2000 – Fall 2006

AY	**2000-01**	**2001-02**	**2002-03**	**2003-04**	**2004-05**	**2005-06**	**2006-07**
Undergrad Music	180	195	196	185	198	200	221
Graduate Music	11	16	11	17	17	11	22
Total majors	191	211	207	202	215	211	243

In Kentucky, MoSU has the largest percentage of music-major students relative to size of institution (.027% in Fall 2006). Music is among one of the most popular undergraduate majors at MoSU.

Only UK and U of L have a larger overall music enrollment than MoSU, each of which has a doctoral program. MoSu is a major supplier of music teachers for Kentucky and the region with the largest BME enrollment in Kentucky, in many cases, significantly larger than most institutions, including 100% larger).

EKU, MoSU, MuSU, WKU, UK, and U of L are the institutions that offer graduate programs in music; UK and U of L offer the doctorate. Overall enrollment in the MoSU MM program is on par with EKU but larger than all other regional institutions.

The MME program is larger that the combined graduate music education programs at UK and U of L, though these institutions significantly outpace MoSU overall graduate enrollment, primarily in the area of music performance.

Morehead State University is one of two public or private institutions in the state that has full-time faculty on all wind, brass, and percussion instruments. We do not, however have full-time faculty teaching any of the stringed orchestral instruments. Despite this absence, the MSU Department of Music still compares favorably with regards to proportionate numbers. When comparing the total institution enrollment with music programs enrollment, MSU is at or above our sister institutions (with exception to KSU) as well as UK and U of L. It is difficult to compare proportionate numbers with regards to specific programs because of how the various institutions report their data. UK and U of L are more graduate student focused and offer the doctorate in music, so naturally, their graduate student headcount is going to be higher. MSU is at or above graduate music enrollment compared to the other regionals. Based on available data, KSU and NKU appear to not have graduate programs in music.

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 there 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 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.

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 shear 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.

Criterion #2: Internal Demand for the Program

1. What are the enrollments in courses required for other programs, **including general education**? (service courses) Data from Registrar's Office for 3 academic years.

   The music department offers 4 courses that are not required, but can be taken as a general education selection: MUSE 215, MUSH 261, MUSH 361, and MUSH 362. Additionally, MUSH 221 and MUST 100 are required courses for the BA Elementary Program. The chart below shows the average enrollment for these courses for the past 5 years.

Course Number	Ave # enrolled	Other Programs (Majors, Honors, Multidisciplinary, etc)	General Education
MUSE 215	14		GE
MUSE 221	22	BA Elementary	
MUSH 261	52		GE
MUSH 361	28		GE
MUSH 362	24		GE
MUST 100	23	BA Elementary	

2. What proportion of enrollments are for major, minor, general studies, or service purposes? (Data may not be directly available but may be inferred from number of students in a service course versus the number of majors in that discipline.)

Course Number	Proportion of enrollment for major	Proportion of enrollment for minor	Proportion of enrollment for general studies	Proportion of enrollment for service
MUSE 215	94%	5%	1%	
MUSE 221				100%
MUSH 261			100%	
MUSH 361	75%	5%	20%	
MUSH 362	92%	5%	3%	
MUST 100				100%

3. What programs would suffer, or possibly fail, without the service courses offered by another program?

   Programs that would be affected without service courses offered by the music department would be in education and the entire MSU student body. Without MUSE

221 elementary teachers would not get the information and techniques they need to teach music and use music to reinforce other subjects. Many school systems do not have music specialists so the classroom teacher has to include music as a subject. Music is also an effective teaching tool for use in other subjects plus part of our shared cultural heritage. Other music general educations offerings assist all MSU students in achieving a more thorough cultural literacy through the study of much different music from classical to rock and roll. Many varied ensembles offered by the music department give all MSU students the opportunity to continue their music performance development and also the joy of making music with others.

4. Are courses offered in your program duplicated in other programs? What was the justification for having duplicated programs offered in different units? If so, what impact would merging programs have on your program?

   There are no courses that offered in music are duplicated by other programs on campus.

Criterion #3: Quality of Program Inputs and Processes

A: Faculty and Staff

1. How do credentials, skills, capacities, and intellectual currency, speak to the quality of the faculty?

   For many years, the Department of Music has a distinguished reputation for having and excellent faculty. Faculty members are well known and professionally active regionally, nationally, and internationally. They are the first-call performers for the Lexington Philharmonic, DiMartino/Osland Jazz Orchestra, Kentucky Jazz Repertory Orchestra, and for the back-up orchestras for the many high-profile entertainers who perform in Lexington, Louisville, Cincinnati, and Huntington. Our faculty members are among the most important music education leaders in the state. In recent year two have been presidents of the Kentucky Music Educators Association and others have been divisional leaders in the same organization. Another is the state representative of the Kentucky chapter of the National Association of Teachers of Singing.

   7.5 of the 25.5 full-time faculty members do not hold the earned doctorate. One of these individuals will complete the doctorate in August 2008. 2.5 others are long-standing senior faculty, 2 have professional experience in lieu of the doctorate, 1 is a new Assistant Professor that is ABD, and 1 is a full-time instructor that is ABD. They have received their training at some of the most highly regarded music schools in the US.

   When searching for new faculty, the department has always been able to attract their "number one" candidate in each search to MoSU. In cases where the faculty has not been satisfied with the quality of the candidate pool or the on-campus visits of the finalists' candidates, the search has been extended. We believe that faculty candidates choose MoSu because they recognize the overall quality of the current faculty, reputation of the department, and the collegial environment.

   Most members of the performance faculty have been trained in traditional conservatory settings. The music education faculty all hold doctorates from highly regarded music education programs. Likewise, the jazz faculty members have been trained at the nation's most regarded jazz programs.

   The part-time faculty is highly qualified for the roles that they serve. One is a retired full-time member who was recently named the Kentucky musician of the year. Another is the president of the Kentucky Music Educators Association. Another holds the earned doctorate and is teaching nearly a full-time load as an adjunct lecturer. And finally, a part-time lecturer in percussion has work toward the doctorate and is a highly skilled keyboard percussionist.

   The department needs a full-time Director of Orchestral Strings/Orchestra Conductor, additional expertise in digital music technology, and an improved pool of instructors to serve the MoSU regional campuses. Likewise, the faculty who teach in the music history/literature and music theory areas are primarily trained as performers and overall, are not as current in these secondary areas as they are in their applied areas.

2. How available are qualified faculty and staff in this field? (national data, plus size of pools in recent searches)?

   In AY2006-2007, searches were conducted for faculty in clarinet (approx. 40 applicants), flute (approx. 40 applicants), and choirs (approx. 20 applicants). During the same period, National Association of Schools of Music (NASM) accredited institutions graduated 813 doctoral candidates, 18 in clarinet, 15 in flute, and 69 in conducting (all areas). Recent searches for faculty in saxophone yielded 40 applicants, 35 applicants for a guitar position, and 14 in music education. The department chair search yielded approximately 110 applicants.

   The department has been fortunate to attract high-quality candidates that are suitable "fits" for the MoSu music program. In the case of the music education faculty position, we had difficulty attracting a larger pool of high-quality candidates because many individuals with earned doctorates in music education are earning a great deal more money in public school education than in higher education. Also, because the largest populations of available elementary/general music education specialists are women, many of them are tied to families and thereby limited to taking positions across the country. In the case of the Assistant Choral Director position, the pool was limited to identifying an African-American candidate to lead the Black Gospel Ensemble. This was complicated further because only 2 African-American conducting candidates graduated from NASM doctoral conducting programs during that year (we do not know if these individuals were instrumental or choral conductors).

Approximate Applicant Pool Size in Searches During Period

Asst. Prof. Clarinet	Asst. Prof. Flute	Asst. Prof. Sax	Dept. Chair	Asst. Dir. Choral	Asst. Prof. Guitar	Asst. Prof. Mus. Ed.
40	40	40	110	20	35	14

   The recent demographic survey from the annual Higher Education Data Service (HEADS) report indicates 813 doctoral graduates in music. Of the 7 candidates hired, 5 came to MSU from other teaching positions. The other two were ABD at the time of their employment at MSU, one has since completed the doctorate.

3. Does the faculty include an appropriate mix of tenured, non-tenured, full-time and part-time faculty?

   Effective Fall 2008, the music faculty includes 18 tenured faculty, 6 tenure-track faculty, 1 fixed-term instructor (faculty accompanist), and 6 adjunct lecturers. The department also has an appropriate balance of faculty among the ranks, and in recent years, an influx of new young faculty that are re-energizing the department. Though this mix is quite good, it's one part-time instructor is being exploited by teaching a nearly full-time load and the development of the string program requires a full-time leader to serve as Director of Orchestra.

B: Students

1. Does this program attract high quality students? (Mean ACT for students enrolling)?

   The Department of Music implements an effective student recruitment strategy built on three interdependent pillars: the quality and reputation of the department and loyalty of its alumni, effectiveness of the department's student recruitment activities, and the availability of competitive talent-based scholarships.

   By focusing significant student recruitment resources on those prospective students who are continuously involved with P-12 coursework and experience in music, we focus on those individuals who historically score well above the national average on the SAT. According to reports by the College Entrance Examination Board, in 2005, SAT takers with coursework/experience in music performance scored 56 points higher on the verbal portion of the test and 39 points higher on the math portion than students with no coursework or experience in the arts. Scores for those with coursework in music appreciation were 60 points higher on the verbal and 39 points higher on the math portion (see http://www.menc.org/information/advocate/sat.html).

Average ACT Composite Scores for First-time Freshmen

	2002-03	2003-04	2004-05	2005-06	2006-07
MSU Average	19.8	19.8	19.7	20.4	20.7
National Average	21.9	21.9	21.7	21.7	21.9
MSU Dept. of Music Average	21.4	23.3	20.1	22.3	22.7

   The data below indicates music vs. non-music program enrollees, the average MoSU ACT, National Average, and MoSU Music Average. Since the 2003-04 academic year, music students were at or above the national average and consistently above the MSU average, once as much as 3.5 points higher (2003-2004).

   Over the years the Department of Music has been able to attract and retain an excellent faculty and is among a select group of institutions in the region that is considered a first-choice option by talented students. Though the amount of talent-based scholarship funding has varied over the years, prospective music students that consider MSU not only consider regional institutions that are most like it, but also major research institutions in Kentucky and surrounding states, including the University of Kentucky, University of Louisville, Indiana University, Cincinnati College Conservatory of Music, and The Ohio State University. Students who enroll in our program have hailed not only from Kentucky but also from various states throughout the U.S., including California, Connecticut, Indiana, Ohio, Massachusetts, Pennsylvania, Texas, Virginia, West Virginia, and others.

Department of Music Enrollment Fall 2000 – Fall 2006

AY	2000-01	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07
Undergrad Music	180	195	196	185	198	200	221
Graduate Music	11	16	11	17	17	11	22
Total majors	191	211	207	202	215	211	243

According to departmental records, during AY2005-2006, over 298 high school seniors indicated their interest in the Department of Music through personal correspondence and on-campus visitations. Of these 298, 116 auditioned for admission to a music-major or music-minor program and 78 first-time freshman enrolled. 39% of the 298 interested prospects auditioned for admission and 67% of those who audition enrolled. Of the 78 first-time freshman students, 36 (46%) received a music scholarship award.

2. Are the students who enter adequately prepared to succeed? (Mean ACT for students enrolling, admitted, graduating) Percentage of enrolling students with academic deficiencies?

   The columns in the charts below indicate the class standing of individuals who received a music scholarship in their first term of enrollment, tracking their progress through to their last term of enrollment. An analysis of the data below seems to indicate that approximately 85% of music scholarship holders are retained and complete a baccalaureate program and/or continue into a graduate program.

Current Enrollment Status: ***2002-2003 (N-106)***					
Last Time Enrolled	***Freshman***	***Sophomore***	***Junior***	***Senior***	***Graduated***
No Last Term Data		1	1	2	
02/01	4		1		
02/02	2				5
03/01		1			1
03/02		3	1	1	5
04/01		2			6
04/02				3	9
04/04					2
05/01				1	6
05/02			1	1	8
05/04					2
06/01			3	26	7
Totals	**6**	**7**	**7**	**34**	**51**

Current Enrollment Status: ***2003-2004 (N-114)***					
Last Time Enrolled	***Freshman***	***Sophomore***	***Junior***	***Senior***	***Graduated***
No Last Term Data		4	2	2	
03/01	3				
03/02	5	1	1	1	2
04/01	1	2			3
04/02				1	8
04/04					1
05/01				1	5
05/02				1	6
05/04					2
06/01			6	51	5
Totals	**9**	**7**	**3**	**57**	**32**

Current Enrollment Status: ***2004-2005 (N-104)***					
Last Time Enrolled	***Freshman***	***Sophomore***	***Junior***	***Senior***	***Graduated***
No Last Term Data	1	1	1	1	
04/01	3	1			
04/02	4			1	2
04/04					
05/01				1	1
05/02	1	2		1	3
05/04					1
06/01		7	21	47	4
Totals	**9**	**11**	**22**	**51**	**11**

Current Enrollment Status: ***2005-2006 (N-135)***					
Last Time Enrolled	***Freshman***	***Sophomore***	***Junior***	***Senior***	***Graduated***
No Last Term Data		1			
05/01	2				1
05/02	5	6		1	3
05/04					1
06/01	19	27	23	43	3
Totals	**26**	**34**	**23**	**44**	**8**

Current Enrollment Status: ***2006-2007 (N-125)***					
Last Time Enrolled	***Freshman***	***Sophomore***	***Junior***	***Senior***	***Graduate***
No Last Term Data					
06/01	45*	24	22	34	

*This figure includes 36 first-time freshmen and 9 second-year freshman students.

In conclusion, this report documents the importance of a competitive music scholarship program to the department's future successes, the department's commitment to marketing the University and the music program, and demonstrated effectiveness in student recruitment and retention. Because scholarship funding has increased significantly since 2003, the department is experiencing positive results with increased student retention rates, academic success, and by all accounts, a much-improved pool of talented musicians as demonstrated by the quality of individual and ensemble performances. With this information, I trust that an informed institutional decision will be reached regarding the department's place among the University's scholarship funding priorities.

Part of the mission of the Morehead State University Department of Music is to provide cultural and educational enrichment to the campus, community, and region. To accomplish this part of the mission, we host nearly 15,000 persons each year at a wide variety of on-campus festivals and clinics. Certain events have been ongoing for many years while others are new initiatives that have expanded our outreach into the community and established new partnerships with our colleagues in P-12 education. Selected regional educational and artistic engagement events for 2007-08 include the 34th Annual Blue and Gold Festival and Championship of Marching Bands, 10th Annual Octubafest, 5th Annual Tri-State Middle School Honor Band, 3rd Annual Tri-State Honor String Orchestra, 7th Annual All-State Vocal Audition Clinic, 5th Annual All-State Band and Jazz Audition Clinic, 48th Annual Choral Festival, 4th Annual Madrigal Feaste, 50th Annual Concert Band Clinic, 3rd Annual String Day, 35th Annual Jazz Clinic, 12th Annual Opera Day, 3rd Annual Contemporary Music Festival, 11th Annual Keyboard Festival, and the 4th Annual Daniel Boone National Forest Music Camp (renamed this year as the MSU Summer Music Academy). Just recently, we started work on a new regional collaboration with Marshall University and professionals in the surrounding region, "The Kentucky Highlands Light Opera." These activities serve as tangible examples of effective cultural and educational partnerships between the University and the region while providing substantial student recruitment vehicles and a positive economic impact on the community.

3. What is the retention rate for the program?

The total departmental enrollment increased by 15% from AY 2005-2006 and AY 2006-07. Undergraduate enrollment increased by 10.5% and graduate enrollment increased by 100%. Though more data is required to fully analyze the enrollment increase, because new first-time freshman student enrollment held steady during the same period, this trend seems to indicate that the undergraduate enrollment increase is due to primarily to an improved rate of retention.

Program admission auditions screen potential music students for success in the applied performance area, thereby redirecting students with sub-standard skills to a program of remediation or another area of academic study. This process appears to have raised the overall level of performance and professional disposition within the

department, though data is not provided in this assessment period to support this claim. However, the number of Junior and Senior Recitals relative to the number of students enrolled in each cohort is an indicator of progress toward completion of the degree. Further work needs to be done to systematically collect a pertinent data that will allow us to "drill down" more deeply into our analysis. Nevertheless, we are striving to increase the percentage of students enrolled; a goal that is largely dependent on a competitive level of music scholarship funding and improved recruitment efforts in selected areas within the department.

Fall 2006, the department instituted the Upper-Division Assessment that includes academic and performance components. A systematic way of collecting the data relating to this process will be implemented. Moreover, a method for determining the effectiveness of the Upper-Division Assessment as reflected in student retention and timely program completions must be examined.

C: Curriculum

1. Describe how the curriculum and instruction have been updated to address diversity, globalization, technology, learning styles, and instructional delivery.

   Regarding diversity, since 2005, the Black Gospel Ensemble has been moved under the auspices of the Department of Music from Student Activities and n instructor level faculty line was created with Diversity Initiative funds to hire a director of the BGE. This effort solidified the institution's commitment to this group and provided the necessary leadership to ensure development and future success. Subsequently, after the instructor-level director, Janean Freeman, accepted a teaching position at anther institution, the instructor rank position was converted to a tenure-track assistant professor position. For Fall 2007, Dr. Roosevelt Escalante, an African American, was hired as the new Assistant Director of Choral Activities. Though he has already made a significant impact on the development of the BGE in terms of quality and student involvement, we are expecting an exciting future for this group, and all aspects of the music program where Dr. Escalante is involved. NOTE: Dr. Ricky Little, another African American faculty member in voice, has had an impact on the music program since his appointment in 1995.

   The department's curriculum is largely based on a Western music aesthetic. This appropriate given the nature of Western culture's influence on music worldwide. The aesthetic of other world cultures is integrated in to the curriculum where the influences of these cultures have impacted the development of our own. The music of other cultures is also integrated into music education and performance-based courses. The percussion area, which has the most highly develop world perspective in its literature and instruments, has an advantage of over all other performance areas in the department. Recently, music appreciation course sections have been developed with a world-music focus. Nevertheless, the faculty recognizes the need to include a more significant world music perspective into the music history and literature courses.

Progress has been made on this front with plans to move course proposals through the approval process in 2008-2009.

Also as part of our mission, we offer international educational opportunities to music students each year either through performance tours or by extending the curriculum to important cultural destinations. Selected examples of these efforts include a performance tour of Brazil by the band and percussion ensemble (2003), a performance tour by the opera workshop to England and Wales (2004), music history course offerings in Salzburg, Austria with side tours to adjacent European cultural destinations (2003, 2005, 2007), a performance tour by the choirs of Costa Rica (2006), and in May of 2008, the bands and percussion ensembles will conduct a performance tour of Spain. These efforts are significant and expensive. They are supported, nearly 100%, by the fundraising efforts of student and faculty.

Much progress has been made since 2003 n the technology front. A course in music technology that meets general education computer competency requirements was made a curricular requirement in all undergraduate music programs; the former Music Listening Lab was converted to Music Computer Lab housing 18 stations and a teacher station with much of the necessary software; additional multimedia classrooms have been installed; and the portable computing initiative, along with the addition and development of a more technology literate faculty, has move the department forward with the integration of technology on all fronts, including use of the portable computer as the all purpose teaching support devise in performance-based classes.

In 2004 a Technology Plan was developed by the music faculty to address the following goals:

Goal 1: "Professional musicians and music teachers must understand how current technology works in the field of music as a whole. Therefore, music students, regardless of their area of specialization, must acquire familiarity with the larger technological picture for music and an overview understanding of how technology supports the major fields of musical endeavor: composition, performance, analysis, teaching, and research. In doing so they must develop competence as comprehensive musicians by supportively integrating the various technological tools into the teaching and learning process."

Goal 2: "Students in each music specialization (such as performance, music theory, composition, and music education) require levels of operating competence in the technologies used to practice professionally in their chosen field. Specialized technological competencies are developed with particular hands-on experiences and are not a substitute for basic familiarity with the capabilities of technology in music fields outside the major as stated in Goal 1."

These goals were support by a detailed series of objectives. Though progress has been made, much more has to be done to full implement the plan, especially in regards to

resources for hardware and software, the formal integration technology into the curriculum, and the addition professional staff to support teaching and learning and the development of faculty in technology.

Online instruction has been the most significant addition to the delivery of the music curriculum. Online courses are offered in the general education music appreciation courses and in the Master of Music degree program. 40-50% of the coursework in the MM program is offered online. Though this has created greater access, some students require some face-to-face assistance from the faculty. When his has been necessary, instructors have obliged.

The approached to teaching in music are as varied as the curriculum. A wide range of support is provided students, including tutoring in music theory and extra help sessions as needed. Private applied instruction is all one-on-one, and therefore is specifically designed to meet individual student needs. Not only that, private applied instructors act as coaches and support personnel for their students.

2. Is the curriculum coherent and integrated? What demonstrates that it is?

Program learning outcomes are based on NASM standards. Curriculum maps indicate planned course sequences and progression and specific courses are tied to specific standards in performance, aural skills and analysis, composition and improvisation, repertory and history, technology, and their synthesis. Though each course learning outcomes are based on NASM standards, the current work being done by the faculty on curriculum revision will clearly link learning outcomes for every course to the standards.

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 repertories 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 Examination, and
4. Senior Capstone Course.

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. Have outcomes been evaluated for each program and course section? Show data where outcomes have been evaluated. And, what changes have been made to courses/programs based on assessment results?

The data from the Major Field Exam indicates supports the department's efforts to re-examine and restructure the core music curriculum in the Bachelor of Music, Bachelor of Music Education, and Bachelor of Arts degree programs. Work on the music curriculum was done during the 2006-07 academic year with completion of program revision scheduled during the 2007-08 academic year. Data from the Major Field Exam was used to identify the weakest areas of the core music curriculum and aligned with NASM Standards and the Academic Excellence goals and objectives of the department's Unit Plan. PRAXIS exam results have been used to guide improvements to the music education program.

As a result, the department is currently working on the most significant undergraduate curricular revision in some 30 years. Revision to the music theory sequence has been forwarded for approval. All other program components in conducting, class applied, private applied, ensembles, and music history/literature are in various stages toward completion. The information below indicates progress reports on the various curricular fronts in music:

Undergraduate Curriculum Revision: Progress Report

Date	Area	Outcome
2/2/07	MUST	Faculty approved the direction of the MUST proposal. Intro Theory is eliminated. 4 semesters each of Theory and reading with standard class time & credit (14 hours) Orchestration & Arranging added (2 hours) Total credit hours unchanged is 16, with subjects covered more thoroughly

3/16/07	MUSP	Faculty approved the direction of private applied lesson proposal which changes BME requirement to 2 credit lesson each semester = 1 hour lesson. No consensus was found on the capstone course. More information was needed before the faculty was willing to give a vote of approval for any avenue. Options discussed included (1) Leave it as is – the senior recital MUSP 499C is the capstone. (2) Separate the senior recital from the capstone course. The new capstone course for BME could be taught partially online and focus on developing a digital portfolio. (3) Try to push the university administration to allow the student teaching semester to become the capstone course for BME.
(4/6/07) (postponed)	MUSM	The UGS Report to the faculty was scheduled, and the preliminary report was sent to the sub-committee. The members of the sub-committee felt strongly that the UGS report did not accurately reflect the sub-committee's discussions, so the report to faculty was postponed indefinitely. Further UGS discussion feels that a larger sub-committee (consisting of only tenured faculty with active ensembles and the chair) needs to be formed so that concrete suggestions about the MUSM courses can be made. The following members are suggested for the sub-committee: Original members: Sue Creasap, Greg Detweiler, Richard Miles, Frank Oddis, Gordon Towell (Nathan Nabb, chair would be removed) Additional members: Jeanie Lee, Stacy Baker *McBride wants us to discuss our proposal and put it on a faculty agenda. Leave the scheduling issues with him.*
4/20/07	MUSH	The sub-committee proposed to have class structure remain the same. The UGS report suggested several alternatives which were discussed. Faculty approved the following suggestion for direction with the MUSH courses: MUSH 361, 362 remain music history courses in the junior year, but are eliminated as general education options MUSH 161, 162 are eliminated in their current state New MUSH 100 level (3 credit) course is developed to provide music majors an overview during their freshman year, and also to be offered as a general education option Overall credit drops from 10 credits to 9 credits

Other major concerns cited by faculty indicate the need for new degree offerings and specialization areas designed to meet the needs of the current market of prospective music majors, e.g., specialization in elementary music, a specialization in the music industry, recording, and or instrument repair business

areas, etc. Also, the string program is underdeveloped with only part-time faculty, lack of support for orchestra - strong string vocal programs necessary for further departmental growth and well-rounded development.

After much deliberation and work by the faculty, the Master of Music degree program was thoroughly revised to improve its relevancy and accessibility. The revised program received final approval Spring 2006 and was implemented Summer 2006. Revision initiatives include:

- redesign of both the music education and performance major programs to allow for greater access and customization of curriculum;
- development of innovative courses that address national standards and best practices;
- improvement of access by offering selected courses online, web-enhanced, and web-assisted;
- development of an innovative summer program that offers special and traditional courses in compressed scheduling formats to increase accessibility and enrollment; and introduce prospective graduate students to the program; and
- implementation of strategic course scheduling practices that are designed to improve access and degree completion, including offer 40% of the program online, one-third in the summer, and the remaining portion in a traditional face-to-face on-campus format.
- revision of offerings in the Master of Arts in Secondary Education.

The following program outcomes were defined:

Through the Master of Music degree program, the Morehead State University Department of Music offers opportunities for the graduate student in music to develop:

- individual talents, interest, and philosophies which can be used creatively to preserve and extend cultural heritage;
- professional competence in performance interpretation and evaluation of knowledge;
- scholarly competence in the organization, interpretation, and evaluation of knowledge;
- professional competence in the communication and dissemination of knowledge; and
- the ability to solve contemporary problems in various aspects of music.

4. Are there accreditations in this field that speak to the quality of the program (positively and negatively)?

The National Association of Schools of Music (NASM) accredits the music programs at MoSU. Therefore, all accredited institutions are bound by common function and competencies associated with particular goals, objectives, and curricula.

Accreditation and other services of NASM support artistic and academic excellence with:

A. Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes.

B. Review procedures that evaluate relationships among purposes, music and other disciplines, capabilities, aspirations, and resources, all in the context of each institution's mission and achievements.

C. An approach that encourages connections and integrations between artistic and academic achievement.

D. A philosophy that promotes creativity in the definition, pursuit, and evaluation of artistic and academic quality.

Every 10 years the program is reviewed by NASM. Between NASM reviews, the music education program is reviewed by NCATE. In Fall 2003 a final progress report was issued to NASM regarding deficiencies that needed to be addressed and the department received program approval until the next accreditation review in 2010-2011.

As a result of the most recent accreditation review in 2000, changes were made in the program to address technology and vocal diction. Other issues were raised in the NASM review that were either addressed by the department and institution or were clarified. Since that time the department has been improving its programs and advising materials. In 2006 a comprehensive revision to the Master of Music degree program completed. The department is currently engaged in a significant reworking of the undergraduate programs to further improve the quality and currency while trimming the size of the Bachelor of Music Education program to move it closer to 128-132 semester hours (the range of the size of such program based on national data).

5. What are constraints that impact the quality of the program?

In addition to those areas mention above, the following challenges have been cited by the music faculty as being harmful in achieving the desired quality of program:

- Lack of a well-defined and collective vision of the department's mission inhibits growth and positive changes. Current peer review process is not conducive to building morale.
- Undergraduate Programs need to be revised/modernized. New degree offerings need to be created. Specialization areas need to be developed to meet the needs of the current market of prospective music majors, e.g., specialization in elementary

music, a specialization in the music industry, recording, and or instrument repair business areas, etc.

- Student population often has mentality that "mediocre quality" is okay for their academic work; attitudes need to be modified so that only excellence is seen as appropriate.
- Lack of faculty whose main academic discipline is Music Theory/Composition or Music History/Musicology weakens both the graduate and undergraduate programs.
- Many of the music department faculty members continue to teach overloads without compensation, a direct violation of our PAC policies.
- Faculty are overburdened with committee service. This can be detrimental to teaching and scholarship.
- Facilities inadequate for current needs. Problems with infrastructure as well as adequacy for instruction in many ways. The primary weakness of the program in music at MSU is the lack of adequate facilities. MSU is the only institution in the state without a performance hall. We have only a Recital Hall with the acoustical "sound capacity" for 24 musicians. The Button Auditorium is without acoustical treatment, poor lighting, and is too small to accommodate large performing ensembles. Several classrooms in Baird Music Hall have poor to inadequate lighting (70 candle foot lighting for educational teaching). The primary rehearsal areas do not have available modern technology for teaching (117 and Recital Hall). One area used everyday does not even have a marker board). The music building needs to have thermostat control to maintain the temperature at 72 degrees. Otherwise, it is virtually impossible to maintain a consistent pitch of A = 440 with performance.
- Several functions that were once sponsored and hosted on campus have moved to other locations as a direct result of inadequate facilities, e.g. the Kentucky Music Educators All District Band, the KMEA Instrumental Solo and Ensemble contest, etc.
- Instrument inventory needs an update in many areas. Improvements have been made but funding has been lacking to make large changes. Pianos for majors to use and pianos in some of the piano studios are in unacceptable condition with no plan in place to address this. Some high cost specialty instruments remain unpurchased and instruments are being borrowed from area high schools to meet MSU instrumentation needs.
- MSU Fund for music scholarships remains small.
- Lack of competitive graduate assistantships and inadequate number of assistantships available to the department.
- Funding for operations, travel, development, etc. is far from adequate.
- Small number of keyboard students threatens that applied area and weakens pool of available piano accompanists.
- The department needs a more unified effort by and expectation for all faculty members for recruitment, both regionally and internationally. Some areas thrive while others have few students.
- Summer Music Academy needs to be strengthened for larger student attendance and full faculty participation with paid positions for faculty.

D: Equipment, Facilities, and Other Resources

1. Are university resources – equipment and facilities– current for this program and equivalent to benchmark institutions and other institutions in the state?

   In response to the Department of Music's 1999-2004 Academic Program Review, the faculty, review committee, and administration all indicated that the greatest need facing the Department of Music is the renovation or replacement of Baird Music Hall. Moreover, the results of the 2006-2007 Council on Post-Secondary Education Facility Condition Assessment and Space Study Project report (April 2007) provided the following assessment of Baird Music Hall:

   > All of the buildings the consultants reviewed at Morehead State University needed minor or major renovations. Baird Music Hall needs to be mentioned. The building is 50 years old and not what one would expect for a music program at a comprehensive university. An addition was built in 1967. Baird is substandard for what one would expect for a music program facility. The consultants think music may be best served in a new facility. There is not a large concert hall. The practice rooms appear to be substandard. The keyboard lab is very tight and substandard. There are ADA accessibility problems. The acoustics in many of the facilities seem inadequate. The 360-seat recital hall is a good quality facility.

   Based on these internal and external assessments, a new building, designed to house the music unit, is necessary because the current building, Baird Music Hall, does not effectively serve both the current and future needs of a vital and growing department. The original construction of Baird Music Hall, completed in 1954, was followed by three additions with the final addition being completed in 1967. Because the existing building is a patchwork of sections, it does not "flow" or work as a cohesive structure. Baird Music Hall is old and dark with poor climate control and inadequate teaching/learning and performance spaces. Other problems with Baird Music Hall include poor sound isolation between rooms, loud air-handling noise, noise from the outside, several fire/evacuation and personal safety and security concerns, climate control problems, and general poor condition. Teaching, practice, and performance spaces suffer from poor acoustics (echo, too dead, too loud, can't hear well, etc.); improper size, dimensions, and configurations; inadequate lighting, and a lack of technology enhancements. In addition, the current facility lacks sufficient classroom, rehearsal, practice, studio, performance, recording, and storage spaces. The current building does not have a large concert hall suitable for the presentation of large ensemble performances and the hosting of the department's several clinics, festivals, and special events. These shortcomings result in numerous scheduling problems and ineffective use of spaces; poor teaching/learning environment; damage to valuable instruments, equipment, and materials; inaccuracies in sound production and

reproduction; difficulties in attracting guests artists and outstanding students; and general frustration by faculty and students alike.

As a result of these assessments, a proposal for a new Center for the Performing Arts (CPA) to support the academic mission of the Morehead State University Department of Music has been developed and submitted. The CPA, institutionally named as a high-priority among capital projects, will enable the already nationally recognized music program, with aspirations to achieve even greater status regionally and nationally, the use of a state-of-the-art, technology-enhanced, academic center for music. The construction of this facility is pivotal to the department's future success.

2. Describe recurring and high-end equipment needed for support of the program?

During the last accreditation review in 2000 by the National Association of Schools of Music (NASM), the Commission on Accreditation deferred their final vote on MSU's full application for membership until its June, 2002 Commission meeting. By May 1, 2002, MSU provided NASM with a response addressing seven (7) concerns identified by NASM. A major concern cited is stated as follows**:**

> It is not clear how the NASM standard regarding a plan for the regular maintenance and replacement of equipment is being met. 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.

As a result of this concern, a proposal developed by Dean Michael Seelig and accepted by the Provost Michael Moore, established an annual equipment replacement budget lines starting with AY 02/03 Annual Budget for high-end instructional equipment. The proposal was designed to replace the 896 instruments with a conservative value placed at $1,054,630. Of these, a total of 702 instruments were purchased in, or prior to, 1976 (25 years ago), and 194 instruments were purchased after 1976. Therefore, 78% of all instruments in inventory were purchased prior to 1977.

In 2002 the Department of Music submitted a "2002-2004 Musical Instrument Capital Plan" for $369,900, which has been revised and updated yearly. With partial funding of the replacement plan for 4 of the past 6 years, progress has been made but much more has yet to be accomplished.

The department is refining a plan for a 30-year cycle for replacing or rebuilding our 56 pianos in inventory. Though the high-end equipment funds allowed for the purchase of one $55,000 Yamaha concert grand piano and to begin the process of replacing our 30-plus year old inventory of woodwind, brass, and percussion instruments, major costs remain for addressing the piano problem, which is fast becoming a crisis.

Replacement of our quality grand pianos (24) with equivalent quality instruments would cost an average of about $45,000 each, for a total of about 1-million dollars. This high-cost for replacement of these instruments allowed the department to hire an excellent keyboard technician who can rebuild these instruments at a cost between $10,000 and $20,000 each, less than half the cost of replacing them, but still a considerable sum. However, since approximately 75-80% percent of the cost of rebuilding a piano is in the labor, having an in-house piano re-builder would cut the rebuilding cost to $2,000-$5000 each instrument.

Some of the instruments in the inventory are not worth rebuilding and should be replaced, including the aging upright piano inventory. New upright pianos can be purchased for a cost of roughly $3,500 each. In general, the instruments that are worth rebuilding could be rebuilt in-house if we employ a qualified builder who has the shop space and necessary equipment. The remaining instruments will be replaced on a systematic basis until we can get on a replacement and maintenance/rebuilding cycle that will reduce the annual costs.

The department has many deferred maintenance and equipment replacement issues, not unlike the challenges facing all MSU facilities, which have been in a steady and now alarming decline. The solutions for dealing with our piano instrument inventory problems are very costly, but one can't run a music department without pianos, and pianos, while an excellent long-term investment, do not last forever. With the combination of careful planning, allocation of funds, and the use of our qualified piano technician who can rebuild much of our piano inventory, we can begin to make significant progress on the piano front in much the same way that we are making progress with the improvements to our woodwind, brass, and percussion instrument inventory.

In addition to instruments, every 10 years there is the need to replace 242 marching band uniforms (210 enrolled member minus 28 guards who wear other uniforms plus the recommended 1/3 more uniforms than band members to accommodate size differences each year) at approximately $347/uniform ($150 for a coat of heavy-duty construction and double-ended zippers; $75 for trousers of Dacron/wool blend and bibber style; $30 for shako/headgear; $12 for 10” plume; $66 for baldric; $14 for garment bags) for a total of $83,974. The normal life expectancy of a band uniform is 10 years of service and current uniforms in inventory have met this life expectancy and are showing clear signs of wear and age. It takes one full year to replace uniforms once patterns have been arranged and bids placed.

3. What evidence demonstrates the strength of library holdings and services in support of the program?

   The music curriculum is supported by a library collection of 11,500 scores, 10,000 books about music, 5,500 recordings, 900 DVDs and videos, and several hundred other non-print items. Other resources include 42 print and online subscriptions and

18 standing orders for collected editions. The Library also subscribes to a number of music databases for use both on and off campus, providing online access to full text journal articles, e-books, recordings, and scores.

In preparation for the 2004 NASM accreditation visit, 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 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.

2004 Comparison of Music Holdings at Selected MSU Benchmark Libraries For Materials Published in the Last 10 Years (1994-2004)

	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
West Chester U. of Pa.	20	13	3	85	4	125
EKU	25	24	9	40	11	109
Rowan U.	18	20	11	19	15	83
Eastern Ill. U.	24	18	5	20	16	83
NKU	9	19	2	35	0	65
Columbus State U	12	9	2	22	19	64
Central Missouri SU	7	13	1	37	1	59
WKU	14	10	6	4	7	41
MuSU	2	4	1	13	9	29
Average	**22**	**26**	**5**	**37**	**17**	**107**

Morehead's collection compared 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 reflected the fact that Morehead's collection of scores and recordings was weak. This became apparent in an even earlier study comparing our scores against the Music Library Association's *A Basic Music Library: Essential Scores and Sound Recordings*, 3rd edition. Several years ago we estimated it would take approximately $28,000 to bring our score collection up to the level recommended for colleges and universities supporting undergraduate music studies. Some efforts have been made to reach that goal by using a portion of the budget each year for retrospective buying, but we are still decades from our goal at the present rate and have a backlog of faculty requests for performance materials to be purchased over the next 3 years. The library budget has not seen significant increases over the past 5 years, causing cancellations in subscriptions along with a decrease in spending on other types of materials. See Library Materials Budget below.

Library Materials Budget for Music, Last 5 Years

CCL 2003-2004	MUS-Books	$12,163	
CCL 2003-2004	MUS-Subscriptions	$13,483	
			$25,646
CCL 2004-2005	MUS-Books	$16,242	
CCL 2004-2005	MUS-Subscriptions	$9,122	
			$25,364
CCL 2005-2006	MUS-Books	$17,613	
CCL 2005-2006	MUS-Subscriptions	$9,626	
			$27,239
CCL 2006-2007	MUS-Books	$16,130	
CCL 2006-2007	MUS-Subscriptions	$11,043	
			$27,173
CCL 2007-2008	MUS-Books	$15,938	
CCL 2007-2008	MUS-Subscriptions	$12,535	
			$28,473

Last year we became charter subscribers to a new online scores database (*Classical Scores Library*) that may in time improve the adequacy of our scores collection. Our in-house recording collection also did not measure well against the MLA list. However, four online listening databases have been added since that time, and we believe that a re-check of holdings against the MLA list would show that we are in much better shape now.

In particular, we have increased our holdings supporting traditional music by adding two listening databases, *Smithsonian Global Sound* and *DRAM* (Database of Recorded American Music) along with traditional music recordings selected from the MLA list, but only at the lowest "basic" level.

A comparison to *Resources for College Libraries* (a database of core collection titles compiled by the American Library Association) indicates that books on music constitute Camden-Carroll Library's strongest core collection, with 51% of RCL recommended music titles. The average percentage for all disciplines is 28%.

The table below indicates that 8% of the Library's music collection was published in the last 5 years, compared to 7% for the overall collection. The average number of charges for the music collection over the past 5 years also compares favorably with the collection as a whole. This is an improvement over figures reported in the last NASM self-study that showed use of the music collection to be below average.

Currency and Activity of the Music Collection

	Total Items in Collection	Items Published Last 5 Years	% Published Last 5 Years	No. of charges Last 5 Years	Average charges for All Items Last 5 Years
Music Print	20,965	1,344	6%	38,871	1.85
Music Non-Print*	6,095	850	14%	54,547	8.95
All Music	27,057	2,194	8%	93,418	3.45
All Disciplines	328,942	22,495	7%	445,460	1.35

**Includes large collection of popular CD recordings.*

The Music Department was responsible for 4 out of 130 Library reserve lists in 2006-07. Use figures are available for two music databases: *Grove Music Online* was used 1,538 times in 2006-07, and *Classical Music Library* (a listening database) was used 4,521 times. Library instruction was provided for 7 music classes in 2006-07, serving a total of 117 students. While these figures compare favorably with other disciplines, we see room for improvement.

Strengths

- Excellent collection of music education materials
- Good core collection of traditional music recordings
- Strong core collection of books as a result of careful selection over the years
- Access to state-of-the-art online resources, including digital audio and score databases.
- Improvements in library use figures

Weaknesses

- Recording collection below standard
- Scores collection (especially performance material) below standard
- Room for improvement in library use and instruction

Status of Recommendations from 2004 NASM self-study

- 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*. *-We have not done this.*

- Increase the number of library-related assignments made in Music courses, and the number of Music classes receiving library instruction. *–We continue to work on this and believe that some progress has been made.*

- Continue to investigate digital score databases, with a goal of providing online individual and classroom access to scores in conjunction with recordings. *–We became charter subscribers to Classical Scores Library in 2007.*

- Re-evaluate the Library's recording collection when catalog records are added for the online recording databases. *–Catalog records are not yet available for all of the recording databases, so this recommendation is on hold.*

- 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. *–We have relocated the book and score collection to a more spacious area with a special workstation and listening equipment. Lack of space still prohibits the creation of a space large enough to house scores and recordings together, but we believe the growth of listening and score databases has somewhat eased the pressure.*

Criterion #4: Quality of Program Outcomes

1. Provide data on student outcomes and student satisfaction when available – i.e. employment placement, graduate school placement, GRE or other graduate exams, NSSE data, IDEA scores, etc.

   One indicator of student satisfaction are the ratings that students give faculty on their "Teaching Methods and Styles" using the IDEA evaluation instrument. The data within the IDEA Group Summary Report indicates that students are highly satisfied with the teaching methods and styles of the music faculty during the 2006-2007 academic year.

   IDEA Teaching Methods and Styles-34 classes Fall 2006/33 classes Spring 2007
   (Scales: 1=Hardly ever, 5=Almost always)

Teaching Methods & Styles (General Descriptor)	Fall 2006	Spring 2007
Stimulating Student Interest	4.48	4.6
Fostering Student Collaboration	4.4	4.43
Establishing Rapport	4.6	4.68
Encouraging Student Involvement	4.45	4.53
Structuring Classroom Experiences	4.45	4.58

   Another indicator of student satisfaction, using the IDEA evaluation instrument, is the "Students Ratings of Progress on Objectives Chosen as Important or Essential." The data contained in the IDEA Group Summary Report for the 2006-2007 academic year indicates that the Raw Average course rating of each Objective in music courses was higher than both the institution and IDEA system average for both the Fall and Spring terms.

   Employment/Placement

   Departmental data collections indicate the following employment/placement information for the 102 program graduates since December 2004:

   Master of Music: Of the 31 students who graduated with the MM degree, 29 are employed in music or music education, 1 is employed outside the field, and 1 is deceased.

   Bachelor of Music: Of the 9 students who graduated with the BM degree, 6 are enrolled in graduate schools, 2 are employed outside the field, and 1 is unknown.

   Bachelor of Music Education: Of the 57 students who graduated with the BME degree, 45 are employed in music or music education, 6 are enrolled in graduate schools, 2 are employed outside the field, and 4 are unknown.

   Bachelor of Arts in Music: Of the 5 students who graduated with the BA degree in Music, 2 are employed in music, 1 is enrolled in graduate school, and 3 are unknown.

Students Accepted to Graduate/Professional School

Admission to the Master of Music degree does not require the GRE, since it is not a good indicator of student success in our program. However, the department does require:

1. Completion of a bachelor's degree in music from an accredited institution or its equivalent with a minimum GPA of 3.0 on all undergraduate music courses above the freshman level.
2. General admission to graduate study.
3. Completion of the *Graduate Music Entrance Examination* in music history/literature and music theory (analysis). The music entrance examination must be completed prior to the first semester of enrollment and is administered at the start of the Fall, Spring, and Summer I semesters by the Coordinator of Graduate Studies in Music.
4. Successful completion of an audition for the appropriate music faculty is required for admission to the Performance Emphasis (the faculty prefer a face-to-face audition. However, a recorded audition (CD and/or DVD) is acceptable when a face-to-face meeting cannot be arranged).

Prior to enrollment in graduate-level music education courses, graduate students pursuing the Master of Music degree with Emphasis in Music Education must hold an earned bachelor's degree in music education from an accredited institution or enroll in the Post-Baccalaureate Integrated Music P-12 Initial Certification Program and complete the education and music education course requirements.

Departmental data collections indicate that 22 undergraduate program completers were admitted to graduate schools since 2005. 21 of these are pursuing Master of Music degrees at Morehead State University.

2007-2008

Sarah Allen	Music Education, Morehead State University
Manuel Mario Castillo	Music Performance, University of Kentucky
Jessica Crittendon	Music Performance, Morehead State University
Michael Tyler Harris	Music Performance, Morehead State University
April Hawkins.	Music Education, Morehead State University
Mark Hopkins	Music Performance, Morehead State University
Kevin Lampson	Music Education, Morehead State University
Emily McCafferty	Music Performance, Morehead State University
Mark McCafferty	Music Performance, Morehead State University
Emily Robinson.	Music Education, Morehead State University
Bobby Shouse	Music Education, Morehead State University
Craig Swatt	Music Performance, Morehead State University
Daniel Smith-Tweddell	Music Education, Morehead State University
Mark Webster	Music Education, Morehead State University

2006-2007

Bradley Byrum	Music Education, Morehead State University
Nicholas R. Denham.	Music Performance, Morehead State University
Kevin E. Norton.	Music Performance, Morehead State University
Calvin D. Schmieg, Jr.	Music Education, Morehead State University
Amanda Wilson	Psychology, Morehead State University

2005-2006

John Johnson	Music Education, Morehead State University
Melody Dawn Walker	Music Education, Morehead State University
Martina Wheeler	Music Performance, Morehead State University

Student Authors and Presenters

Juried selected performances and presentations have increased. Notable are those at national conferences and competitions where students were selected by juried review. Also, music students have been regularly selected as Undergraduate Research Fellows and have produce a wide range of scholarly work.

Below is a list of the student authors and presenters from Fall 2005-Spring 2008.

2007-2008

Jury-Selected Performers: The Orpheus Saxophone Quartet, "Pitch Black" by Jacob ter Veldhuis, North American Saxophone Alliance Biennial Conference, University of South Carolina, April 16-19, 2008.

Sara Sipes, soprano saxophone
Will Fergason, alto saxophone
Collin Stegeman,tenor saxophone
David Houston, baritone saxophone

Jury-Selected Performers: The Lockegee Saxophone Quartet, "Le Bal," by Thierry Escaich, North American Saxophone Alliance Biennial Conference, University of South Carolina, April 16-19, 2008.

Danielle Winter, soprano saxophone
Erica Johnson, alto saxophone
Lucas Sanders, tenor saxophone
Nicholas Denham, baritone saxophone

Jury-Selected Performer: Kevin Norton, "Distances Within Me" by John Anthony Lennon, North American Saxophone Alliance Biennial Conference, University of South Carolina, April 16-19, 2008.

Jury-Selected Performers: Collin Stegeman and Sara Sipes, "TATATATA" by Jacob ter Veldhuis, North American Saxophone Alliance Biennial Conference, University of South Carolina, April 16-19, 2008

Jury-Selected Performers: Will Fergason and Sara Sipes, "Ars" by Christian Lauba, North American Saxophone Alliance Biennial Conference, University of South Carolina, April 16-19, 2008

Jury-Selected Performers: Will Fergason and Sara Sipes, featured performers in a masterclass with Jean-Michel Goury, Professor of Saxophone at Buillogne-Billancourt, Paris, France, North American Saxophone Alliance Biennial Conference, University of South Carolina, April 16-19, 2008

A. Frank and Bethel C. Gallaher Memorial Music Performance Competition Participants, Semi-Final Competition, March 11, and Final Competition April 10, 2008 (* denotes finalists)

Timothy Bailey, Clarinet
Nick Breiner, Bass Trombone*
Kristen Brown, Soprano*
Chelsea Carpenter, Soprano*
Allyson Martin, Flute
Patrick Mosser, Saxophone*
Ryan Miller, Trombone*
Will Murphy, Organ*
Dustin Stevens, Tenor
Jacob Wise, Piano

Melanie Everman, "Modern Vocal Pedagogues and Theories." Dr. Roma Prindle, Faculty Mentor. MSU Celebration of Student Scholarship, Poster Session, April 12, 2008.

Paul Robinson, "Singing is Acting: Utilizing Objective to Increase Expressiveness in Performing Choral Literature, Dr. Greg Detweiler, Faculty Mentor. MSU Celebration of Student Scholarship, Poster Session, April 12, 2008.

Lydia M. Stamm, "The Development of the Drum Corps International Percussion Section and its Influence on Marching Percussion." Professor Brian Mason, Faculty Mentor. MSU Celebration of Student Scholarship, Poster Session, April 12, 2008.

Nick Breiner, Justin Croushore, Heather Gibson, Ryan Miller, "A Study in Contrast of Styles through the Repertoire of Trombone Quartets." Dr. Jeanie Lee, Faculty Mentor. MSU Celebration of Student Scholarship, Poster Session, April 12, 2008.

The Orpheus Saxophone Quartet: Will Fergason, David Houston, Sara Sipes, Collin Stegeman, "The Rhythm of Language and Music: The Saxophone Music of Jacob ter Veldhuis." Dr. Nathan Nabb, Faculty Mentor. MSU Celebration of Student Scholarship, Poster Session, April 12, 2008.

Kyle Samples, "Everything in its Right Place: Radiohead in a Jazz Combo Setting," Professor Glenn Ginn, Faculty Mentor. MSU Celebration of Student Scholarship, Poster Session, April 12, 2008.

Jury-Selected-Competing Participants. Mid-South Regional Auditions of the National Association of Teachers of Singing, Rhodes College, Memphis, TN, April 4-5, 2008

Aaron Cummins
Merritt McElroy
Henry McGuire
Kristen Brown
Greg Purvis
Dustin Stevens
Matt Leonard
Stacey Kennard

Jury-Selected-Competing Participants. National Trumpet Competition, Fairfax, VA, March 12-16, 2008.

Josh Breckenridge
Jessica Crittendon
Jake Cummins
Ricky Spears
Frances Lotz
Ryan Mussetter
JL Hylton
Joey Thieman
Danielle Cirelli
Caitlin Pillow
Brian Harding
Eric Siereveld
Paul Houston
Jacob Ritter
James Moore
Allen Eden
Josh Gumm

Competing Participants, MSU Jazz Ensemble II. University of Louisville Jazz Festival, Louisville, KY, February 29, 2008.

Josh Breckenridge
Adam Chaffins
Brandon Coleman
Justin Croushore
Chris Kimmons
Dave Knipp
Danielle Cirelli
Chris Justice
Rachel Trimble
Matt Anklan
Joey Thieman
Sara Sipes
Ashley Hamlett
Jacob Ritter
Jacob Ratliff
Casey O'Neal
Paul Houston
Benji Cantrell
Kurt Mohrman
Andrew Valentine
Derrick Friend
Collin Stegeman
Blake Still
Kevin Norton
Casey McClain
Ryan Miller
Heather Gibson
Brian Harding

Jury-Selected-Competing Participants, MSU Jazz Ensemble I. Elmhurst Jazz Festival, Elmhurst, IL, February 22-23, 2008.

Pat Mosser
Luke Sanders
Nikki Winter
David Houston
Carl Pickering
Aaron Gallagher
Sara Sipes
Matt Anklan
Joey Thieman
Brian Harding
Danielle Cirelli
Jessica Crittendon
Heather Gibson
Ryan Miller
Justin Croushore
Nick Breiner
Rodney Mora
Matt Hornbeck
Tyler Harris
Kevin Lampson
Jose Oreta
Jeff Donaldson
Andrew Gillum

Juried-Selected Performers. MSU Jazz Ensemble I. Kentucky Music Educators Association Conference Louisville, KY, February 7-8, 2008.

Pat Mosser	Joey Thieman	Rodney Mora
Luke Sanders	Brian Harding	Matt Hornbeck
Nikki Winter	Danielle Cirelli	Tyler Harris
David Houston	Jessica Crittendon	Kevin Lampson
Carl Pickering	Heather Gibson	Jose Oreta Bass
Aaron Gallagher	Ryan Miller	Jeff Donaldson
Sara Sipes	Justin Croushore	Andrew Gillum
Matt Anklan	Nick Breiner	

Jury-Selected Performers. Kentucky Intercollegiate Band, Kentucky Music Educators Association Conference Louisville, KY, February 6-7, 2008.

Amanda Daniels	Melissa Tackett	Patrick Mosser
Catherine Strobel	Kaitlin Mansfield	Jonathan Payne
Allyson Martin	Jeff Donaldson	Kevin Callihan
Frances Lotz	Casey O'Neal	
Audrey McMurray	Mark Webster	

Jury-Selected Performers. Kentucky Intercollegiate Choir, Kentucky Music Educators Association Conference Louisville, KY, February 6-8, 2008.

Kyle Bentley	Dustin Stevens	William Murphy
Chelsea Carpenter	Alisha Gifford	Gregory Purvis, J.
Mallory Draughn	Cassandra Manning	

Jury-Selected Performers. Kentucky Intercollegiate Jazz Ensemble, Kentucky Music Educators Association Conference Louisville, KY, February 7-8, 2008.

Justin Croshure	Jose Oreta	Joey Thieman

Juried-Selected Performers. Kentucky Intercollegiate Orchestra, Kentucky Music Educators Association Conference Louisville, KY, February 6-8, 2008.

H.J. Adams	Joe Dixon	Ryan Miller
Josh Breckenridge	Heather Gibson	Brent Wilson
David Brock	Kevin Lampson	

Mallory Draughn, "The Correlation of Howard Gardner's Theory of Multipe Intelligences and the Intelligences Exhibited by College Musicians." Dr. June Grice, Faculty Mentor. 7th Annual Posters-at-the-Capitol, Poster Session, January 31, 2008.

Melanie Everman, "Modern Vocal Pedagogues." Dr. Roma Prindle, Faculty Mentor. 7th Annual Posters-at-the-Capitol, Poster Session, January 31, 2008.

Michael Tyler Harris, "The Language of Kenny Burrell: A Transcription Comparison and Analysis." Professor Glenn Ginn, Faculty Mentor. 7th Annual Posters-at-the-Capitol, Poster Session, January 31, 2008.

Jury-Selected-Competing Participants. Southern Division Music Teachers National Association (MTNA) Competition, University of North Carolina at Greenville, January 18, 2008

Justin Croushore
Nicholas Denham
Erica Johnson
Lucas Sanders
Danielle Winter

Competing Participants. National Association of Teachers of Singing, Kentucky State Conference, October 26-27, 2007

Stacey Kennard
Greg Purvis
Merritt McElroy
Henry McGuire
Will Murphy
Kristen Brown
Aaron Cummins
Dustin Stevens
Matt Leonard

Competing Participants. Kentucky Auditions, Music Teachers National Association Competition, October 19-21, 2008

Justin Croushore
Nicholas Denham
Erica Johnson
Lucas Sanders
Danielle Winter

2006-2007

A. Frank and Bethel C. Gallaher Memorial Music Performance Competition Participants, April 5, 2007

Aaron Cummins, Voice
Heather Gibson, Trombone
Matt Hornbeck, Guitar
Cassandra Manning, Voice
Erica Johnson, Saxophone
Lucas Sanders, Saxophone
Catherine Strobel, Bass Clarinet

Paul W. Robinson, "A qualitative overview and demonstration of various uses of non-verbal communication in the choral rehearsal." Dr. Greg Detweiler, Faculty Mentor, MSU Celebration of Student Scholarship, 15-Minute Session, April 14, 2007.

Patrick Mosser, Erica Johnson, Lucas Sanders, Nicholas Denham, "Contemporary works for saxophone quartet." Nathan Nabb, Faculty Mentor, MSU Celebration of Student Scholarship, 25-Minute Session, April 14, 2007.

Ryan Miller, "The thematic implications of trombone writing in Mahler's symphonies." Dr. Jeanie Lee, Faculty Mentor, MSU Celebration of Student Scholarship, Poster Session, April 14, 2007.

Frances J. Lotz, "A Correlation of the Kodaly Philosophy and the Music Teachings in the Early Appalachian Singing Schools." Dr. June Grice, Faculty Mentor, MSU Celebration of Student Scholarship, Poster Session, April 14, 2007.

Melanie L. Everman, "Amy Beach: American Composer, Female Composer." Dr. Roma Prindle, Faculty Mentor, MSU Celebration of Student Scholarship, Poster Session, April 14, 2007.

Competing participants. Mid-South Regional Auditions of the National Association of Teachers of Singing, University of Kentucky, March 30 and 31, 2007.

Kristen Brown
Aaron Cummins
Matt Leonard
Will Murphy
Dustin Stevens
Amy Trautwein
Clark Walker

Competing participants. National Trumpet Competition, Fairfax, VA, March 14-16, 2007.

Matt Anklan
Josh Breckenridge
Jake Cummins
Josh Gumm
Paul Houston
JL Hylton
Teresa Keating
Frances Lotz
Ryan Mussetter
Caitlin Pillow
Joey Sawyers
Eric Siereveld
Ricky Spears
Joey Stockham
Joey Thieman
Jeff Wells

Competing participants. North American Saxophone Alliance Regional Conference, March 29-31, 2007.

Olivia Burgess
Nick Denham
Will Fergason
Aaron Gallagher
David Houston
Erica Johnson
Patrick Mosser
Kevin Norton
Lucas Sanders
Sara Sipes
Collin Stegeman

Competing participants, MSU Jazz Ensemble I. Elmhurst Jazz Festival, Elmhurst, IL, February 24, 2007. Jazz Ensemblee I was 1 of 8 collegiate jazz bands out of 40 whose performance was deemed "Outstanding."

Phillip Abbott	Matt Hornbeck	Pat Mosser
Matt Anklan	David Houston	Emily Robinson
Nick Breiner	Kevin Lampson	Luke Sanders
Nick Denham	Chase Little	Eric Siereveld
Aaron Gallagher	David Maynard	Ricky Spears
Heather Gibson	Rich Miller	Joey Tieman
Andrew Gillum	Ryan Miller	James Yokoboski
Tyler Harris	Rodney Mora	

Competing participants, MSU Jazz Ensemble I. University of Louisville Jazz Festival, Louisville, KY, February 23, 2007.

Phillip Abbott	Matt Hornbeck	Pat Mosser
Matt Anklan	David Houston	Emily Robinson
Nick Breiner	Kevin Lampson	Luke Sanders
Nick Denham	Chase Little	Eric Siereveld
Aaron Gallagher	David Maynard	Ricky Spears
Heather Gibson	Rich Miller	Joey Tieman
Andrew Gillum	Ryan Miller	James Yokoboski
Tyler Harris	Rodney Mora	

Ryan Miller, "The Programmatic Use of Trombone in Gustav Mahler's Symphonies and its Impact on Related Performance Practice." Faculty mentor, Dr. Jeanie Lee, Associate Professor of Trombone, MSU Undergraduate Research Fellow, Posters-at-the-Capitol Research and Creative Productions Presentation, State Capitol Rotunda, Frankfort, KY, Thursday, February 15, 2007

Juried-Selected Performers. Kentucky Intercollegiate Jazz Ensemble, Kentucky Music Educators Association Conference Louisville, KY, February 9-10, 2007.

Phillip Abbott	Heather Gibson	Chasen Little
Matt Anklan	Matt Hornbeck	

Juried-Selected Performers. Kentucky Intercollegiate Orchestra, Kentucky Music Educators Association Conference Louisville, KY, February 8-9, 2007.

Jihee Kang	Kevin Lampson

Juried-Selected Performers. Kentucky Intercollegiate Choir, Kentucky Music Educators Association Conference Louisville, KY, February 7-9, 2007.

Heather Arrington	Molly Maynard	Paul Robinson
Brian Barker	Wiliam Murphy	
Mallory Draughn	Michael Ratulowski	

Juried-Selected Performers. Kentucky Intercollegiate Band, Kentucky Music Educators Association Conference Louisville, KY, February 7-8, 2007.

Nicholas Breiner	Kyle Lee	Jonathan Payne
Amanda Daniels	Kaitlin Mansfield	Catherine Strobel
Andrew Gillum	Emily McCafferty	Mark Webster
Gary Griffith	Patrick Mosser	Tyler Thompson

Competing participants. National Association of Teachers of Singing, Kentucky State Conference, Western Kentucky University, October 13-14, 2006.

Aaron Cummins	Kyle Bentley	Dustin Stevens
Matt Leonard	Kara Ferris	
Martina Wheeler	Kristin Brown	

2005-2006

Competing participants. Kentucky Music Teachers Association (KMTA) Competition, Morehead State University, October 20, 2006

KMTA Young Artist Woodwinds Competition: Kevin Norton, saxophone, Honorable Mention, Mr. Nathan Nabb, Assistant Professor of Music, Instructor

Patrick Mosser, saxophone, State Winner, Mr. Nathan Nabb, Assistant Professor of Music, Instructor

KMTA Young Artist Chamber Music Competition:
Perfect Sixth Saxophone Quartet, State Representatives, Mr. Nathan Nabb, Assistant Professor of Music, Instructor

Nicholas Denham	Patrick Mosser
Erica Johnson	Kevin Norton

Kentucky Music Teachers Association (KMTA) Conference, Morehead State University, October 20, 2006

Lecture/Demonstration Presentation: "Piano Technique: What is it and How is it Achieved?" by Dr. Paul Taylor, Associate Professor of Music with:

Sarah Allen, piano major
Emmalee Berry, piano major
Natalie Brown, piano major
Chelsei Carpenter, voice
Melanie Lester, nursing major
Cassandra Manning, voice major
Mark McCafferty, percussion major
Kathleen Randall, horn major
Samantha Sachtleben, piano major
Jake Wise, piano major
Yoon Yi, biology major

Competing participants from the studios of Roma Prindle. Kentucky State Convention of the National Association of Teachers of Singing (NATS) Competition, Murray State University, October 28-29, 2005

Brandon Centers
Aaron Cummins, semi-finalist
Greg Purvis, semi-finalist
Kristen Brown, semi-finalist
Clark Walker
Jeremy Howard

Competing participants. Southern Division of the Music Teachers National Association (MTNA) Competition, Lee University, January 19-20, 2006

KMTA Young Artist Chamber Music Competition: The Perfect Sixth Saxophone Quartet, Mr. Nathan Nabb, Assistant Professor of Music, Instructor

Nicholas Denham
Erica Johnson
Patrick Mosser
Kevin Norton

KMTA Young Artist Woodwinds Competition: Patrick Mosser, saxophone, Mr. Nathan Nabb, Assistant Professor of Music, Instructor

The Undergraduate Research Fellows listed below represented the Morehead State University Department of Music at the Posters-at-the-Capitol research and creative productions presentation, State Capitol Rotunda, Frankfort, KY, Thursday, February 2, 2006

Diana Knoll, “Performance, Practice, and Analysis of Selected Caribbean Region Repertoire for the Choral Ensemble.” Dr. Greg Detweiler, faculty mentor

Paul Robinson, “Re-Orchestration of Philip Wilby’s *Concert Gallop* for Wind Orchestra.” Dr. M. Scott McBride, faculty mentor

Members of the Kentucky Intercollegiate Band. Performance at the Kentucky Music Educators Association Conference, Louisville, KY, February 9, 2006

Nick Amis
Kate Beyersdoerfer
Megan Combs
Jessica Crittendon
John Crum
David Fonda
Christine Holthaus
Rebecca Kearney
Frances Mayo
Kevin Norton
Joseph Stivers
Catherine Strobel
Tyler Thompson
Laura Vanney
Mark Webster

Members of the Kentucky Intercollegiate Choir. Performance at the Kentucky Music Educators Association Conference, Louisville, KY, February 9, 2006

Jeremy Howard
Diana Knoll
Cameron Painter
William Murphy
Clark Walker
Melody Walker
Martina Wheeler
Alicia Zegelien

Members of the Kentucky Intercollegiate Jazz Ensemble. Performance at the Kentucky Music Educators Association Conference, Louisville, KY, February 10, 2006

Kurtis Carpenter
Kevin Lampson
Matt Anklan
David Maynard
Patrick Mosser

MSU Jazz Ensemble, Gordon Towell, director. Performance at the University of Louisville Jazz Festival, February 24, 2006. Following juried review, the ensemble was named "featured ensemble" for the evening concert.

Patrick Mosser
Kevin Norton
David Maynard
Daniel Pugh
Andy Waite
Lucas Sanders
Eric Siereveld
Ricky Spears
Matt Anklan
Frances Lotz
Steven Loeffler
Joey Tieman
Ryan Meeks
Heather Gibson
Ryan Miller
T. Kurtis Carpenter
Rodney Mora
Tyler Harris
Kevin Lampson
Phillip Abbot
Chase Little
Andrew Gillam

Nineteenth Annual A. Frank and Bethel C. Gallaher Competition: Semifinal Round, Duncan Recital Hall, Morehead State University, March 9, 2006

Jessica Crittendon, trumpet (instructor, Mr. Greg Wing, Assistant Professor of Music)
Mark Hopkins, horn (instructor, Dr. L. Curtis Hammond, Associate Professor of Music)
Diana Knoll, soprano (instructor, Ms. Janean Freeman, Instructor of Music)
Emily Listermann, flute (instructor, Dr. Robert Pritchard, Professor of Music)
Mark McCafferty, marimba (instructor, Mr. Frank Oddis, Associate Professor of Music)
Eric Siereveld, trumpet (instructor, Mr. Greg Wing, Assistant Professor of Music)

MSU Trumpet Ensemble, Greg Wing, director. National Trumpet Competition, Fairfax, VA, March 16-18, 2006

Matt Anklan	Frances Lotz	Ryan Mussetter
Jessica Crittendon	Jay Matheney	Ricky Spears
John Crum	Johnathan Motz	

Competing participants from the studios of Roma Prindle and Janean Freeman, Mid-South Regional Convention of the National Association of Teachers of Singing (NATS) Competition, Carson Newman College, March 30-April 1, 2006

Kristen Brown	Will Murphy	Dustin Stevens
Brandon Centers	Greg Purvis	Clark Walker
Aaron Cummins	Paul Robinson	Martina Wheeler

Juried Recitals

Students pursuing an undergraduate degree in music are required to present a culminating Senior Recital. Students who pursue the Bachelor of Music degree are also expected to present a Junior Recital. Students are also expected to perform on student recital hour programs (3:00 PM on Thursdays) and some choose to perform in approved half and full recitals that are not required parts f the degree program. The students listed below performed on an approved juried recital between Fall 2005 and Spring 2008 (this list does not include Thursday afternoon recitals).

Juried Freshman Recitals, Duncan Recital Hall, Morehead State University
Will Fergason & Collin Stegeman, Saxophone, Apr-21-2007

Juried Sophomore Recitals, Duncan Recital Hall, Morehead State University
Patrick Mosser, Saxophone, April 1, 2007
Allyson Martin, Flute, April 4, 2007

Juried Sophomore Recitals, Duncan Recital Hall, Morehead State University
Martha Grace Duncan, Voice, October 1, 2006
Robert Ross II, Guitar, November 5, 2006
Kyle Samples, Guitar, November 5, 2006
Matt Hornbeck, Guitar, March 2, 2007
Mark McCafferty, Percussion, March 11, 2007
Matthew Anklin, Trumpet, April 13, 2007
David Smith & Aaron Willison, Tuba, April 27, 2007
Rodney Mora, Piano, April 27, 2007
Heather Gibson & Catherine Strobel, Trombone & Clarinet, April 29, 2007
Bob Eckhardt & Jeremy Ison, Tuba, May 4, 2007
Laura Snider, Tuba, May 6, 2007
Jonathan Payne, Tube, February 13, 2008
Justin Stalkamp, Euphonium, March 25, 2008

Kevin Sucher, Tuba, March 30, 2008
Cody Williams, Euphonium, March 30, 2008
Kaitlin Mansfield, Clarinet, April 6, 2008
Olivia Paige Burgess, Saxophone, April 6, 2008

Juried Junior Recitals, Duncan Recital Hall, Morehead State University
David Maynard, saxophone, December 11, 2005
Eric Siereveld, trumpet, February 26, 2006
José Mendoza, bass guitar, March 3, 2006
Mark Webster, euphonium, March, 5 2006
Jennifer Thompson, saxophone, March 14, 2006
Joey Thieman, Trumpet, December 8, 2007
Lydia M. Stamm, Percussion, February 22, 2008
Kristen Brown, Voice, March 13, 2008
Jeremy Ison, Tuba, March 25, 2008
Chelsea Carpenter, Voice, March 27, 2008
Ryan Miller, Trombone, April 13, 2008

Juried Senior Recitals, Duncan Recital Hall, Morehead State University
Jeremy Howard, voice, October 13, 2005
Bradley Byrum, horn, October 16, 2005 – 7:00 p.m.
Nicholas A. Amis, horn, October, 30 2005
Joshua C. Mallory, euphonium, November 2, 2005
Nicholas Denham, saxophone, November 13, 2005
Dean Marotta, percussion, November 17, 2005
Sarah Allen, piano, November 20, 2005
T. Kurtis Carpenter, bass trombone, November 20, 2005
Danielle Smith-Tweddell, percussion, January 21, 2006
Shelly Molinary, euphonium, March 5, 2006
Melanie Sparks, voice, March 10, 2006
Rebecca Kearney-Wilson, horn, April 1, 2006
Kevin Norton, saxophone, April 2, 2006
Sarah Stoltzfus, percussion, May 7, 2006
Sarah Stoltzfus (Allen), Percussion, August 22, 2006
Diana Knoll, Voice, September 10, 2006
Paul Robinson, Voice, October 8, 2006
April Hawkins, Clarinet, October 15, 2006
Rhiannon Curtis, Clarinet, October 22, 2006
Mark Hopkins, Horn, October 22, 2006
Amanda Traugott, Clarinet, October 22, 2006
Julia Taylor, Clarinet, November 5, 2006
Joseph Stivers, Saxophone, November 12, 2006
Emily Robinson, Trumpet, November 19, 2006
Josh Tharp, Tuba, November 19, 2006
Ryan Francis, Tuba, November 19, 2006
Kate Beyersdoerfer, Flute, November 19, 2006

Jessica Crittenden, Trumpet, November 26, 2006
Jason Johnson, Saxophone, December 3, 2006
Matt Smith, Trombone, December 3, 2006
Amanda Wilson, Flute, December 3, 2006
Emily McCafferty, Flute, March 4, 2007
James Clark Walker, Voice, March 4, 2007
Mark Webster, Euphonium, April 15, 2007
Misty Burke, Clarinet, April 15, 2007
David Maynard, Saxophone, April 15, 2007
Tyler Harris & Kyle Samples, Guitar, April 22, 2007
Tyler Thompson, Oboe, April 28, 2007
Jennifer Thompson, Saxophone, April 28, 2007
Brenda Fenney, Flute, April 29, 2007
Christine Holthaus, Clarinet, April 29, 2007
David Fonda, Clarinet, May 6, 2007
Mark McCafferty, Percussion, July 13, 2007
Kyle Lee, Percussion, October 14, 2007
Grace Rhenals, Soprano, October 28, 2007
Melanie Everman, Soprano, November 4, 2007
Eric Siereveld, Trumpet, November 18, 2007
Jonah Sawyers, Trumpet, December 2, 2007
Adam Meyer, Horn, March 2, 2008
Robert Eckhardt, Tuba, March 14, 2008
Cassandra Manning, Voice, March 26, 2008
Robert Ross II, Guitar, March 30, 2008
Rodney Mora, Piano, March 30, 2008
Jeff Donaldson, Percussion, April 1, 2008
Matt Hornbeck, Guitar, April 3, 2008
Gary Griffith, Percussion, April 4, 2008
Allyson Martin, Flute, April 5, 2008
Erica Johnson, Saxophone, April 5, 2008
Amy Painter, Voice, April 9, 2008
Heather Gibson, trombone, April 13, 2008
Frances Lotz, Trumpet, April 25, 2008
Amanda Daniels, Clarinet, April 27, 2008
Catherine Strobel, Clarinet, May 4, 2008

Juried Graduate Recitals, Duncan Recital Hall, Morehead State University
Jeff Jones, horn, October 14, 2005
Susannah Taylor, horn, May 15, 2006
Nicola van Onselen, Tuba, May 4, 2007
Kuan-Ju Chen, Piano, December 9, 2007
Matthew Aaron Leonard, Tenor, March 2, 2008
Jessica Crittendon, Trumpet, May 3, 2008
Kevin Norton, Saxophone, May 4, 2008

Grade distribution review

Using previously collected data presented in the table below, 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.

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

2. Has the program received special recognition or have notable visibility that speaks to its quality?

- The Symphony Band, Percussion Ensembles, Concert Choir and Chamber Choirs have toured internationally to Brazil, China, Costa Rica, and Spain (May, '08).
- The Percussion area has won four national championships in marching percussion, most recently in 2003.
- Our faculty have 255 instances of international productivity and 589 instances of national productivity (see Criterion #3 Data—Faculty Productivity Chart).
- Many of our faculty are active in national and multi-state specialty related committees and service organizations (see Criterion #3 Data—Service on Committees Chart).
- Our faculty has seen a strong increase in grant productivity since the Academic Program Review in 2004 (see Criterion #3 Data—Grant Productivity Chart).
- Our faculty have been active in the supervision of graduate assistants and undergraduate fellowships (See Criterion#3 Data—Supervision of UG Fellowships and Supervision of Graduate Assistants Charts).
- Two of our faculty have been or are now President of the Kentucky Music Educators Association (Richard Miles and Tanya Bromley).
- Several have been honored as KMEA College Teachers of the Year (Frank Oddis, Greg Detweiler, and Eugene Norden).
- Prof. Norden also received KMEA Lifetime Service Award.
- Prof. Norden, Dr. Detweiler, and Susan Creasap are active in the District activities of KMEA.

3. What evidence is there that the program has added value to the clientele it serves?

The MSU Department of Music is the center for educational and artistic music activities in the region. During the past five years the Department has presented 315 concerts by faculty, students, ensembles, and guest artists. MSU is the infrastructure for the many of the region's KMEA activities in the schools. Nearly all of the regional festival and assessment activities are hosted in Baird Music Hall. Many of our faculty are involved as part of the pool of clinicians and adjudicators for the region and the state. In addition to these KMEA events, the Department of Music hosts and additional 14 events each year that serve as educational enrichment for P-12 students in the region. Between these 14 events and the KMEA events hosted, it is estimated that the Department of Music has brought 83, 846 persons to campus over the past five years (see Criterion #3 Data—Department of Music Sponsored Clinics and Festivals). Some of these events occur over several days and the participants stay overnight in area motels. In addition to the educationally enriching value of these activities, there is significant impact on recruiting for the University as well substantial positive economic impact on the City of Morehead and the surrounding area. The educational and artistic outreach go beyond the hosted events. The music faculty, faculty ensembles, and student ensembles have presented 1,161 off-campus performances, clinics, and master classes (see Criterion #3 Data—Off-Campus Recruiting Performance/Clinics). These performances also have significant positive impact on recruiting for MSU, not just in the Department of Music, but for programs across the University.

Criterion #5: Size, Scope, and Productivity of the Program

1. What does the data tell you about how productive the program is? Answer must also include benchmark and/or best practice information to answer the question. How many students (clients, customers, patrons, as appropriate) are being served?

As indicated in Criterion #1, the total departmental enrollment increased by 15% from AY 2005-2006 and AY 2006-07. Undergraduate enrollment increased by 10.5% and graduate enrollment increased by 100%. Though more data is required to fully analyze the enrollment increase, the data available seems to indicate that the undergraduate enrollment increase is due to primarily to an improved rate of retention combined with continued success in first-time freshmen enrollment.

Department of Music Enrollment Fall 2000 – Fall 2006 (Data from MSU Profile and IRCA)

AY	**2000-01**	**2001-02**	**2002-03**	**2003-04**	**2004-05**	**2005-06**	**2006-07**
Undergrad Music	180	195	196	185	198	200	221
Graduate Music	11	16	11	17	17	11	22
Total majors	191	211	207	202	215	211	243

In Kentucky, MoSU has the largest percentage of music-major students relative to size of institution (.027% in Fall 2006). Music is among one of the most popular undergraduate majors at MoSU.

Only UK and U of L have a larger overall music enrollment than MoSU, each of which has a doctoral program. MoSu is a major supplier of music teachers for Kentucky and the region with the largest BME enrollment in Kentucky, in many cases, significantly larger than most institutions, including 100% larger).

EKU, MoSU, MuSU, WKU, UK, and U of L are the institutions that offer graduate programs in music; UK and U of L offer the doctorate. Overall enrollment in the MoSU MM program is on par with EKU but larger than all other regional institutions.

The MME program is larger that the combined graduate music education programs at UK and U of L, though these institutions significantly outpace MoSU overall graduate enrollment, primarily in the area of music performance.

In addition to student recruitment and sponsored regional engagement events, the Department of Music presents a concert series that features faculty, student, and guest artist performances for the public. The data presented in Table 15 indicate the number of performances in Duncan Recital Hall between AY 1999-2000 and 2003-2004. The Department of Music faculty and students presented or sponsored 424 total performances in Duncan Recital Hall during this period.

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

Since 2004, the numbers of concerts and recitals have increased to annual count of over 100 and the guests artist program has expanded with the support of resources distributed via the MSU Arts & Humanities Council. Since 2004 the department has hosted the Lexington Philharmonic, Boston Brass, Lynne Arriale Jazz Trio, and many other nationally recognized performing artists, scholars, and composers.

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.

Enrollment in MUSH 261*

	1999-00	2000-01	2001-02	2002-03	2003-04	Total
MUSH261	457	460	541	574	560	2592
Cr. Hours generated	1371	1380	1623	1722	1680	7776

*Data from Office of the Registrar

- The table above 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
Using previously collected data, 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)

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

The data contained in this section were drawn from the December 2007 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 2007. The data contained in our HEADS Report was compared with the data reported by public institutions with a music-major enrollment of 201-400. Our reported enrollment for 2007-2008 was 236 music-major students.

1. The MSU music unit's Instructional, Operational, and Performance Expenses were $442,937. The average IOP expenses for the 82 reporting public institutions with 201-400 music majors were $575.719. We ranked between the 25th and 50th percentile.

2. The MSU music unit's Equipment Expenses were $53,805. The average equipment expenses for the 82 reporting public institutions with 201-400 music majors were $83.454. We ranked between the 25th and 50th percentile.

3. The total expenses of the MSU music unit, including salaries and benefits, were $2,521,554. The average total expenses for the 82 reporting public institutions with 201-400 music majors were $3,305,747. We ranked between the 25th and 50th percentile.

4. The MSU music unit has 2 FTE employees in the Secretarial/Clerical category. The average number of FTE employees in this category for the 66 reporting public institutions with 201-400 music majors is 3.

5. The MSU music unit has 1 FTE in the Technical Staff category. The average number of FTE employees in this category for the 58 reporting public institutions with 201-400 music majors is 1.47.

6. The semester credit hours generated per FTE faculty were 276 credit hours. The average for the 76 institutions with for 201-400 music majors was 286 credit hours. We ranked between the 50th and 75th percentile.

7. The total expenditures per credit hour were $397.66. The average for the 76 institutions with for 201-400 music majors was 372.00 credit hours. We ranked between the 50th and 75th percentile.

8. The total expenditures per music-major student were $10,684.55. The average for the 82 reporting public institutions with 201-400 music majors was $11,601. We ranked at the 50th percentile.

9. The number of music majors per full-time faculty member was 9.63. The average for the 82 reporting public institutions with 201-400 music majors was 12.9. We ranked at the 25th percentile.

10. The number of music majors per FTE faculty member was 8.74. The average for the 82 reporting public institutions with 201-400 music majors was 8.7. We ranked at the 50th percentile.

2. What services are rendered? Is this regional engagement? Define

The Department of Music annually hosted the following events during the past five years (see Criterion #3 Data—Department of Music Sponsored Clinics and Festivals):

- Blue and Gold Festival of Bands
- High School Band Clinic
- High School Choral Festival
- Jazz Clinic
- Tri-State Middle School Band Clinic
- All-State Choral Audition Clinic
- All-State Band and Jazz Audition Clinic
- KMEA Band Festival
- KMEA Instrumental Solo and Ensemble Festival
- KMEA Vocal Solo and Ensemble Festival
- KMEA Choral Festival
- Day of Percussion
- Opera Day
- Trombone Day
- Keyboard Festival
- Tri-State String Orchestra
- Spring String Day

Through these hosted events, MSU provides a significant impact on music education in the region. During the past five years, the Department of Music has brought 83,846 participants and visitors to campus (see Criterion #3 Data—Department of Music Sponsored Clinics and Festivals).

The Department has also present 1,161 off-campus performances, clinics, and master classes by its faculty, faculty ensembles, and student ensembles (see Criterion #3—Off-Campus Recruiting Performances/Clinics).

Regional Engagement/Service Learning takes place for our students through their participation in the hosted events. Our students are actively involved in the planning, preparation, management, and post-event activities. Our students receive on-the-job training on how to present and host clinics/festivals of different sizes and scopes.

3. How many faculty and staff are assigned? (Full-time? Part-time?) How easy or difficult is it to find qualified adjuncts? What is your process for evaluating the performance of adjunct faculty? Has that been done for each adjunct each semester of teaching?

   The assignment of music faculty resources are best examined by determining the principal and secondary teaching areas of faculty, not by the program. This is because all undergraduate and graduate programs in the Department of Music, as well as the Music Minor, share the same faculty. Only the Minor in Traditional Music has a unique faculty (see chart below). In fact, 100% of the faculty members who teach courses in the Bachelor of Arts degree program also teach in the Bachelor of Music and Bachelor of Music Education programs. Likewise, 100% of the faculty members who teach in the Bachelor of Music degree program teach in the Bachelor of Music Education program (the largest undergraduate music education program in Kentucky). Further, 100% of the faculty members who teach in the Master of Music program teach in the bachelor of Music education program. Of the faculty who teaching the Master of Music program, none teach more than one non-performance class course per term. Further, all programs require studies in music theory, music history and literature, keyboard skills, conducting, ensemble performance, private lessons on the principal performing instrument. The only difference in the program requirements are the number of credit hours required in each area of study and their balance in the total program. In addition, it's important to understand that the Bachelor of Music Educations students complete nearly the same program of study as the Bachelor of Music students with the addition of music education training courses and professional education courses housed in the College of Education. 100% of the courses in the Bachelor of Arts degree program are shared with the Bachelor of Music and Bachelor of Music Education programs.

   The chart below defines the unique area of expertise that each faculty member brings to the department (the principal teaching area cited in the chart below). Several of the faculty members teach courses in secondary areas of expertise where they are qualified to teach and where the degree programs have required music and music education content area courses. The only service courses taught outside of any music degree program are MUSH 261 Music Listening (general education music appreciation course), MUSE 222 Music for the Elementary Teacher (a required course for elementary education majors), and the 21 credit hours of coursework that is required in the Traditional Music Minor. All other music courses are taught as part of a music degree program and the Music Minor program.

   All courses are offered in a planned sequence that allows students to complete the BA (131 hours) and BM (128-129 hours) degree program in 8 semesters and the BME in 9 semesters (146-147 hours). As indicated in Criterion #3, one of the goals for revising the undergraduate programs in music is to bring the programs as close to 120 hours as possible while meeting NASM accreditation standards. Reducing the size of the degree programs will probably bring the department's overloaded faculty (28.4 in 2006-2007) closer to the standard full load of 24 hours.

Music Faculty/Staff – Fall 2008

Full-Time (Tenured)	Full-Time (Tenure-Track Assist)	Part-Time
Dr. Stacy Baker, Assoc, Tuba/Euph	Lori Baruth (ABD), Clarinet	Suanne Blair (Tenured), Strings
Dr. Susan Creasap, Assoc, Bands	Dr. Roosevelt Escalante, Choirs	Dr. Deb Eastwood, History/Theory
Dr. Greg Detweiler, Assoc, Choirs	Dr. June Grice, Music Education	Clancy Hatfield, Guitar
Glenn Ginn, Assoc, Guitar	Brian Mason (ABD), Percussion	Jay Flippin, History
Dr. Curt Hammond, Assoc, Horn	Dr. Nathan Nabb, Saxophone	Christina Hartke-Towell, Orchestra
Larry Keenan, Prof, Keyboards	Dr. Jacob Roseman, Flute	Patricia Klatka, Music History
Dr. Jeanie Lee, Assoc, Trombone		Ming-Hui Kuo, Percussion
Dr. Ricky Little, Assoc, Voice		Maria Montano, Music History
Dr. M. Scott McBride, Prof, Chair*	**Full-Time (Instructor)**	Don Rigsby, Traditional Music
Dr. Richard Miles, Prof, Bands	Chia-Ling Hsieh (ABD), Accomp	Jesse Wells, Traditional Music
Frank Oddis, Assoc, Percussion		
Dr. David Oyen, Assoc, Bassoon	**Full-Time Staff**	**Part-Time Staff**
Dr. Roma Prindle, Assoc, Voice	Kristi Dehart, Band Secretary	Ming-Hui Kuo, Office Staff
Dr. Steven Snyder, Assoc, Piano	Donald Gibbs, Keyboard Technician	Michael Young, Staff Accompanist
Dr. Paul Taylor, Assoc, Piano	Paula Wing, Acad. Dept. Specialist	
Dr. Gordon Towell, Prof, Jazz		
Dr. John Viton, Assoc, Oboe		
Greg Wing, Assoc, Trumpet	*will serve as Interim Dean 08/09	

As of Fall 2008, the department will have17 tenured, 6 tenure-track, 1 full-time instructor, 1 part-time tenured assistant professor, 8 part-time adjunct, and 2 professional staff who teach part-time (KCTM). The department also employs 3 full-time staff and 2 part-time staff (paid for with departmental funds).

Because music is a highly specialized area of study, the population base in eastern Kentucky does not lend itself to finding qualified adjunct faculty. Nevertheless, the department has been successful in some areas, partly because we have been able to call on retired faculty who have remained in the area and on the life partners of full-time faculty. Our greatest challenge is to find qualified faculty to teach at the regional campus sites (NOTE: few if any of the full-time faculty can teach at the regional campuses because the clock-hour teaching schedule of faculty in music does not allow for extended travel and teaching time away from the main campus. Further, the full-time faculty must be used to teach courses in the music degree programs, rather than service courses (more on this below).

4. Are there special circumstances that need to be explained?

If one were to compare the cost of a music program with other academic programs, clearly music programs are expensive propositions for any institution. As indicated by the HEADS data cited above, MoSU compares with similar size departments housed in public institutions nationwide.

Also, since KCTM is not affiliated of the academic unit, except through the Traditional Music Minor, coordination and oversight of the activities of this unit are problematic. Considerations are the artistic, scholarly, and operational integrity of the unit. Further, coordination of the academic programs could have a beneficial impact on both the Department of Music and KCTM.

Criterion #6: Fiscal Considerations of the Program

1. Are there unusual costs associated with the program (extra high salaries, special equipment, field travel, labs, personal service contracts, etc?)

   One of the costs is related to the importance of a competitive music scholarship program to the department's future successes, the department's commitment to marketing the University and the music program, and demonstrated effectiveness in student recruitment and retention. Because scholarship funding has increased significantly since 2003, the department is experiencing positive results with increased student retention rates, academic success, and by all accounts, a much-improved pool of talented musicians as demonstrated by the quality of individual and ensemble performances. With this information, I trust that an informed institutional decision will be reached regarding the department's place among the University's scholarship funding priorities (see Criterion #6 Data—Memorandum: Dept. of Music Scholarships).

   Another of the unusual costs comes in the area of high end equipment (see Criterion #6 Data—Proposal to Establish an Annual Equipment Replacement Schedule). During the last accreditation review in 2000 by the National Association of Schools of Music (NASM), the Commission on Accreditation deferred their final vote on MSU's full application for membership until its June, 2002 Commission meeting (see Criterion #3 Data—NASM Review Doscuments). By May 1, 2002, MSU provided NASM with a response addressing seven (7) concerns identified by NASM. A major concern cited is stated as follows**:**

   > It is not clear how the NASM standard regarding a plan for the regular maintenance and replacement of equipment is being met. 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.

   As a result of this concern, a proposal developed by Dean Michael Seelig and accepted by the Provost Michael Moore, established an annual equipment replacement budget lines starting with AY 02/03 Annual Budget for high-end instructional equipment. The proposal was designed to replace the 896 instruments with a conservative value placed at $1,054,630. Of these, a total of 702 instruments were purchased in, or prior to, 1976 (25 years ago), and 194 instruments were purchased after 1976. Therefore, 78% of all instruments in inventory were purchased prior to 1977.

   In 2002 the Department of Music submitted a "2002-2004 Musical Instrument Capital Plan" for $369,900, which has been revised and updated yearly. With partial funding of the replacement plan for 4 of the past 6 years, progress has been made but much more has yet to be accomplished.

   The department is refining a plan for a 30-year cycle for replacing or rebuilding our 56 pianos in inventory. Though the high-end equipment funds allowed for the purchase of one $55,000 Yamaha concert grand piano and to begin the process of replacing our 30-plus year old inventory

of woodwind, brass, and percussion instruments, major costs remain for addressing the piano problem, which is fast becoming a crisis.

Replacement of our quality grand pianos (24) with equivalent quality instruments would cost an average of about $45,000 each, for a total of about 1-million dollars. This high-cost for replacement of these instruments allowed the department to hire an excellent keyboard technician who can rebuild these instruments at a cost between $10,000 and $20,000 each, less than half the cost of replacing them, but still a considerable sum. However, since approximately 75-80% percent of the cost of rebuilding a piano is in the labor, having an in-house piano re-builder would cut the rebuilding cost to $2,000-$5000 each instrument.

Some of the instruments in the inventory are not worth rebuilding and should be replaced, including the aging upright piano inventory. New upright pianos can be purchased for a cost of roughly $3,500 each. In general, the instruments that are worth rebuilding could be rebuilt in-house if we employ a qualified builder who has the shop space and necessary equipment. The remaining instruments will be replaced on a systematic basis until we can get on a replacement and maintenance/rebuilding cycle that will reduce the annual costs.

The department has many deferred maintenance and equipment replacement issues, not unlike the challenges facing all MSU facilities, which have been in a steady and now alarming decline. The solutions for dealing with our piano instrument inventory problems are very costly, but one can't run a music department without pianos, and pianos, while an excellent long-term investment, do not last forever. With the combination of careful planning, allocation of funds, and the use of our qualified piano technician who can rebuild much of our piano inventory, we can begin to make significant progress on the piano front in much the same way that we are making progress with the improvements to our woodwind, brass, and percussion instrument inventory.

In addition to instruments, every 10 years there is the need to replace 242 marching band uniforms (210 enrolled member minus 28 guards who wear other uniforms plus the recommended 1/3 more uniforms than band members to accommodate size differences each year) at approximately $347/uniform ($150 for a coat of heavy-duty construction and double-ended zippers; $75 for trousers of Dacron/wool blend and bibber style; $30 for shako/headgear; $12 for 10” plume; $66 for baldric; $14 for garment bags) for a total of $83,974. The normal life expectancy of a band uniform is 10 years of service and current uniforms in inventory have met this life expectancy and are showing clear signs of wear and age. It takes one full year to replace uniforms once patterns have been arranged and bids placed.

2. How much revenue is generated by outside sources? Explain what the department has done to offset the unusually high costs of the program.

   - Music students are assessed a Private Applied Music Fee that is assessed per credit of private applied study per semester. This is in addition to tuition and other fees. This fee helps off set the high cost of one-to-one instruction.
   - University-owned instruments and instruments provided by outside companies are rented for use to MSU students each semester. Fees from instrument as well as

locker rental provide a budget for repairing and maintaining University owned inventory.

- Participants in MSU sponsored clinics and festivals are charged a participation fee. The fees generated are necessary to off set costs of operating the events as well as provide compensation to nationally and internationally known clinicians and guest artists.

3. Has the program developed special relationships with constituents and/or donors that benefit the institution?

   The MSU Department of Music has developed relationships with the following companies that provide equipment gratis or for a discounted rate or provide additional services or donations:

   - Ludwig Drums
   - Pearl Drums
   - Zildjian Cymbals
   - Sabian Symbals
   - Evans Drum Heads
   - Vic Firth Sticks and Mallets
   - Musser
   - Yamaha Musical Instruments
   - Don Wilson Music
   - Hurst Music
   - Stanton's Music

Criterion #7: Impact, Justification, and Overall Essentiality of the Program

SWOT Analysis (strengths, weaknesses, opportunities, and threats)

1. Based upon data from the previous criteria, what are the benefits and strengths to the institution of offering this program?

   The Bachelor of Music program is an essential part of any music department. It offers students the opportunity to develop the knowledge and skill base necessary for careers as professional performing musicians. The U.S. Department of Labor, Bureau of Labor Statistics' *Occupational Outlook Handbook* shows the job outlook for musicians, singers and related workers is expected to grow as fast as the average of all occupations (about 11% during the 2006-2016 decade). Performing musicians held about 264,000 jobs in 2006 and were employed in a variety of settings, e.g. self-employed contractors, performing arts companies such as professional orchestras and opera companies, religious organizations, entertainment and recording industry, and the U.S. armed forces.

   The Department of Labor occupational handbook describes the necessary education and training for musicians and singers: "Musicians need extensive and prolonged training and practice to acquire the necessary skills and knowledge to interpret music at a professional level… Formal training may be obtained through private study with an accomplished musician, in a college or university music program, or in a music conservatory… The National Association of Schools of Music accredits more than 600 college-level programs in music."

   The MENC: the National Association for Music Education describes the recommended training for careers in Instrumental or Vocal Performance as "Music performance degree usually required." The BM degree may also act as the foundation of training for careers in conducting, music for worship, music business, instrument making and repair, music publishing, music communications, and the television and radio industry. The MENC recommendation for each of these fields includes a college degree in music.

   Performing musicians will always have a niche in our society, including the Commonwealth of Kentucky. Music permeates almost every facet of our culture from entertainment to religious services to military public relations, and the BM program supplies the necessary avenue for musicians' training.

   Although not specifically required in the data sets of the previous criteria, one additional point must be made regarding the importance of the BM program at MSU. Typically students entering the BM program are the most talented performers in the music department and raise the level of the entire music student population through example. The BM students are often the leaders of each instrumental and vocal studio, and their dedication to honing their skills through practice can often influence other music majors to reach those same levels as performing musicians.

2. To what extent does this program help the institution differentiate itself from the crowd of other colleges and universities?

   The BM program is a staple of any music department, and all of the Kentucky State Institutions (MuSU, WKU, EKU, NKU, KSU, UK, UL) offer this program to their students. The difference between the BM program at MSU and these other institutions lies in the reputation of the music department at MSU. The enrollment data of music enrollment at each institution shown in the Criterion 1 Table reflects that the reputation of MSU music programs is strong in Kentucky.

   The available enrollment data varied widely from each institution in how the enrollment figures were broken down for each program, making a direct comparison of BM programs impossible. However, much insight can be gained from looking at the total enrollment figures for all music programs at each institution. Total enrollment of music students ranged from 67 at KSU to 371 at UK with MSU at 243. Only UK with 371 and UL with 295 had larger total enrollments than MSU with 243. Both of these institutions however had relatively lower enrollment than MSU when music student enrollment is reflected as a percentage of their overall student enrollment: UK has .015% in music, UL has .022% in music, and MSU has .027% in music. The data reflect what is common anecdotal knowledge among music educators in Kentucky: MSU music programs are among the strongest in the commonwealth.

3. In the final analysis, how is this program linked with the institution's overall strategy and mission?

   The BM program is linked intricately with the institution's overall strategy and mission as seen the music department's goals and mission statement:

   Who We Are

   We are a community of musicians that includes teachers, performing artists, scholars, staff, and students, accredited by the National Association of Schools of Music (NASM), and functioning as a Department of Music for Morehead State University, a comprehensive university serving the eastern region of the Commonwealth of Kentucky.

   What We Do

   We offer quality higher education opportunities and professional musical training in a collegial environment of open educational inquiry and musical interaction. We continually pursue academic education, professional training and musical development, and applicable research within the musical arts in the belief that learning and performing are life-long processes. We are dedicated to serving as both an important musical and educational resource and as a positive role model for our community.

Where We Are Going

We commit to preparing ourselves for the challenges and opportunities of the 21st century, and to improving the quality of musical life for the community in which we live and work. We strive to protect, preserve, and teach the unique musical history and heritage of both our service region and the Commonwealth of Kentucky, and the established traditions and performing history in the musical arts that have been passed on to us.

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.

4. Is the program of sufficient size and scope to affirm that it can be conducted effectively? (critical mass)

The National Schools of Music (NASM), the accrediting agency for MSU music programs, reviewed MSU in October of 2000. This report found in section B "Size and Scope" that the overall enrollment in music (189 undergraduate majors in 1999-2000) is sufficient to allow the music department to offer most of our degrees, including the BM program. These enrollment figures have continued to increase every year through 2007 when music enrollment was 243.

The BM program has had significant growth over the last 5 years with 17 BM majors in 2002-03, 13 in 2003-04, 29 in 2004-05, 30 in 2005-06, and 28 in 2006-07. This growth trend is expected to continue.

One area with great growth potential is the orchestral strings program. It is essential for the department's overall growth in the BM Program to foster the string program and support it with full-time faculty, adequate rehearsal time, and greater financial resources. The reality of the job market requires BM majors to have significant experiences in orchestra with quality string players who are capable of performing professional level repertoire. By strengthening the string area, the department will actually create a stronger educational experience for all BM majors creating a trickle-down effect for all of the instruments and music programs. In a similar manner, the

vocal area may be strengthened by additional support of opera. These two areas, if enhanced, will allow MSU to draw even more serious and talented students to our campus.

5. What are the strategies planned to address any weaknesses of threats?

a. The primary weakness of the BM program at MSU is the lack of adequate facilities. In 2007, Baird was reviewed for a "Facility Condition & Space Study" for the Kentucky Postsecondary Education System. The report found that "The building [Baird Music Hall] is 50 years old and not what one would expect for a music program at a comprehensive university. An addition was built in 1967. Baird is substandard for what one would expect for a music program facility. The consultants think music may be best served in a new facility. There is not a large concert hall. The practice rooms appear to be substandard. The keyboard lab is tight and substandard. There are ADA accessibility problems. The acoustics in many of the facilities seem inadequate."

Baird has only a Recital Hall with the acoustical "sound capacity" for 24 musicians and very poor lighting. Button Auditorium is without acoustical treatment, has poor lighting, and is the stage is too small to accommodate large performing ensembles. There is inadequate rehearsal space for the ensembles. The primary rehearsal areas do not have available modern technology for teaching (117 and Recital Hall). Several classrooms in Baird Music Hall have poor to inadequate lighting (70 candle foot lighting for educational teaching). The heating/cooling system is sporadic and the temperature in the building swings wildly frequently throughout the year. The music building needs to have thermostat control to maintain the temperature at 72 degrees. Otherwise, it is virtually impossible to maintain a consistent pitch of A = 440 for our performance needs.

MSU needs to place a high priority on finding the funds to construct a new performing arts facility, one that reflects the otherwise high quality of our music programs. The facility needs to include adequate offices, classrooms, rehearsal spaces, and performance halls.

b. Another grave weakness of the BM program is the string area. Six years ago, the orchestra and the tenure-track string faculty position were suspended because of lack of enrollment in the string area. This weakness causes problems when recruiting for the BM program because the vast majority of students who enter are looking for significant orchestral experience as part of their education. Thus, for many of the talented recruits, MSU is not a viable option. This is unfortunate not only because of the lost musical talent for our music programs, but there is significant data which shows that there is a strong correlation between students who study string instruments and high ACT scores. The typical string student is a high achiever academically in all areas, and is exactly the type of student that MSU wishes to recruit and foster.

In 2004, the department made an effort to re-start the string program by creating the Orchestral Task Force that recommended hiring a lecturer, Christina Hartke Towell, to conduct the orchestra and teach strings. In a concurrent initiative, Ms. Towell applied for a significant grant to start an orchestral string program in the Rowan County Schools. Ms. Towell was also a catalyst for founding and organizing two MSU sponsored annual events, Tri-State Orchestra and the Spring String Day. All of these initiatives have been successful for the past three years. The MSU Orchestra has grown each year both in enrollment and in quality of performance. The number of participants in the string program in Rowan County Schools has reached the capacity level at McBrayer Elementary School with 76 students and another 42 on a waiting list. This initiative in the elementary school has already resulted in forming an orchestra with 10 students at Rowan County Middle School and an orchestra of 3 students at Rowan County High School. The Tri-State Orchestra and Spring String Day brought a total of 478 string students on campus who are potential recruits for the BM program at MSU.

The need for a fully developed string program is plainly evident from the success of these efforts. The music department's plan was to show the administration that there is a need for the string program to be fully implemented again, and to have the full-time string faculty position returned so that adequate recruiting and energy to build the program can happen. The string area is at a growth standstill now because it is not possible to expect more recruiting efforts from an adjunct faculty member. MSU must commit to funding the full-time string position and to dedicating more financial resources to develop this area.

c. Although the music department is highly regarded in Kentucky and recruiting efforts often result in talented recruits applying, many prospective students are lost due to inadequate scholarship amounts. Many other institutions have adequate funding to offer full-ride music scholarships, but MSU often has too little scholarship money available to match these offers. Students are often lost to institutions with greater scholarship awards. One other contributing factor to this loss is the amount of time that passes before the music department can notify students about their scholarship awards. The music department often needs to know exactly how much academic scholarship money each student will receive so that the awards can spread the music scholarship money as widely as possible. Unfortunately, waiting for this information from Enrollment Services delays the mailing of award letters until mid-April. Many students have already chosen to attend a different institution before they are ever notified of a music scholarship from MSU. The solution is twofold: the amount of money available for music scholarships must be increased to allow for more significant awards, and the turn-around time of notification for academic awards must be greatly accelerated.

d. A few of the faculty members are resistant to change and they can create a hostile environment for those that disagree with them. Lack of a well-defined and collective vision of the department's mission inhibits growth and positive changes. A few of the faculty view the BM program unfavorably and try to persuade students

considering the program that only the BME is a viable option. The faculty needs to agree to allow everyone to speak their opinions freely; to be able to discuss the pros and cons of various viewpoints; to vote on the common course of action; and to support that direction without resentment.

6. Does your analysis suggest opportunities for consolidation or restructuring? What opportunity does it have for future growth if either consolidation or restructuring were to occur?

   For the last two years the music department has been in process of revising and restructuring all of the undergraduate programs. In our analysis, there is no need for consolidating programs. The current curriculum changes for the BM have focused on (1) strengthening the music theory and music history sequence, (2) creating more ensemble and performance experiences, and (3) identifying gaps in the curriculum necessary for the current job market. The re-structuring of the program will streamline the curriculum to reduce the total number of credit hours to 120 while also strengthening the content of the program. Both of these factors will allow the opportunity for growth by making MSU a more desirable choice for recruits.

7. Explain the background of students who will enter this program. Are there feeder programs established? Are there feeder programs high schools, KCTCS, or other university programs? What marketing strategies are used?

   The nature of the BM program requires that faculty actively recruit incoming freshmen. Most music majors have already decided upon their major while in high school, and they choose their college based upon the quality of the music department and its faculty. While it is not that uncommon for students to choose music as a major and then change their mind after they begin their college studies, it is relatively rare for a student to start college studies and then switch to music from another major. Thus the only significant feeder programs for the BM program are the high school music programs.

   Students who enter the BM program typically have several years of musical experience in their elementary through high school music programs. Most high schools in the region have established band and choral programs, and several have orchestral programs. The quality of these programs varies widely depending on the quality of the music teacher and on the support from the school administration.

   The highest quality music students are often courted by several universities during their high school years, and the MSU music faculty engages in intensive marketing strategies to stay competitive. Over the review period, the music department has sponsored up to 18 different clinics and festivals for high school students each year. This has brought a total of 83,846 students and parents onto the MSU campus for the 5-year review period. Additionally, individual faculty members frequently engage in off-campus recruiting performances and clinics by teaching or performing for music

students in the public schools. The faculty has performed/taught a total of 1,161 performances and clinics during the 5-year review period.

8. Describe how this program is similar or different from the programs offered by other departments at MSU or by other Kentucky colleges or universities.

   The BM program is unique compared to programs offered by other departments at MSU. As stated above, most BM majors arrive at college already knowing what their chosen major will be. This allows the BM program to be designed to allow each student a continual growth pattern over their 4-year university career. The BM program is designed to offer an appropriate sequence of music theory, music history and other core academic music classes from their 1st semester to their last (not unlike courses in other departments). However, students engage in private applied lessons and ensembles every semester of their study, and through this repeated coursework, the students develop their musical abilities and skills to a gradually higher and higher level. It is not typical for other programs to have courses that are expected to be repeated every semester that a student is in attendance.

   Another aspect unique to the music students is the amount of time spent vs. the credit received for their music courses. The typical music student will opt to take several ensembles each semester above the required amount for the degree, either because of their own choice or because of a faculty member requiring it of them through "studio requirements." Each of these ensembles receives only 1 credit hour, but the ensemble may rehearse anywhere from 2 hours per week up to 15 hours per week (some ensemble directors require additional rehearsal time beyond the actual class schedule). This enhances their musical training by allowing them to gain much performing experience, but often also has the detrimental effect of not allowing them enough time to do well in other courses, and in some cases lengthens the time needed to complete the degree.

   The practice of allowing music faculty to have "studio requirements" above and beyond the student's curriculum requirements can extend the time needed to complete the degree for some students. This practice needs to be re-evaluated.

9. Attach Documentation that articulation agreements/contracts with KCTCS are in place where appropriate. List the institution(s) with which an articulation agreement has been established and provide a copy of the agreement.

   n/a

10. Include evidence or an explanation of how faculty and student scholarship in the program will help meet state and national needs.

    The faculty productivity chart in Criterion #3A shows the wide variety of scholarship activities for the music faculty at MSU that helped to meet the musical demands of both the state and nation. For the 5-year review period, the music faculty had 4,769

scholarship and creative activities including presentations, publications, books, performances and other creative productions. These activities ranged from performing for the Kentucky Governor's Inauguration Ball to publishing a much-in-demand resource book for school band directors nationwide, and they occurred at the local, state, multi-state, national, and international levels.

The BM program offers students the opportunity to develop the knowledge and skill base necessary for careers as professional performing musicians that help to meet the musical demands of both the state and nation. The U.S. Department of Labor, Bureau of Labor Statistics' *Occupational Outlook Handbook* shows the job outlook for musicians, singers and related workers as expected to grow as fast as the average of all occupations (about 11% during the 2006-2016 decade). Performing musicians held about 264,000 jobs in 2006 and were employed in a variety of settings, e.g. self-employed contractors, performing arts companies such as professional orchestras and opera companies, religious organizations, entertainment and recording industry, and the U.S. armed forces.

Criterion #3 includes a list of graduates during the review period and their current occupations. The current employment fields of BM graduates primarily shows continued studies as graduate students because the primary means of attaining a career as a professional musician is to pursue graduate studies before entering the work force. The review period would have to extend further before meaningful data on occupations for BM students was garnered. It can be inferred from the data that shows our MM students attaining successful careers as free-lance musicians, military band musicians, and music consultants that our BM graduates will also find suitable music careers in Kentucky or elsewhere in the nation after their graduate studies are complete.

Criterion #8: Opportunity Analysis of the Program

1. What would it take to make this program grow and become outstanding?
    a. Is this program poised to transform itself in new and different ways?
    b. What opportunity does the program have for future growth or change?

The BM program has had significant growth over the last 5 years with 17 BM majors in 2002-03, 13 in 2003-04, 29 in 2004-05, 30 in 2005-06, and 28 in 2006-07. This growth trend is expected to continue.

For the past two years, the music department has been in the process of revising and restructuring all of the undergraduate programs. The current curriculum changes for the BM have focused on (1) strengthening the music theory and music history sequence, (2) creating more ensemble and performance experiences, and (3) identifying gaps in the curriculum necessary for the current job market. To adequately strengthen the core of music theory and music history classes, MSU will need to hire new music faculty who specialize in these areas so the students can receive the highest possible training. The re-structuring of the program will streamline the curriculum to reduce the total number of credit hours to 120 while also strengthening the content of the program. Both of these factors will allow the opportunity for growth by making MSU a more desirable choice for recruits.

One area with great growth potential is the orchestral strings program. It is essential for the department's overall growth in the BM Program to foster the string program and support it with full-time faculty, adequate rehearsal time, and greater financial resources. The reality of the job market requires BM majors to have significant experiences in orchestra with quality string players who are capable of performing professional level repertoire. By strengthening the string area, the department will actually create a stronger educational experience for all BM majors creating a trickle-down effect for all of the instruments and music programs.

Six years ago, the orchestra and the tenure-track string faculty position were suspended because of lack of enrollment in the string area. This weakness causes problems when recruiting for the BM program because the vast majority of students who enter are looking for significant orchestral experience as part of their education. Thus, for many of the talented recruits, MSU is not a viable option. This is unfortunate not only because of the lost musical talent for our music programs, but there is significant data which shows that there is a strong correlation between students who study string instruments and high ACT scores. The typical string student is a high achiever academically in all areas, and is exactly the type of student that MSU wishes to recruit and foster.

In 2004, the department made an effort to re-start the string program by creating the Orchestral Task Force that recommended hiring a lecturer, Christina Hartke Towell, to conduct the orchestra and teach strings. In a concurrent initiative, Ms. Towell applied for a significant grant to start an orchestral string program in the Rowan

County Schools. Ms. Towell was also a catalyst for founding and organizing two MSU sponsored annual events, Tri-State Orchestra and the Spring String Day. All of these initiatives have been successful for the past three years. The MSU Orchestra has grown each year both in enrollment and in quality of performance. The number of participants in the string program in Rowan County Schools has reached the capacity level at McBrayer Elementary School with 76 students and another 42 on a waiting list. This initiative in the elementary school has already resulted in forming an orchestra with 10 students at Rowan County Middle School and an orchestra of 3 students at Rowan County High School. The Tri-State Orchestra and Spring String Day combined to bring a total of 478 string students on campus who are potential recruits for the BM program at MSU.

The need for a fully developed string program is plainly evident from the success of these efforts. The music department's plan was to show the administration that there is a need for the string program to be fully implemented again, and to have the full-time string faculty position returned so that adequate recruiting and energy to build the program can happen. The string area is at a growth standstill now because it is not possible to expect more recruiting efforts from an adjunct faculty member. MSU must commit to funding the full-time string position and to dedicating more financial resources to develop this area.

The vocal area is another potential area of growth for the BM program and may be strengthened by additional support of the operaworks program. Potential BM vocal students often want significant experience in operatic singing and it is necessary to expand this area of the program to allow MSU to draw even more serious and talented students to our campus.

Although the music department is highly regarded in Kentucky and recruiting efforts often result in talented recruits applying, many prospective students are lost due to inadequate scholarship amounts. Many other institutions have adequate funding to offer full-ride music scholarships, but MSU often has too little scholarship money available to match these offers. Students are often lost to institutions with greater scholarship awards. One other contributing factor to this loss is the amount of time that passes before the music department can notify students about their scholarship awards. The music department often needs to know exactly how much academic scholarship money each student will receive so that the awards can spread the music scholarship money as widely as possible. Unfortunately, waiting for this information from Enrollment Services delays the mailing of award letters until mid-April. Many students have already chosen to attend a different institution before they are ever notified of a music scholarship from MSU. The solution is twofold: the amount of money available for music scholarships must be increased to allow for more significant awards, and the turn-around time of notification for academic awards must be greatly reduced. Addressing these issues will help the BM program continue on a path of growth.

2. If not, is this a foundational program needed to maintain the academic integrity of the academic program here at MSU?

   n/a

3. If neither of the above, what impact would phasing out of the program have on the academic programs and community?

   n/a

4. Within the scope of the Curriculum Audit, it is important to think beyond what programs are already in place at MSU. If there is a program or emphasis that might be added, please address these within the audit framework.

   There are other music emphases that should be considered for adding to our program offerings if we indeed intend to become the best music department in the South. These areas allow the students more options and career choices:

   Music Theory/Composition
   Music History
   Music Recording/Business
   Sound Engineering
   Music Instrument Repair and Design
   Sacred Music
   Music Therapy

   If the department were indeed to create these additional specialties, the administration would need to support the new program with additional music faculty who specialize in these areas, and appropriate new equipment needed for these specialties.

Criterion #9: Summary

What recommendation, based on the SWOT analysis and the evaluation of data within the context of the above questions, should be made on behalf of this program. Provide answer as if you were on a blind review team.

MSU has long been widely recognized and respected for its excellent music programs. Over the years the Department of Music has been able to attract and retain an excellent faculty and is among a select group of institutions in the region that is considered a first-choice option for talented students. The BM program is an essential part of this success. Typically students entering the BM program are the most talented performers in the music department and raise the level of the entire music student population through example. The BM students are often the leaders of each instrumental and vocal studio, and their dedication to honing their skills through practice can often influence other music majors to reach those same levels as performing musicians. The BM program can be viewed as one of MSU's signature programs and should be supported financially to continue its growth pattern.

The BM program has many strengths that make the goal of becoming the top BM program in the South a reasonable and reachable goal. It is important to identify these strengths to retain or possibly improve upon them.

1. The reputation of the music department is highly regarded in the region. The primary strength of the music department is the quality and expertise found in the faculty. It is a collection of exceptional talent. Extremely active and engaged faculty in all areas of the department.
2. Many of our alumni have music careers in the region and help to exemplify this positive reputation, and help with recruiting efforts.
3. The music faculty is highly productive at local, state, national and international levels. A plethora of scholarship activities and creative productions allow the faculty to further their expertise as well as enhance the good reputation of the department.
4. The music department and faculty have a commitment to marketing and recruiting efforts. Numerous music clinics and festivals bring thousands of high school students and their parents to campus every year, not only aiding in the recruiting for the music department, but for the university as a whole. Individual faculty frequently recruits off-campus by teaching and performing in publics schools.
5. The majority of the faculty have a strong commitment to reviewing and assessing the programs and want to make any needed changes.
6. The department has very prominent and strong musical ensembles, many having achieved national and international recognition.
7. Enrollment in the BM program has been growing during the review period, and this growth is expected to continue.
8. Recent adoption of requiring an entrance audition has allowed the quality of incoming freshmen to rise. Recent adoption of upper division assessment has raised student awareness of higher expectations for performance level and academic coursework.

9. Graduates of the BM program have found success in entering graduate programs to further their musical studies, and in entering the job market.

To truly reach the goal of becoming the top BM program in the South, it is important to identify any weaknesses of the program and any outside influences that may inhibit this growth.

First, it is important to remove the barriers that restrict the faculty from having adequate resources in time to make the necessary changes:

1. The music faculty is heavily burdened with committee work and self-governance activities. Committee work needs to be streamlined, and redundancy eliminated.
2. The music faculty is highly dedicated to the success of the students, but is burdened because they consistently teach at an overload. MSU might want to explore a 9+9 workload instead of current 12+12.
3. Additional string faculty is needed so that full-time tenure-track faculty members are available to teach applied string majors, conduct the orchestra, and recruit string players for the program. The current situation of employing only part-time faculty for the string area is not sufficient for the needs of the department.

Secondly, it is important to identify other barriers by the administration or other influences that may negatively impact the goal:

1. While progress has been made, the music scholarship budget is still not adequate to be competitive with other institutions with regards to numbers awarded and amounts awarded. If a string and vocal areas were expanded, scholarship monies would need to be increased to accommodate.
2. While progress has been made, the high end music equipment replacement funding is still lacking and is adversely affecting our ability to purchase the high price items such as CC and F tubas, contrabass clarinet, pianos of all varieties, celeste, etc.
3. The lack of institutional support to move our string area to the next level is negatively affecting the BM program. The vast majority of students who enter a BM program are looking for significant orchestral experience as part of their education, and lack of a high-quality performing orchestra eliminates MSU as a viable option for those students. The music department suffered a loss of a string faculty position and suspension of the orchestra six years ago. Through department efforts in the past three years, the string program has been revived by hiring a lecturer to conduct the orchestra and teach the string students. However, the string area is at a growth standstill now because it is not possible to expect more recruiting efforts from an adjunct faculty member. The music department has demonstrated a need for full-time string faculty, but the administration has not acted to fulfill this need. The BM program must have a strong string area in order to continue on its path of growth.
4. To truly become the best in the region, additional faculty need to be hired not only in strings, but in technology, theory/composition, and musicology as well. Only by having specialists in each of these fields can our music students get the best possible education.

5. The BM program at MSU is greatly harmed the lack of adequate facilities. Baird Music Hall is substandard for what one would expect for a music program facility at a comprehensive university. There is no large concert hall. The practice rooms are substandard. The keyboard lab is tight and substandard. There are ADA accessibility problems. The acoustics in many of the facilities are inadequate. The lighting, heating and cooling systems are all inadequate. MSU must make the commitment to construct a new performing arts facility to house the music department and its programs.
6. A few of the faculty are resistant to change and they can create a hostile environment for those that disagree with them. Lack of a well-defined and collective vision of the department's mission inhibits growth and positive changes. A few of the faculty view the BM program unfavorably and try to persuade students considering the program that only the BME is a viable option. The faculty needs to agree to allow everyone to speak their opinions freely; to be able to discuss the pros and cons of various viewpoints; to vote on the common course of action; and to support that direction without resentment.
7. The current peer review process is not conducive to building morale. The anonymous review process needs to be reviewed and changed so that junior faculty has a better awareness of what is expected of them and how to improve their job performance.
8. The practice of allowing faculty to have "studio requirements" above and beyond the student's curriculum requirements can extend the time needed to complete the degree for some students. This practice needs to be re-evaluated.

The BM program is strong and growing. The department is poised to make the necessary changes to push the level of the department to even higher ground. The music faculty was in the midst of reviewing all of the undergraduate curriculum and policies even before this curriculum audit process was started, and halted this progress only to fully participate in the audit. The audit process has helped to clarify and demonstrate the needed steps to grow. The department and administration can take steps to further enhance this growth trend and to create a music department that is an integral part of the best regional public university in the South.

Executive Summary

BACHELOR OF MUSIC IN PERFORMANCE

Mission and Goals for the Program

The Bachelor of Music in Performance is a professional degree program. Students enrolled in professional undergraduate degrees in music are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must not only exhibit technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life. Comprehensive capabilities

in the major performing medium, are essential, including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.

Executive Summary of Findings and Recommendations

1. Most important aspects of SWOT analysis

Overall, programs in music are among the most expensive in regards to personnel, operational expenses, instruments and equipment, travel, and scholarships. Nevertheless, there are strengths that justify retention and improvement of the program.

- The reputation of the music department is highly regarded in the region. The primary strength of the music department is the quality and expertise found in the faculty. It is a collection of exceptional talent. Extremely active and engaged faculty in all areas of the department.
- Many of our alumni are working in music performance careers and help to exemplify this positive reputation, and help with recruiting efforts.
- The music faculty is highly productive at local, state, national and international levels. A plethora of scholarship and creative production activities allow the faculty to further their expertise as well as enhance the good reputation of the department.
- The music department and faculty have a commitment to marketing and recruiting efforts. Numerous music clinics and festivals bring thousands of high school students and their parents to campus every year, not only aiding in the recruiting for the music department, but for the university as a whole. Individual faculty frequently recruits off-campus by teaching and performing in the P-12 schools.
- The majority of the faculty has a strong commitment to reviewing and assessing the programs and wants to make any needed changes.
- The department has very prominent and strong musical ensembles, many having achieved national and international recognition.
- Enrollment in the BM program has been growing during the review period, and this growth is expected to continue.
- Recent adoption (2004-2005) of requiring an entrance audition has allowed the quality of incoming freshmen to rise. Recent adoption of upper division assessment has raised student awareness of higher expectations for performance level and academic coursework.
- Graduates of the BM program have found success in entering graduate programs to further their musical studies, and in entering the job market.
- Selected faculty are resistant to change and can create a hostile environment for those that disagree with them. Lack of a well-defined and collective vision of the department's mission inhibits growth and positive changes. A few of the faculty view the BM program unfavorably and try to persuade students considering the program that only the BME is a viable option. The faculty needs to agree to allow everyone to speak their opinions freely; to be able to discuss the pros and cons of various viewpoints; to vote on the common course of action; and to support that direction

without resentment. CHAIR'S NOTE: The concerns addressed here are accurate and largely due to an effort, led by the chair, to build a more comprehensive department.

- The current peer review process is not conducive to building morale. The anonymous review process needs to be reviewed and changed so that junior faculty has a better awareness of what is expected of them and how to improve their job performance.
- The practice of allowing faculty to have "studio requirements" above and beyond the student's curriculum requirements can extend the time needed to complete the degree for some students. This practice needs to be re-evaluated. CHAIR'S NOTE: This statement refers to studio ensemble performance expectations (e.g. percussion ensemble, tuba-euphonium ensemble, etc.). This is one of the challenging issues being address in the department's current curriculum revision initiative.
- The department provides cultural and educational enrichment to the campus, community, and region by hosting nearly 15,000 persons each year at a wide variety of on-campus concerts, recitals, festivals and clinics. Certain events have been ongoing for many years while others are new initiatives that have expanded our outreach into the community and established new partnerships with our colleagues in P-12 education.

2. Designation of one of the five categorical recommendations for the program

Enhance the program through resource reallocation

3. Program strategies related to the recommendation designated

- Develop a Music Theatre program under both the Bachelor of Music in performance and the Bachelor of Arts in Theatre programs (one with a music core and the other with as theatre core)
- Under the BM degree, develop a Music Industry program that would have options or emphases in Recording Technology & Production, Entrepreneurship, Arts Management, Music Technology, etc.
- The music faculty is heavily burdened with committee and outreach work and self-governance activities. Committee work needs to be streamlined, and redundancy eliminated, particularly in light of the extensive work being done on curriculum revision. CHAIR'S NOTE: The current alternating Friday course schedule and lack of flexible scheduling options make it difficult to accommodate faculty outreach and service work scheduling needs.
- The music faculty is highly dedicated to the success of the students, but is burdened because they consistently teach at an overload. MSU might want to explore a 9+9 workload formula instead of current 12+12. CHAIR'S NOTE: I don't see this faculty recommendation as practical for MSU. However, it remains that certain music faculty members consistently teach at an overload. In music, faculty continually have to perform and give clinics to remain in the public arena for recruiting of students and to represent MSU on local, state, and international levels. Therefore, the teaching load represents only a portion of what is expected of the music faculty.
- Additional string faculty is needed so that full-time tenure-track faculty members are available to teach applied string majors, conduct the orchestra, and recruit string

players for the program. The current situation of employing only part-time faculty for the string area is not sufficient for the needs of the department. CHAIR'S NOTE: The voice area needs to complete revision of the curriculum and begin working together to become a fully functioning area of the program. Likewise, the piano area needs to explore all opportunities to grow majors, including the recruitment of international students, especially from Taiwan, China, Korea, and the like.

- While progress has been made, the music scholarship budget is still not adequate to be competitive with other institutions with regards to numbers awarded and amounts awarded. If a string and vocal areas were expanded, scholarship monies would need to be increased to accommodate.
- While progress has been made, the high end music equipment replacement funding is still lacking and is adversely affecting our ability to purchase the high price items such as CC and F tubas, contrabass clarinet, replacement pianos of all varieties, celesta, etc.
- The lack of institutional support to move our string area to the next level is negatively affecting the program. The music department suffered a loss of a string faculty position and suspension of the orchestra six years ago. Through department efforts in the past three years, hiring a lecturer to conduct the orchestra and teach the string students has revived the string program. However, the string area is at a growth standstill now because it is not possible to expect more recruiting efforts from an adjunct faculty member. The music department has demonstrated a need for full-time string faculty, but the administration has not acted to fulfill this need. The program must have a strong string area in order to continue on its path of growth.
- To truly become the best in the region, additional faculty need to be hired not only in strings, but in technology, theory/composition, and musicology as well. Only by having specialists in each of these fields can our music students get the best possible education.
- All programs in music at MSU is greatly harmed the lack of adequate facilities. Baird Music Hall is substandard for what one would expect for a music program facility at a comprehensive university. There is no large concert hall. The practice rooms are substandard. The keyboard lab is tight and substandard. There are ADA accessibility problems and the acoustics in many of the facilities are inadequate. The lighting, heating and cooling systems are all inadequate. MSU must make the commitment to construct a new performing arts facility to house the music department and its programs.
- In music we realize that we are immersed in marketing our program. We need to be on committees at the University level to keep informed and to inform others of what we offer as a program. For music, public relations, both on campus and off, are what make us great. This takes time and personnel.

4. Rationale for the recommendation designated based upon the "weighted" criteria discussed.

The external demand is balanced based on supply and demand data. The internal demand is demonstrated by general student enrollment in ensembles. The size of the program is growing, its scope is limited mainly by the absence of a fully supported orchestral strings

area and a fully functioning voice and piano areas, productivity is high, and the impact of the program is significant. The quality of the program inputs, processes, and outcomes is high. The program provides a place for students who are mainly interested in a performance career and supported by an excellent applied music faculty. With changes in the program that includes the support for fully functioning orchestral studies, and internal improvements in the voice and piano areas, there is potential for growth in not only the BM program, but also in all undergraduate and graduate programs in music. Overall, the BM program is strong and growing. The music faculty was in the midst of reviewing all of the undergraduate curriculum and policies even before this curriculum audit process was started, and halted this progress only to fully participate in the audit. The audit process has helped to clarify and demonstrate the needed steps to grow.