

National Association of Schools of Music

SELF-STUDY

Data presented for consideration by the
NASM Commission on Accreditation

by

Youngstown State University
One University Plaza
Youngstown, Ohio 44555
(330) 742-3636

A. Degrees for which Final Approval is being sought:

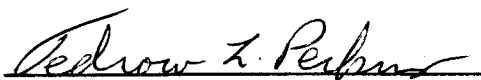
Bachelor of Arts in Music.
Bachelor of Music in Applied Music.
Bachelor of Music in Composition.
Bachelor of Music in Music Education.
Master of Music in Applied Music.
Master of Music in Music Education.
Master of Music in Theory-Composition.
Master of Music in Music History and Literature.

The data submitted herewith are certified correct to the best of my knowledge
and belief.

1/12/01

(Date)

Tedrow Perkins, Interim Director
(Name and Title of Reporting Officer)



(Signature)

2. Achieving the functions required by these standards need not change the basic goals and objectives of degree programs.

NASM recognizes and supports a wide variety of goals and objectives for professional degree programs in schools and departments of music. As institutions review their priorities and projections, some will decide to make significant change in the goals and objectives of specific programs, or perhaps for all programs. In other words, an institution may decide to go far beyond what these standards require in any or all three areas. This is the prerogative of the institution. However, it is entirely possible for institutions to meet these standards in their degree programs without major changes of goals or objectives.

3. Meeting these standards does not necessarily mean establishing new courses.

In applying these standards, institutions are encouraged to develop a clear understanding of the functions sought before determining methods to be used. Given the need to keep undergraduate credit requirements within reasonable limits, it may be useful to begin by studying the extent to which these functions are already being met in current courses and programs. If a particular function is not being met, whether measured against the baseline competencies required in the standards or against the music unit's requirements that exceed that baseline, then consideration might be given to where competency development can be addressed within existing curricula. Such a review may or may not lead to the conclusion that new courses are needed.

4. There are many ways to meet these standards.

It has just been stated that many course and curricular structures can be used to fulfill these three standards. By the same token, there are an infinite number of specific approaches that can be used. Music units are urged to be creative in matching their specific approaches to goals and objectives for specific programs. The standards do not presume to state which approach among many an institution should choose. How much time is spent on what, specific areas of emphasis within bodies of content, order and sequence, and evaluative mechanisms are all the responsibility of the music unit. To meet the standards, an institution must demonstrate how its decisions about all of the matters discussed in this paper produce baseline competence in these three areas.

5. The standards focus on artistic and intellectual content.

In all its standards, NASM seeks to focus on artistic and intellectual issues associated with the preparation of music professionals. The membership of the Association approves standards based on careful assessments of the competencies needed by practicing musicians. It is understood that standards are placed into effect by the actions of individuals and institutions, each of which reflects a particular mix

of philosophical views on all subjects that make up the context for musical activity. The standards do not take sides in philosophical conflicts, but rather state goals for professional competence. They are centered in knowledge and skills development, not in action on behalf of courses or specializations within the profession.

6. The standards on history and repertory encourage creative local solutions.

Taken together, standards D.1 and D.2 and the accompanying explanation provide an extraordinary range of possibilities. Each music unit is responsible for using available resources to address the goals of breadth and depth. Self-assessment may reveal the need for additional resources or changes in the way resources are used, but the key goal is work with and exposure to a large body of music. Creativity at the local level will necessarily be the key to achieving this goal, and no two institutions will do so in the same way.

7. The standards may be a catalyst for faculty development.

As an institution reviews its programs against the standards, needs in faculty development may appear. Such a result is consistent with the interest of NASM members to promote responsible, cost-effective evolution and innovation.

8. The standards promote rigor and high achievement in individual music units.

The standards are intended to serve as a foundation for individual music units as they determine what students should know and be able to do in various courses and at the completion of the professional undergraduate degree in music. All music units constantly engage questions of whether specific material should be studied in-depth or as part of a survey, presented for purposes of acquaintance, suggested for future attention, or left alone. Issues of rigor are critical to ensuring that such decisions develop student competence.

9. The standards encourage growth and development on local timelines.

The field of music, including work in professional preparation, continues to evolve. Overall, instant change is rare. Although these standards restate old goals for changing times, music units will continue to search for answers about education and training in musicianship, repertory and history, and technology. In the course of this process, some units will make large-scale, time-specific changes. Others will manage change in a more developmental way. Therefore, the standards do not promote instant conversion to any particular approach, but rather promote thoughtful change reflecting needs in the preparation of future professionals. Meeting these standards involves demonstrating that these basic needs are being met more than providing evidence of change, whether instant or developmental.

Music units working with standards issues, either specifically or comprehensively, may find benefit from reviewing sets of questions provided in an NASM publication entitled *The Assessment of Undergraduate Programs in Music*.

Music units with further concerns about the intent of these standards are invited to call the NASM National Office staff at 703-437-0700.

Multiple Approaches

NASM does not promote a particular approach to this composition and improvisation standard. It does not require or even suggest that a separate class be offered. Many institutions are developing these basic competencies in theory and analysis courses; others, through class piano; still others, in assignments associated with the area of specialization. Some institutions use music education courses as the vehicle, and so on through the whole spectrum of solutions that one would expect from a highly creative group of people and institutions engaged in a highly creative field. There are also the multiple connections between improvisation and the musical practices of various cultures. The Association takes no position about the time frame for developing these competencies, nor about genres that may be used as a basis for study. Improvisation does not mandate jazz. Composition does not mandate classical. In the standard, both words are free agents. Each institution chooses its own content, approach, time frame, and evaluation methods.

Long-Term Effort

As composition and improvisation standards have evolved, there continues to be general agreement that building this competency both in students and in the work of music units represents a long-term effort worth undertaking for the good of the field. The Association understands that instant change on a matter of this kind is not possible, that the pace of change and improvement will vary from music unit to music unit, and that there will be much experimentation both within and among institutions. However, it is equally understood that if, over time, all institutions work to address the standard and thus build composition and improvisation competencies in their students, the capacities of all graduates will be enlarged for service to the field, its patrons, and its future students. It is important to note in this context that the music portion of the *National Voluntary K-12 Standards for Arts Education* includes composition and improvisation. The music teaching community as a whole seems to be in common accord on the importance of this competence to musical understanding and development. Each NASM institution is encouraged to develop a long-range approach, perhaps developing a set of staged aspirations for defining *rudimentary* and *basic* in terms of expected achievements for its graduates.

Approaching the Standard

As is the case with all NASM standards, the goal is to focus on the development of student capabilities, not to set bureaucratic requirements for the operation of music units. Since accreditation is based in large part on the mission, goals, and objectives developed by each institution, perhaps the best place to start is by determining present goals and objectives for student competence in composition and improvisation—in other words, starting with the *what* and the *why* before proceeding to the *how*. Often, when *what* and *why* questions are answered thoroughly, the *how* questions answer themselves.

Music units with further concerns about the intent of these standards are invited to call the NASM National Office staff at (703) 437-0700.

Basic Level

The standard calls for competence at a basic or introductory level developed through academic studies, performance, exposure to a variety of live or recorded performances, and other means. The most appropriate way to assure meeting this standard is to begin with the music unit's goals for knowledge, skills, breadth, and depth at a basic level, and then determine how various requirements and experiences will fulfill those goals. This ends-before-means priority seems to produce a better result than the reverse.

Multiple Approaches

NASM does not promote a particular approach to this history and repertory standard. It does not require or even suggest that separate classes be offered for various components of whole. Institutions work toward basic competencies in a variety of ways. They are placing their efforts in survey music history classes, ethnomusicological studies and courses, ensembles, concert attendance requirements, music education methods courses, musicianship and theory sequences, applied music repertory, composition and improvisation experiences, etc., or in various mixtures of these.

Local Efforts and Evolving Contexts

Electronics and transportation have improved and advanced communication and cultural interchange among the peoples of the world. Future professional musicians and teachers will work in evolving local, regional, national, and global contexts different than that of their predecessors. Although the professional life of each musician is normally focused on one or two aspects of the field, understanding basics about the whole normally facilitates and enriches work with various parts. Clearly, the whole of music history and repertory includes all cultural traditions. The Association takes no position concerning values that should be held about various musics of the world any more than it expresses a preference for one composer over another or one musical work over another. Such valuing is individual and institutional matters. As is the case with all content, institutions and teachers are expected to bring a wide range of perspectives, aspirations, and values to their work with curricula, course work, and students. However, the establishment of this standard by the NASM membership indicates that acquaintance with a breadth of musical material is a common need.

In establishing this standard, members of the Association understood that the development of competency in individuals produces the basis for enriching other competencies, for the development of artistic and intellectual freedom, and for the advancement of individual work. Because of its basic and contained goal, this standard neither discourages nor prevents an institution, curricular program, or individual from maintaining a focus on a particular musical tradition. It does not ask for a change of goals about focus, but rather articulates goals for breadth of background knowledge.

Approaching the Standard

As is the case with all NASM standards, the purpose is to emphasize the development of student capabilities, not set bureaucratic requirements for the operation of music units. Since accreditation is based in large part on the mission, goals, and objectives developed by each institution, perhaps the best place to start is by determining present goals and objectives for student competence in repertory and history—in other words, starting with the *what* and the *why* before proceeding to the *how*. Often, when *what* and *why* questions are answered thoroughly, the *how* questions answer themselves.

Music units with further concerns about the intent of these standards are invited to call the NASM National Office staff at (703) 437-0700.

RECEIVED

MAY 25 2001

Per.....

Dana School of Music
Youngstown State University
One University Plaza
Youngstown, Ohio 44555

Dr. David Sweet, President
Tedrow L. Perkins, Acting Director

Date of Visit February 19 - 21, 2001

Optional Response

B. Size and Scope

Page 1, paragraph 4 – “This view, however, is inconsistent with the information...”

The Visitors' Report states that the faculty are of the opinion that increased enrollments will generate additional faculty allocation, whereas the administration is saying that that is not likely. The low levels of funding from the state for the University have made it difficult to predict any increased revenues in the near future. With financial support tied to enrollment and the University enrollments low, it is understandable that the administration would not promise additional faculty positions. Even if enrollments in the Fine and Performing Arts grow, there is a cost to increasing enrollments in music that is not shared by other disciplines.

Dana's faculty has been fighting to keep positions intact these past ten years. Dana went from 28 full time faculty members to 25. The faculty had been given the impression in recent years that it would not be impossible to increase the number of full-time faculty members provided that enrollment increased. The enrollment did increase, but the faculty positions did not come back. Now, every faculty position has to be considered on its own merits without the comfort that a position vacated will be automatically replaced. The statement from the current administration is probably very accurate, but the faculty still believes that it has a right to expect replacement of some of the faculty members lost over the last decade.

Since the NASM Visit, the administration has agreed to one full-time tenure track position to replace a vacancy in the jazz area due to retirement and to one full-time one-year temporary position in the area of theory due to retirement. The administration has also renewed two temporary positions, the one in guitar and the one in music ed/instrumental.

C. Finances

Page 2, paragraph 3 – “We were also informed that because of the lack of an equipment budget in the unit, virtually all of the percussion teaching studio equipment has been supplied and is owned by the faculty member in that area, without which instruction would be extremely compromised.”

Since the visit, the University has recently purchased \$50,000.00 worth of percussion equipment to assist Dr. Schaft in the percussion studio. To say that there is “an inconsistency of budgetary practice” is not inaccurate.

Page 2 paragraph 4 – “In response, the Dean reported he is currently assisting in addressing this need through a reallocation of his office staff resources, ...”

Since the visit, the Dean has secured funding and has rearranged job descriptions to provide secretarial support for marketing, program preparation, and printing.

D. Governance and Administration

Page 4, paragraph 1 – “The Dana School for some time has assumed a 12-student minimum enrollment was university policy for graduate level classes.”

Classes with less than twelve students have had to be justified. Certainly the administration cannot afford to let classes exist with two or three students; providing classes for graduates only will prove a challenge for the administration since it is a financial issue. It remains to be seen whether the school can afford to provide 50% of a student’s curricula with graduate only classes and with what kind of enrollments.

Page 4, paragraph 2 – “Most of the senior administrative structure at YSU is in transition.”

Since the visit a new Provost will soon to be hired and a search for the Dean of the College of Education is to be reopened shortly. With luck, that position will be filled by December. The new President has been very supportive of the Dana School and gives every indication that Dana will not be diminished by this administration.

Page 5, paragraph 2 – “The Director of the Dana School has maintained a one-half teaching load (or higher!) for as long as anyone can remember.”

The Interim Director intends to maintain a load that is more in keeping with the recommendation of the Visitors’ Report in the future, ie., one-third teaching load.

O. Program, Degrees, Curricula

Page 12, paragraph 1 - “It is not clear that the following NASM standards are being met:”

New general education requirements have recently been adopted. The Bachelor of Arts degree requires general education courses in the categories Natural Science and in Artistic and Literary Perspectives. Although not strictly stated, a student is required to take a course in the arts outside of the major, so students do gain an understanding of and experience in art forms other than music. The natural science requirement should provide an acquaintance with experimental methods of the physical and biological sciences. Finally, the compositional process is addressed in theory class through the harmonization of melody and composition projects in the second year of theory.

Page 13, paragraph 2 - “It is not clear that the following NASM standards are being met in all five areas or emphasis (Instrumental; Jazz; Organ; Piano; Vocal):

> There is an expectation of ensemble experience throughout the program...”

With the Piano emphasis, ensemble experience is gained through a chamber music requirement. The Organ emphasis includes only two years of ensemble experience. Compositional skills are developed through undergraduate theory and improvisational skills are obtained in the applied lessons.

Page 14, paragraph 4 - “*Bachelor of Music in Music Education*
This program is being presented for Renewal of Final Approval. It is not clear that the following NASM standards are being met:

> Expectation of performance study and ensemble experience throughout the program”

Students in the Music Education program enroll for ensembles every term except for the term in which student teaching occurs. Dana has been providing pedagogy (performance study) for those students who need it, by allowing those students to sign up for an appropriate methods class.

> “In the vocal emphasis, students are able to use at least one instrument as a teaching tool...”

All education majors, except for keyboard majors, must take two years of class piano. This requirement should provide vocal music education majors with enough skills to use the piano as a teaching tool.

Page 15, paragraph 2 - “*Graduate programs:*

There are two concerns that relate to all graduate music curricular options. It is not clear that the following standards are being met:

At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.”

Classes with less than twelve students have had to be justified. Certainly the administration cannot afford to let classes exist with two or three students; providing classes for graduates only will prove a challenge for the administration since it is a financial issue. It remains to be seen whether the school can afford to provide 50% of a student’s curricula with graduate only classes and with what kind of enrollments.

Page 15, paragraph 2

“A comprehensive review is required.”

A comprehensive review is required in each of the degrees. For both the Theory and History degrees the review is a thesis and an oral defense. For the Performance degree the review is a fifty-minute recital and recital document. For the Music Education degree the review consists of a comprehensive written examination.

National Association of Schools of Music

An Advisory for Music Faculty and Administrators: NASM Standards – Technology

The NASM *Handbook* contains the following standard for all professional undergraduate degrees in music—all degrees carrying the title Bachelor of Music, and all undergraduate degrees concerned with teacher preparation that lead to certification as a specialist music teacher, either as part of the baccalaureate degree, or immediately after in a master's program.

NASM Handbook 1999-2000, page 79, item VII.E:

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.

This Advisory addresses issues beyond those considered in the document entitled *Notes for Music Faculty and Administrators: Standards for Composition/Improvisation, Repertory/History, and Technology in Undergraduate Professional Degrees in Music* (December 1999). This Advisory and the *Notes* can be read in conjunction or separately.

Educational Goals for E.1.

The major purpose of this standard is to ensure that students graduating as professional musicians and music teachers understand how technology works in the field of music as a whole. The educational goal is an overview understanding of how technology supports the major fields of musical endeavor: composition, performance, analysis, teaching, research, etc. For example, at a basic level, a music education major should understand how technology is used in the field of composition, and a composition major should understand how technology is used to support music teaching and learning.

Multiple Approaches to E.1.

Study and laboratory experience are the primary means for obtaining this fundamental competence. Separate courses are not required, although some institutions may wish to pursue that option. More typically, students gain comprehensive understanding through a variety of means in various classes and experiences.

(continued on reverse)

Ted-

I had an idea for a new class - General Education -

Understanding Music - it could be a combination of 1520 and 2621 and class piano. Students would learn the fundamentals of music as well as do some listening and learn a little about playing an instrument. The old 521 course was similar to that without the listening component. I think it might attract a different audience than 2621 since it would be more "hands-on" and would enroll those people who always wanted to know how to play the piano. We could probably use a GA to teach it, especially once it was established. Let me know what you think.

D.F.

A handwritten signature in black ink, appearing to be the initials 'D.F.' with a stylized flourish.

RECEIVED

APR 26 2001

2001

NASM Visitors' Report

Youngstown State University

Dana School of Music
Youngstown, OH 44555

Tedrow Perkins, Interim Director

Dates of Visit: February 19-21, 2001

Ronald D. Ross, Louisiana State University, Team Chair
Jerry Luedders, California State University-Northridge, Team Member

Degrees currently listed in the NASM *Directory* for which Renewal of Final Approval is sought:

Bachelor of Arts in Music
Bachelor of Music in Accompanying
Bachelor of Music in Applied Music
Bachelor of Music in Composition
Bachelor of Music in Music Education
Master of Music in Applied Music
Master of Music in Music Education
Master of Music in Music History and Literature
Master of Music in Theory-Composition

INTRODUCTION

The visitors thank Youngstown State University for the hospitalities extended during this important process. We acknowledge the interim Director of the Dana School of Music, Dr. Tedrow L. Perkins, his staff, the faculty, and the music students for being open and candid during the visit. We welcomed and benefitted from the involvement of Joseph Edwards, longtime Director of the Dana School and currently the Interim Dean of the College of Education; George McCloud, Dean of the College of Fine & Performing Arts; and Darla Funk, interim Assistant Director. A special thanks goes to Carol Marsh, secretary in the Dana School, for last minute and high-quality assistance with on-the-ground details of the visit itself.

The Dana School of Music quite wisely sought the services of a pre-visit consultant. Robert L. Cowden visited the YSU campus in 1999 and prepared a thorough Consultation Report. The current visitors found their own observations congruent with those of Dr. Cowden, so much so that the latter's report is occasionally quoted in the document that follows.

Disclaimer

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

Ronald D. Ross, Visiting Team Chair
Jerry Luedders, Visiting Team Member

TABLE OF CONTENTS

	Page
A. MISSION, GOALS, AND OBJECTIVES	1
B. SIZE AND SCOPE	1
C. FINANCES	2
D. GOVERNANCE AND ADMINISTRATION	3
E. FACULTY AND STAFF	5
F. FACILITIES, EQUIPMENT, AND SAFETY	6
G. LIBRARY	7
H. RECRUITMENT, ADMISSION-RETENTION, ADVISEMENT, AND RECORD-KEEPING	8
J. PUBLISHED MATERIALS	10
K. BRANCH CAMPUSES, EXTERNAL PROGRAMS, USE OF THE INSTITUTION'S NAME FOR EDUCATION ACTIVITIES OPERATED APART FROM THE MAIN CAMPUS OR THE PRIMARY EDUCATIONAL PROGRAM	10
L. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS	10
M. NON-DEGREE GRANTING PROGRAMS FOR THE COMMUNITY	11
N. STANDARDS FOR INDEPENDENT POST-SECONDARY MUSIC UNITS WITHOUT REGIONAL OR OTHER INSTITUTIONAL ACCREDITATION AND/OR PROPRIETARY INSTITUTIONS	11
O. PROGRAMS, DEGREES, AND CURRICULA	11

P.	MUSIC UNIT EVALUATION, PLANNING, AND PROJECTION	18
Q.	STANDARDS SUMMARY	18
R.	OVERVIEW, SUMMARY ASSESSMENT, AND RECOMMENDATIONS FOR THE PROGRAM	19

A. MISSION, GOALS, AND OBJECTIVES

The mission section of the Self-Study (hereafter, S-S) is divided as follows: Mission and Goals (page 1), followed by six sections under a common heading: Goals and Purposes. These six sections are: The Integration of Teaching, Scholarship and Service; Teaching and Learning; Access and Diversity; Research and Scholarship Activity; Connections with the Community; and Institutional Environment. In the aggregate, these statements give the reader a sense of history of the Dana School of Music and a detailed list of aspirational objectives. The visitors found it helpful to re-read this section after the visit, confirming that the Dana School's goals and objectives are entirely appropriate for this unit at this time in its development. We would take issue, however, with the assertion that "The Mission and Goals Statement is narrowly focused" (S-S, p. 7). There seems to be no single mission statement that has been revealed.

That being said, the unit appears to be generally effective in accomplishing the various aspects of its stated mission. The visitors agree with the statement that "[T]he Dana School has maintained a strong tradition of excellence in the field of music education . . ." (S-S, p. 2). Other components of the program are noteworthy, too, and will be so chronicled in the Report that follows.

B. SIZE AND SCOPE

Music major enrollment in the Dana School is approximately 300 undergraduate students and 50 active graduate students (as reported in the S-S, page 7). The totals on the curriculum sheets (Appendix IV) are 294 undergraduate and 30 graduate. There are 26 full-time faculty and approximately 20 part-time faculty. The approximate total faculty FTE is not known. The visitors are able to extrapolate that the student-faculty ratio appears to fall within acceptable norms.

Some studios have ample numbers of majors while others seem to be underpopulated. Some upper division students commented that some studios had recently grown so large that opportunities for a variety of learning and performance experiences had been limited for them. Other students noted that they were playing in most of the institution's ensembles. The Dana School has neither developed a strategic plan nor an enrollment management plan. When one of the visitors raised this as a question, most faculty expressed substantial concern about any effort that may limit enrollment in any manner. They believe that continued growth will generate additional faculty allocation and other operating resources from the university. This view, however, is inconsistent with the information received from the Dean and Provost, who indicated that any appreciable new faculty teaching capacity would be unlikely, regardless of growth in music majors.

The visitors were unable to observe graduate classes while on site. We also encountered difficulty confirming the graduate enrollment. The interim Director, at the request of the on-site visitors, provided additional charts intended to clarify enrollments in classes intended only for graduate students. Those data are attached to this Report. The size or the configuration of the graduate program may be a concern. In the meeting with students, several graduate students reported they had not taken any classes in which the enrollment was limited to graduate students, except for courses taken as independent study.

C. FINANCES

Finances are described in the S-S on pages 8-9. More detailed budget forms appear in Appendix II. The nature, completeness, and adequacy of financial resources were difficult to assess. Additionally, there appeared to be an inconsistency of budgetary practice with the budget data reported in the past three HEADS Reports. For example, the HEADS reports indicated no allocation for and no purchases of equipment in 2000-01, and budgets of \$16,000 in 1999-2000 and \$708 in 1998-99. However, several faculty reported purchases of the following instruments within the same time period: professional model baritone saxophone, contrabassoon, bass flute, and an English horn.

We were also informed that because of the lack of an equipment budget in the unit, virtually all of the percussion teaching studio equipment has been supplied and is owned by the faculty member in that area, without which instruction would be extremely compromised.

The S-S notes the need for additional secretarial staff in the Director's Office. Faculty indicated this need as one of their highest priorities. In response, the Dean reported he is currently assisting in addressing this need through a reallocation of his office staff resources, specifically to assist with marketing, printed program preparation, and printing. This special assistance does not appear to be reflected in any of the budgetary sources provided in the S-S.

The music executive appears uniformly to have the confidence of the faculty and the respect of the administration, but it was not clear the extent to which the current music executive is involved in the budget development process.

a. *Baccalaureate programs*

Aside from concerns about the availability of unified comprehensive budget documents, it is the visitors' view that the operating budget from all sources is at least minimally adequate to meet the needs of the current baccalaureate programs.

b. Graduate programs

Most graduate students appear to hold some form of a stipend as teaching or graduate assistantship.

D. GOVERNANCE AND ADMINISTRATION

1. Overall Effectiveness

The Dana School of Music is a constituent unit in the College of Fine and Performing Arts. The Director of the Dana School reports to the Dean of the College of Fine and Performing Arts, who in turn reports to the Provost. During the 2000-01 academic year, the longtime Director of the Dana School, Joseph Edwards, is serving as dean of the College of Education. Assistant Director Ted Perkins has stepped up to the position of Interim Director. Darla Funk, the graduate coordinator, is also filling in as Assistant Director.

The visitors were pleased to meet with the Provost, the Interim Provost-Designate, and a representative from the Office of Institutional Research during the exit interview. We held a separate meeting with the Dean of the College of Fine & Performing Arts, a meeting that was also attended by the Interim Director of the Dana School. The institution's governance structure seems to serve the Dana School's ability to pursue and carry out its current mission, goals and objectives. The dean is aware of the needs and aspirations of the Dana School and apparently conveys same effectively to the upper administration. The Provost's Office was admirably well informed of many front-burner issues emanating from the Dana School faculty and students.

Shortage of office support staff is a critical issue for the music unit. There is only one secretary serving almost 50 full- and part-time music faculty—including the Director and Assistant Director—plus a number of student and graduate teaching assistants. In addition, there are over 25 music ensembles for which administrative support needs to be provided. There is evidence of energetic and enthusiastic workers who shuttle in and out of the music office throughout the day. But, their involvement in no way compensates for the lack of additional needed full-time, adequately trained secretarial assistance. Consultant Robert L. Cowden put it succinctly in his October 1999 report (page 11): "The Dana School of Music is a highly public arm of the university, perhaps one of its best public relations entities. In addition, it has a large and highly successful recruitment program both on- and off-campus, the results of which benefit the entire university. These activities require staff support to be carried out appropriately." We wholeheartedly agree.

As is often the case, clarification of policies is a welcome byproduct of an accreditation visit. One such instance occurred during our meeting with the Provost and Provost-Designate. The Dana School for some time had assumed a 12-student minimum enrollment was university policy for graduate level classes. In order to generate this number, undergraduate students were encouraged to register for many of the graduate classes. By following this practice, the Dana School finds itself in noncompliance with an NASM standard for graduate education (see page 15 of this Report). And in the final analysis, the Provost informed us there was no such requirement to meet a 12-student minimum enrollment.

Most of the senior administrative structure at YSU is in transition. There is a relatively new president; the provost left on or about February 26 to assume a presidency in Missouri; the interim provost will likely remain in his position only six months, until a “permanent” provost is chosen; and, as was mentioned above, the “permanent” director of the Dana School is on loan to the College of Education as its dean. Stability in the academic administration is thus a hard-sought commodity at YSU. It is thus difficult to engage in meaningful long-range or strategic planning given these conditions. Despite this unsettledness, the unit appears to have found ways to negotiate an effective and mutually supportive relationship with senior level administrative officials. The visitors are hopeful the Dana School will continue to find ways to cope with these challenges.

2. Policy-making

The faculty and staff at YSU are unionized. Department chairs are not in the union. Decision-making is described (S-S, p. 10) as participatory, involving representation from the faculty to the director and dean. There is apparently a strong and active faculty committee structure at work at the Dana School (S-S, p. 13).

a. Baccalaureate programs

Undergraduate curricular and educational policies emanate from individual faculty and are channeled through the Curriculum Committee. There is adequate faculty involvement at all stages of these developments. No concerns about faculty/staff salary or promotion/tenure issues surfaced during our visit. Policy-making at the undergraduate level appears to be well understood by the faculty and quite effective.

b. Graduate programs

Graduate curricular and educational policies emanate from individual faculty and are channeled through the Graduate Committee. There is adequate faculty involvement at all

stages of these developments. No concerns about faculty/staff salary or promotion/tenure issues surfaced during our visit. Policy-making at the graduate level appears to be well understood by the faculty and quite effective.

3. Music Executive's Load and Responsibilities

The Director of the Dana School has maintained a one-half teaching load (or higher!) for as long as anyone can remember. In practice, this amounts to a six-hour commitment for the fall and spring semesters, and four hours for the summer term. The visitors feel this teaching load is excessive, given the scope and complexity of administering the Dana School. It is therefore not clear the institution is complying with the NASM standard allowing "sufficient time and staff for the music executive to execute the required administrative and/or teaching duties" (2001-02 NASM Handbook, page 60). We noted that many faculty members agree with that assessment, feeling the Director needs to devote more time to administrative duties. When discussing this issue with the Provost and Interim Provost-Designate, we learned that this relatively heavy teaching load was not a requirement set by the administration but a practice "fallen into" by past directors of the Dana School. It seems the Directors found it difficult to refuse teaching opportunities; put differently, they are so dedicated to teaching that they regularly agree to what has to be termed overload teaching status when combined with their administrative duties.

The visitors recommend the Director consider a three-semester (one course) load as normal and desirable in the future, allowing more time to address the management, planning, and administrative challenges of the job. It is our experience that a one-course load is typical for administrators of units of this size.

4. Communication

Communication by faculty with the Director, the Director with the Dean, and both with the Provost appears to be generally good.

E. FACULTY AND STAFF

The music faculty and staff appear to work well together. They seem to enjoy a genuinely high degree of collegiality and demonstrate substantial respect for one another. Most faculty evidence a sincere commitment to their students, to each other, to the institution, and to the profession.

The faculty appear to possess the appropriate credentials for their respective teaching assignments. Most full-time faculty hold terminal degrees. Additionally, a substantial

number of faculty have earned broad reputations as performers and teachers, extending well beyond the state and region in some instances.

The S-S, pp. 14-15, provides general information about faculty salaries. The faculty at Youngstown State University are represented by an effective union that has been very successful in negotiating on behalf of the faculty. Faculty and staff salaries appear to be higher than at comparable institutions. It was the opinion of a number of faculty that their competitive salaries may explain why there are limited resources for operating expenses.

The majority of faculty are full-time tenure track appointments. With the exception of guitar, all standard studio and classroom specialties appear to be met by full time faculty. Recent institutional budget reductions have resulted in less funds for part-time faculty appointments. The S-S, page 15, notes that the portion of the total instructional budget allocated to part-time faculty members is 5.8 percent. Graduate teaching assistants provide additional instruction, as supplement to that left unmet by the full or part-time faculty.

F. FACILITIES, EQUIPMENT, AND SAFETY

The facilities and equipment utilized by the music department are described in the S-S, pp. 29-33. The Department of Music is housed in the Bliss Fine Arts Building, which also houses the theater department, an art gallery and the administrative offices of the Dean. Most teaching and administrative functions take place in this three-story building, which contains appropriately equipped studios, offices, classrooms, practice rooms, a technology lab, a piano laboratory, and a well-equipped double reed room.

Although only approximately 20 years old, portions of the music building have been recently and attractively remodeled. Unrenovated portions are in need of immediate attention. Thermostats were found dangling from the wall in several places, hall clock works are missing, and some practice rooms had holes in the walls. The unrenovated parts of the building are also in need of paint.

This juxtaposition of spaces that vary greatly in quality is in evidence in a newly created rehearsal room currently used to rehearse two jazz ensembles and combos. Opulent in comparison to the other rehearsal space, this area has been designed with several contiguous adjacent rooms, as a studio recording facility. Although the installation of infinitely variable acoustical panels reflects that substantial care and thought went into planning for this facility, it is not clear how, in a unit with no reported equipment budget, this facility can be adequately equipped and kept current. The other rehearsal facility has low ceilings and “leaks” sound to adjacent areas.

The Dana School of Music has an impressive array of pipe organs and harpsichords. There are two Schlicker organs, two large Flentrop organs, and a Flentrop portative organ. The Recital Hall houses the largest of the pipe organs. It is on a track system that allows it to roll forward and back, on and off stage. The Recital Hall has good acoustics for organ and choral and vocal singing. It is less functional, acoustically, for instrumental or ensemble performances. It would be desirable to treat the Recital Hall with variable acoustics, which would increase its versatility. Since the room was acoustically designed as a choral/organ space, however, it is important to ensure that the current acoustical condition is retained as additional acoustical treatments are considered.

There are two nine-foot concert grand pianos on the recital hall stage and another nine-foot concert grand in a performance space in the student union.

The climate control systems in the music building seems fully functional. A large elevator serves the building. Except for the tiered instrumental rehearsal room, the entire facility appears to be ADA compliant. The inventory of equipment is fundamentally adequate for the current curricula. There are adequate numbers of pianos for instruction and performance. However, the pianos in classrooms and practice rooms tested by the visitors evidenced the need for more regular tuning and maintenance.

Although music facilities rarely, if ever, fulfill every faculty member's level of expectation, the music facilities at Youngstown State University must be considered good by most standards. The facility's storage capacity for some programs is enviable.

G. LIBRARY

The library at Youngstown State University is described extensively and thoroughly in the S-S pp. 19-23. The Maag Library is a large, spacious and well-lighted facility. It appeared to have been built in the 1970s. There are multiple seating configurations for study and research and an easy to use online catalog. The Multimedia Center provides individual listening facilities, which are equipped with the capacity to play back CDs, cassettes, records, laser discs, and videotapes. The Maag Library also houses several multiple platform open computer rooms, microform readers and has extensive systems of electronic access to periodicals, *RILM Abstracts*, and other research data bases. It is a member of OhioLink, a consortium of Ohio libraries, which provides online access to a consolidated database of total holdings.

The reference materials, collection of circulating books and materials, the CD and other media collections were all carefully reviewed. The collections are more than adequate to support the degree programs currently offered at Youngstown State University. The

collection of new music and scores is exemplary. A good collection of ensemble performance materials is housed in separate ensemble libraries adjacent to each rehearsal room in Bliss Fine Arts Building.

The librarians are knowledgeable in the field of music. The multimedia librarian holds the B.A. and M.A. degrees in music and a Master of Library Science degree. The librarians rely heavily on the recommendations of the music faculty for the majority of acquisitions. The budget allocation for books, periodicals, CDs and other media appears to be adequate to meet all perceived needs and seems to serve the needs of the music unit. The librarian reported being able to purchase all the requests for material she receives from the music faculty for use in their classes. It is generally agreed that she and other library personnel are very cooperative and that they are very responsive in providing assistance to faculty and students' library needs.

The library collections in music are well developed, comprehensive, and appear to be well used. The reference library, circulating collection, and multimedia resources are more than adequate to support all current degree programs and curricula.

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

1. Recruitment, Admission, Retention

Recruitment strategies and activities, admissions policy, and retention are addressed in the S-S on pages 23-24. Recruitment is obviously a strength of the School as the visitors found the music students in general to be above average in talent and commitment. Applicants to the Dana School are screened through auditions before panels of music faculty. No data on retention rates were provided, either in the S-S or anecdotally to the visitors while on site. Our impression, however, is that student retention would be high, based on the enthusiasm of the music students for the opportunity to study with the music faculty.

a. Baccalaureate programs

Recruitment, admission, and retention policies appear to be appropriate to the unit, well known to all concerned, and fairly applied.

b. Graduate programs

As with most graduate music programs, there is a direct correlation at YSU between availability of financial aid (graduate scholarships and assistantships) and graduate

enrollment. According to the YSU Graduate Bulletin 2000-02 (page 64), admission to the MM degree requires a 2.7/4.0 GPA or satisfactory scores on the aptitude portion of the GRE. Auditions or proof of compositional or analytical prowess are also stipulated where applicable (see S-S, p. 49). As with baccalaureate programs mentioned immediately above, recruitment, admission, and retention policies relative to graduate students appear to be appropriate to the unit, well known to all concerned, and fairly applied.

2. Record-Keeping

Student records are maintained in the music office. Semester/quarter grade sheets, unofficial transcripts, curriculum guide sheets, repertory records, advising forms, explanation of incomplete grades, recital programs upper division review and other forms dominate a typical student file. There is evidence that much care goes into the maintenance of students' records. The Dana School and its program advisers are to be commended for the attention given to this important process.

a. Baccalaureate programs

Several undergraduate student folders were examined while on site. The files were found to be in order and reasonably complete, including containing copies of comprehensive (internal) transcripts.

b. Graduate programs

Several undergraduate student folders were examined while on site. The files were found to be in order and reasonably complete, including containing copies of comprehensive (internal) transcripts.

3. Advisement

a. Baccalaureate programs

Advising of undergraduate students at the Dana School is a multi-level operation. A college adviser works with the Director of the School and various music faculty members to assure students have access to the latest information about courses and curricula. During the visitors' several discussions with students, no one mentioned advising concerns as a problem.

b. Graduate programs

The Coordinator of Graduate Studies in Music, Dr. Darla Funk, is the chief adviser for

graduate students. Dr. Funk is experienced and dedicated, a real asset to the students and to the program.

J. PUBLISHED MATERIALS

The Dana School of Music publishes few materials. The S-S, p. 25, reports that this circumstance is due to budgetary limitations. Included in the S-S, Appendix V, are several publications on Youngstown State University, a Careers in Music flyer, and copies of letters to student applicants in Music. The Dana School of Music brochure is attractive, well indexed and generally accurate. However, the visitors also observe that only a small portion of the ensembles and studio faculty are represented on the School's Web page and that the information presented varies greatly in both quality and quantity.

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

N/A

L. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS

As described in the S-S, pp. 25-26, the Dana School of Music primarily interacts with the community through the Dana Concert Series. The visitors also note that several of the ensembles perform regularly in the Butler Museum of American Art, an independently operated facility that is located across the street from the Dana School of Music. The Butler Museum appears to have a strong community outreach program. Several faculty members appear to be active in adjudication, guest conducting, creation of master classes for regional specific instrument teachers, and as church musicians. The Dana School of Music also makes its facilities available to several Youngstown musical organizations.

M. NON-DEGREE GRANTING PROGRAMS FOR THE COMMUNITY

N/A

N. STANDARDS FOR (A) INDEPENDENT POST-SECONDARY MUSIC UNITS WITHOUT REGIONAL OR OTHER INSTITUTIONAL ACCREDITATION AND/OR (B) PROPRIETARY INSTITUTIONS

N/A

O. PROGRAM, DEGREES, CURRICULA

There are several discrepancies between the listing of degrees and programs in the NASM 2000 *Directory* and the title page of the S-S. The latest *Directory* listing is as follows:

Bachelor of Arts in Music
Bachelor of Music in Accompanying
Bachelor of Music in Applied Music
Bachelor of Music in Composition
Bachelor of Music in Music Education
Master of Music in Applied Music
Master of Music in Music Education
Master of Music in Music History and Literature
Master of Music in Theory-Composition

These discrepancies were called to the attention of the National Office before the YSU visit occurred. We were advised to proceed with the visit and attempt to bring the various listings into agreement with actual practice. We will follow the order of degrees/majors above in our comments below about specific curricula.

1. Specific Curricula

a. *Baccalaureate programs:*

The Dana School of Music offers two baccalaureate degrees: Bachelor of Arts; and Bachelor of Music. Under the BA degree, there are three emphases: applied music; music history; and music theory. There are 10 emphases listed in the S-S (page 34) relative to the BM degree: composition/keyboard; composition/non-keyboard; performance/instrumental; performance/jazz; performance/organ; performance/piano; performance/vocal; instrumental music education; keyboard music education; vocal music education. For purposes of attempting a simplification, some grouping of comments will occur below.

It should be noted that the original version of the S-S forwarded to the visitors contained curriculum sheets (Appendix IV) that were missing the status of each degree/emphasis (whether being submitted for Renewal of Final Approval or Renewal of Plan Approval, for example). Also missing were Fall 2000 enrollments by program. Corrected sheets were provided to the visitors while on site and have been appended to this Report.

Bachelor of Arts Programs

This program is being presented for Renewal of Final Approval. It is not clear that the following NASM standards are being met:

- > Students develop an acquaintance with experimental methods of the physical and biological sciences . . . (2001-02 NASM Handbook, VI.A.2, page 80) (Note: All subsequent references to the NASM Handbook are to the 2001-02 edition.)
- > Students gain an understanding of and experience in art forms other than music (Handbook, VI.A.7, page 80)
- > Students demonstrate an understanding of compositional processes . . . (Handbook, VI.B.2., page 81)

Enrollments in the BA options are rather low, especially when spread across three emphases: applied music (2); music history (0); music theory (4). Also, it appears that these BA options are rather heavy in music hours, more so than the typical liberal arts music major programs. In order to come to this conclusion, one must add the nine hours of Music History & Literature courses that count in General Studies to the Musicianship category and subtract them from the General Studies category. When this assumption is made, the percentages do favor music (48%) instead of General Studies (52%). It thus appears to the visitors that an unfortunate compromise has been sought to allow a few students to pursue a performance curriculum, better suited for a Bachelor of Music-Performance program, than one under the traditional liberal arts rubric.

The Dana School might be well advised to revise the BA curricula as follows:

- a. Eliminate applied music as an option under this degree. It should exist only under the Bachelor of Music rubric
- b. Consider eliminating music history and music theory options as well. Allow students to pursue their own emphases in a spirit of curricular discovery
- c. Reduce music hours to 45 maximum.

If the faculty decides to retain the BA-Applied Music option, we strongly recommend the title "Applied Music" be changed to "Performance."

Bachelor of Music Programs

Bachelor of Music in Accompanying

We were told the Dana School is discontinuing this program. In fact, no curriculum sheet was submitted for this major in the S-S.

Bachelor of Music in Applied Music

This program is being presented for Renewal of Final Approval. It is not clear that the following NASM standards are being met in all five areas of emphasis (Instrumental; Jazz; Organ; Piano; Vocal):

- > There is an expectation of ensemble experience throughout the program (Handbook, VII.A. page 82). Reference Organ and Piano emphases on curricular guidesheets, S-S, Appendix IV
- > Students must develop composition and improvisation skills (Handbook, VII.C.2, page 83)
- > Students must acquire rehearsal and conducting skills (Handbook, VII.A.4. and VIII.C.3.b.). Reference S-S, Appendix IV, BM-Jazz curriculum guidesheet
- > Experience with the fundamentals of pedagogy is expected (Handbook, A.3.a, page 86). Reference S-S, page 40: "Seminars also function as master classes where issues of pedagogy, literature selection, and recital preparation are discussed."

As mentioned elsewhere, we recommend the title of this degree be changed to Bachelor of Music in Performance.

Bachelor of Music in Composition

This program is being presented for Renewal of Final Approval. It is not clear that the following NASM standards are being met:

- > Expectation of performance study and ensemble experience continuing throughout the baccalaureate program (Handbook VII.A., page 82)
- > Students must acquire keyboard competency and should have experiences in secondary performance areas (Handbook, VII.A.5)

- > Students must acquire rehearsal and conducting skills (Handbook, VII.A.4. and VIII.C.3.b.). Reference S-S, A., page 31: “A conducting course is required in all degrees except the B.M. Composition.”)
- > Studies in such areas as computer science, acoustics and aesthetics are strongly recommended (Handbook, VIII.C.2.)

As of Fall 2000, there were no students enrolled in the BM-Composition, Keyboard Option, while 11 students were enrolled in the BM-Composition, Non-Keyboard Option. The Dana School thus may wish to drop the Keyboard Option in favor of a straightforward BM in Composition.

Bachelor of Music in Music Education

This program is being presented for Renewal of Final Approval. It is not clear that the following NASM standards are being met:

- > Expectation of performance study and ensemble experience continuing throughout the baccalaureate program (Handbook VII.A., page 82)
- > Students develop composition and improvisation skills (Handbook, VII.C.2, page 83)
- > Students develop ability to arrange and adapt music from a variety of sources (Handbook, VIII.J.3(b.) 2., page 94)
- > In the vocal emphasis, students are able to use at least one instrument as a teaching tool and provide, transpose and improvise accompaniments (Handbook, VIII.J.3.b.(5), page 95)

There are three emphases on this degree: Music Education/Instrumental (147 students enrolled in Fall 2000); Music Education/Keyboard (5); and Music Education/Vocal (25). Based on historical enrollments, and to simplify record-keeping, the Dana School might wish to merge the BME Keyboard option into the Vocal option. All three emphases require a minimum of 136 credit hours, which means a student must complete, on average, a minimum of 17 credit hours per semester to graduate in four years. It would appear that the Professional Education component on this degree, at 29 hours (24%), exceeds the NASM recommendations of 15-20% in this category. The unit should continue dialogues with the College of Education devoted to reducing these requirements.

The Commission is advised that, according to the S-S (page 41), “The implementation of ‘licensure’ in Ohio (replacing the ‘certification’ model) along with Youngstown State University’s conversion to the semester system has afforded the opportunity to revise all of the curricula at the Dana School of Music. The faculty considers the curriculum a ‘work in progress’ and there is a continual effort to refine and retool the requirements we make of our students.”

b. Graduate programs:

There are two concerns that relate to all graduate music curricular options. It is not clear that the following NASM standards are being met:

- > At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only (Handbook, IX.H., page 101)
- > A comprehensive review is required (Handbook, IX.H. 4.a, page 101-02; and XI.B., page 104)

The issue of courses specifically designed for graduate students requires some elaboration at this juncture. The visitors requested while on site enrollments in classes for the past three academic years involving graduate music students. Interim Director Ted Perkins and his secretary, Carol Walsh, kindly provided these data by email after we returned to our campuses. According to these data, only two of 14 classes offered for graduate students in 1998-99 (including Summer 1999) garnered graduate-only enrollments; only one of 16 enrollments qualified in 1999-00; and only two of 10 in 2000-01. Clearly, this fails to meet the NASM standard.

We raised this topic during the exit interview with the Provost and Provost-Designate. Representatives of the music unit had told us that a university requirement existed stipulating a minimum of 12 students in graduate classes. This “policy” has been difficult for the Dana School to accommodate. (In fact, it would be hard for most music schools to maintain this standard.) The Provost, however, stated no such policy existed. Rather, discussions with academic superiors would be sufficient to allow selected graduate classes to “make” with much fewer than 12 graduate students enrolled in them. It would seem, then, that the music unit has been laboring under a false impression for several years, one that caused them to fill up what would otherwise be graduate student-only classes with upper division undergraduate students and, in the process, risk noncompliance with an NASM standard. The music unit is thus advised to clarify this policy with the dean and provost.

Master of Music in Applied Music

This program is being presented for Renewal of Final Approval. As noted above, this program does not appear to meet the following NASM standards:

- > At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only (Handbook, IX.H., page 101)
- > A comprehensive review is required (Handbook, IX.H.4.a, pages 101-02; and XI.B., page 104)

As mentioned before, we recommend changing the title of this degree to Master of Music in Performance.

Master of Music in Music Education

This program is being presented for Renewal of Final Approval. As noted above, this program does not appear to meet the following NASM standards:

- > At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only (Handbook, IX.H., page 101)
- > A comprehensive review is required (Handbook, IX.H.4.a, pages 101-02; and XI.B., page 104)

Master of Music in Music History and Literature

This program is being presented for Renewal of Final Approval. As noted above, this program does not appear to meet the following NASM standards:

- > At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only (Handbook, IX.H., page 101)
- > A comprehensive review is required (Handbook, IX.H.4.a, pages 101-02; and XI.B., page 104)
- > Studies in the major field . . . (Handbook XII.H., page 106)

Here we again agree with and quote consultant Robert L. Cowden regarding this emphasis: "There are no required history courses, no required literature courses in a degree that

includes both in the title” (October 1999 Consultant’s Study, page 10). The music faculty might wish to adopt a more prescriptive curriculum for this program.

Master of Music in Theory-Composition

This program is being presented for Renewal of Final Approval. As noted above, this program does not appear to meet the following NASM standards:

- > At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only (Handbook, IX.H., page 101)
- > A comprehensive review is required (Handbook, IX.H.4.a, pages 101-02; and XI.B., page 104)
- > Studies in the major field . . . (Handbook XII.A., page 105)

As consultant Cowden pointed out, “There are no required composition courses in a degree that includes ‘composition’ in the title; And there are no required theory courses in a degree that includes ‘theory’ in the title (October 1999 Consultant’s Study, page 9). Also, we note that, as with the Music History and Literature option, there are not specified courses in the major area, just “Music Theory/Composition Electives.” And electives do not assure a body of competence in the specialization at the graduate level.

2. Study of the Transcripts of Recent Graduates and Comparison with Catalogue Statements

a. Baccalaureate programs

Sample baccalaureate degree transcripts of baccalaureate graduates were examined by the visitors, with the aid of the music executive, and compared to catalogue statements. All such transcripts were found to be in order.

b. Graduate programs

Sample graduate degree transcripts were examined by the visitors, with the aid of the music executive, and compared to catalogue statements. All such transcripts were found to be in order.

3. Visitors’ Evaluation of Students’ Work

The visitors observed (a) undergraduate classes in theory, conducting, singers’ diction

keyboard musicianship, choral music education, music history, music education and methods; (b) ensemble rehearsals (Wind Ensemble, University Chorale, the Dana Chorale, Percussion Ensemble (no opportunity to view the jazz ensembles in rehearsal); and (c) various applied music lessons covering a broad spectrum of instruments and vocal types. Students were engaged, responsive and attentive in all situations. They gave evidence of the ability to grasp and incorporate the materials being covered in classes, lessons and rehearsals.

The overall level of student performance, based on the above-referenced observations and the NASM student recital (copy of program attached), is above average to excellent. Some individual performances on the student recital were outstanding in quality. As for ensemble rehearsals observed, the literature, warm-up techniques, and choral sound evidenced by the Dana Chorale, for example, were at a very high level. (See next section for more comments on performance.)

4. Performance

It is obvious that music performance is a major thrust at and a significant strength of the Dana School. Of particular note is the Butler Concert Series (Wednesdays at noon), which provides the School with opportunities to present various music ensembles to the campus and community and public. While we were on campus, we observed the beginning of a brass chamber recital at the Butler Museum across the street from Bliss Hall (the Music Building). We were impressed with the attendance by students and faculty, and most especially by the dozens of senior citizens that were bused in (apparently a common occurrence) for the program. This kind of outreach is a positive situation for the music program, the university, and the community.

P. MUSIC UNIT EVALUATION, PLANNING AND PROJECTIONS

Evaluation by and for the Dana School appears to be ad hoc and reactive in nature. The visitors are not aware of the existence or use of any student achievement indicators other than the normal end-of-semester juries and class examinations. While there are plans for outfitting a new recording studio, upgrading the curriculum, and advocating the building of a new mid-size concert hall downtown that would be available to the music program (see S-S, page 58), the School would benefit from engaging in systematic strategic planning. There does not seem to be a well-articulated long-range vision in place.

The S-S was written in a candid and forthright manner. It proved to be very beneficial to the visitors.

Q. STANDARDS SUMMARY

The Dana School of Music does not appear to comply with the following NASM standards:

1. Undergraduate Liberal Arts degrees:

- > Students develop an acquaintance with experimental methods of the physical and biological sciences . . . (Handbook, VI.A.2, page 80)
- > Students gain an understanding of and experience in art forms other than music (2001-02 Handbook, VI.A.7, page 80)
- > Students demonstrate an understanding of compositional processes . . . (Handbook, VI.B.2., page 81)
- > There is an expectation of ensemble experience throughout the program (Handbook, VII.A. page 82).
- > Students must develop composition and improvisation skills (Handbook, VII.C.2, page 83)

2. Undergraduate Professional degrees:

- > Students music acquire keyboard competency and should have experiences in secondary performance areas (Handbook, VII.A.5, page 82) - All majors
- > Students must acquire rehearsal and conducting skills (Handbook, VII.A.4., page 82, and VIII.C.3.b, page 88) - All majors, composition majors
- > Experience with the fundamentals of pedagogy is expected (Handbook, VIII.A.3.a, page 86) - Performance majors
- > Studies in such areas as computer science, acoustics and aesthetics are strongly recommended (Handbook, VIII.C.2., page 87) - Composition majors

3. Graduate degrees:

- > At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only (Handbook, IX.H., page 101)

- > A comprehensive review is required (Handbook, IX.H. 4.a, page 101-02; and XI.B., page 104)
- > Requirements in the area of specialization to assure competencies at the graduate level (Handbook, XII.A.,H., pages 105-06)

R. OVERVIEW, SUMMARY ASSESSMENTS AND RECOMMENDATIONS FOR THE PROGRAM

1. Strengths of the Dana School of Music:

- a. A dedicated, caring and effective faculty that benefits from a combination of seasoned veterans and some outstanding recent appointments.
- b. Students who are highly motivated, who evidence exceptional talent in many instances, and who enjoy being at the Dana School and Youngstown State University.
- c. An enduring reputation for excellence as a school of music.
- d. A respected, experienced music executive (currently on loan to the College of Education as dean), and dedicated and committed Interim Director and Assistant Director of the School.
- e. Facilities that are more than adequate and in some instances enviable: recently renovated portions of Bliss Hall are quite attractive.
- f. A knowledgeable and supportive dean of the College of Fine & Performing Arts.
- g. A music library collection of books, scores, collected editions, and CDs that exceeds essential needs of the music curricula.
- h. Ongoing cooperation with the Department of Theatre on opera and musical theater productions.
- i. Inventory of organs, performance-level pianos, and extended families of wind instruments.

2. Areas for Improvement:

- a. Need to focus curricular offerings. We suggest merging various BA options into one—BA in Music; changing MM in Applied Music to MM in Performance; eliminating the BM in Accompanying major.
- b. Need to provide better sequencing and interrelationship of theory and musicianship programs. Ongoing dialogue between theory and keyboard staff will go a long way toward achieving this important goal.
- c. Demonstrable need for more support staff. One secretary for almost 50 full- and part-time faculty is a grossly inadequate staffing situation.
- d. Need to address a teaching load for the music executive that is unusually high for a music school of Dana's size and complexity.
- e. Need for reliable resources for the purchase, replacement and maintenance of instructional equipment.
- f. Need for a concert hall that is adequate and appropriate for performances by the large music ensembles. (Discussions with the Youngstown community leaders concerning a mid-size hall downtown that would serve the Dana School and YSU are very encouraging.)
- g. Substandard maintenance in non-renovated portions of Bliss Hall.

3. Selected Futures Issues

In the near term, the Dana School of Music needs to focus on curricular consolidation and compliance issues. In the out years, the School will benefit from (1) a return to stability and predictability in unit leadership, (2) more reliable operating budget funding, and (3) access to a mid-size concert hall.

4. General Recommendation

The Dana School is encouraged to schedule a series of working meetings devoted to strategic planning. The Provost, Dean, Director, Interim Director and Coordinator of Graduate Studies in Music, among others, should be involved in such meetings.