

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

SELF-STUDY REPORT

•

VOLUME 1

Submitted by

**Department of Music
Youngstown State University
Youngstown, Ohio 44555**

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January, 2001

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 Renewal of Final Approval is being sought:

Bachelor of Arts: Applied Music
Bachelor of Arts: Music History
Bachelor of Arts: Music Theory
Bachelor of Music: Composition/Keyboard
Bachelor of Music: Composition/Non-Keyboard
Bachelor of Music: Performance/Instrumental
Bachelor of Music: Performance/Jazz Emphasis
Bachelor of Music: Performance/Organ
Bachelor of Music: Performance/Piano
Bachelor of Music: Performance/Vocal
Bachelor of Music: Instrumental Music Education
Bachelor of Music: Keyboard Music Education
Bachelor of Music: Vocal Music Education
Master of Music: Music History and Literature
Master of Music: Music Education
Master of Music: Performance
Master of Music: Theory/Composition

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

(Date)

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

(Signature)

Appendix I: HEADS Data Surveys for Music (NASM Annual Reports)

Appendix II: Financial Data

Appendix III: Faculty Data

Appendix IV: Curricular Tables in the NASM Format

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VOLUME II

Appendix A: YSU 2000

Appendix B: Undergraduate Bulletin

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I. OPERATIONS

A. MISSION, GOALS AND OBJECTIVES

Born in a time of impending budget cuts, the faculty devised a Mission and Goals Statement with a mind toward justifying current programs and establishing a wish list of items that the faculty hoped to see created. It serves as a foundation for current programs as well as future directions desired by the faculty. The statement is narrowly focused and not a broad philosophical statement. In keeping with the stated mission of the University, the Dana School of Music defines its mission as dedication to excellence in teaching, scholarship and service by providing a creative learning environment which prepares students to engage the world of music as professionals. The University's mission statement, *YSU 2000*, may be found in Appendix A. The Dana School of Music's Mission and Goals Statement is found directly below.

Mission and Goals

Founded in 1869 by William Henry Dana, Dana's Musical Institute espoused the professional conservatory model of the great European music schools. With its primary goal the development of performing musicians and composers, emphasis at the Institute was on performance and basic musicianship skills. Its union with the Music Department of Youngstown College in 1941 fostered the expansion of this successful but narrow tradition into new culturally diverse areas of music education, music history, and musical performance. During the 1960's and 1970's an inventory of music related humanities courses was added to serve interested non-majors. The Dana School of Music's primary mission remains the preparation of professionals, a mission substantiated by its many successful alumni.

The Dana School of Music is dedicated to excellence in teaching, scholarship, and service in the areas of instrumental and vocal music performance, music theory, music history, composition, and music education. Degree programs include Bachelor of Arts, Bachelor of Music, and Master of Music. Beyond its concern with traditional musical training, music research, music education, and music humanities courses, the School of Music also strives to maintain awareness of and disseminate information about the latest trends in the music field. New media resources in fields of computer technology, computer assisted instruction, electronic music (MIDI), library cataloguing, acoustics, new vocal and instrumental techniques, and audio/visual technology represent ongoing concerns of faculty, students, and administration.

The School of Music faculty nurtures a creative learning environment and seeks to broaden the intellectual and aesthetic musical perceptions of all interested students. Opportunities for study address the diverse needs of students, the University, and the larger urban community. The ethnic diversity of the Youngstown area helps to foster this mission. Notwithstanding its strong local base, the School of Music continues to draw talented undergraduate and graduate students from throughout the United States and abroad. Scholarship and research remain vital to the School of Music. These figure prominently in advancing effective teaching, and provide essential stimuli for the growth and development of future musicians.

The Dana Concert Series, the Butler Music at Noon Series, as well as student and faculty professional participation in the Youngstown Symphony and Chorus, the Warren Chamber Orchestra, and various off-campus performances, all enrich the cultural life of the University and community at large. Faculty at the Dana School of Music often act as first chair performers and assume leadership roles in the professional musical life of the greater metropolitan Youngstown.

The Dana School of Music has maintained a strong tradition of excellence in the field of music education and recognizes the responsibility to provide the creative force in shaping the future of a multi-cultural society.

Goals and Purposes

I. The Integration of Teaching, Scholarship and Service

The Dana School of Music recognizes a commitment to and an understanding of teaching, scholarship, and service as inseparable and interactive components of the faculty mission. In support of this purpose, the Dana School of Music is committed to developing opportunities for students such as internship programs in cooperation with the public school system, presenting public programs and developing career related projects that directly reflect those educational goals supported by the classroom environment. (ongoing)

II. Teaching and Learning

The Dana School of Music continues to offer a balanced curriculum designed to educate students in creativity as well as in the acquisition of those skills necessary to provide a format for the explanation of contemporary issues while continuing a traditional historical perspective to the development of music. In support of this and the larger goals of the College of Fine & Performing Arts, the Dana School of Music is committed to maintaining the highest standards in music education with continued focus on the communication skills of music, theoretical analysis and historical perspective as well as the creative processes and evolution in music technology.

Students in the Dana School of Music will be directed in a course of education designed to develop the following skills:

1. Exemplary solo, chamber and large ensemble performance; musical creativity in a variety of styles; music research; preparation of exemplary music educators equipped to teach elementary, middle, secondary and collegiate levels in ever-changing urban, rural and suburban environments;
2. Excellent educational opportunities for majors, minors, non-majors and community members with distinctive offerings for Honors students and University scholars;

3. Opportunities for international study and multi-cultural programs as exemplified by the Dana New Music Festival, which brings international composers and performers to the campus;
4. Continually reviewing and updating existing programs at the undergraduate and graduate levels, as well as exploring new programs and curricula to meet the needs of a changing society;
5. Maintenance of accreditation through NASM in all areas with future goals of expanding curricular developments;
6. Faculty and student achievement by insuring sufficient and appropriate equipment, materials and human support as deemed necessary by the growing demands of the 21st century. Continual review of space utilization necessary in the development of a state-of-the-art environment in music with particular emphasis upon the development of a professional quality recording studio and electronic laboratory;
7. The implementation of new technology integrated into the traditional curricular designs of music theory, music history, composition, applied study and music education, therefore, providing more varied teaching methods for future educators;
8. A desire for lifelong music learning and the promotion of experiences for non-traditional students and community members;
9. Role models for careers in music teaching, performance, creativity, and scholarship serving as a vanguard for the future in music and music education;
10. A continuous schedule of performances, premieres, guest lectures, and residencies to enrich the cultural and learning environment for students and community;
11. The ongoing growth of a musically literate public, building a responsive and interested audience through collaborative efforts such as pre-performance lectures at symphony concerts, workshops and visitations throughout the public schools serving as guest lecturer/conductor;
12. The overall student/faculty ratio of full time equivalent students to full time equivalent faculty should be a goal of 10 to 1 or less in order to provide optimum educational opportunities for students. (ongoing)

13. Fostering continued production of first recordings of new musical compositions on compact discs featuring Dana faculty and students through the Dana Recording Project; and through implementation of national distribution enhance the project's influence on the growth of a musically literate public;
14. To encourage creation and performance of new works by Ohio, American and international composers by:
 - a. continued support of the New Music Society Concert Series and enhancing the scope of the Dana New Music Festival by increased emphasis upon the existing international and multi-cultural nature of the festival;
 - b. strengthening community ties through the establishment of a community advisory board to develop and direct programming.
15. Cooperation with the Office of University Development in exploring opportunities and efforts toward the attainment of a University Concert Hall in order to provide a suitable performance arena for major ensembles and guest artists.

III. Access and Diversity

The Dana School of Music recognizes its obligation to provide a diverse educational environment through which students may develop an understanding of the fundamental relationships of all art forms. Courses and departmental activities should be expanded to encompass cultures outside the Western tradition.

The School of Music seeks to increase its access and diversity by:

Continuing collaborative efforts between two year institutes and YSU thus providing a smooth transition for students into the baccalaureate degree programs. (two years)

Developing stronger advisement and tutorial services in order to support the educational needs of the music students. Promoting ethnic, gender and academic diversity through the recruiting and nurturing of minority students, faculty and staff utilizing an intensification and expansion of the current recruitment activities including the following:

(two years)

- a. examination of a target market;
- b. implementation of a strategic system to include:
 - i. marketing calendar
 - ii. batch mailing system
 - iii. letter series coding system
 - iv. expert training of faculty in recruitment and marketing

- techniques;
- c. enhancement of media advertising in quality, volume, and distribution;
- d. ongoing reevaluation and adjustment required to meet the changing curriculum and degree programs;
- e. appointment of a recruitment/admissions coordinator whose responsibilities would include:
 - i. serving as a clearing house for student inquiries about the Dana School of Music;
 - ii. coordinating faculty contacts with prospective students;
 - iii. facilitating the admission process for incoming freshmen;
 - iv. scheduling student and faculty groups for off-campus engagements;
 - v. managing both national and regional auditions;
 - vi. maintaining an alumni network;
 - vii. overseeing the development of printed recruitment materials;
- f. continued support of faculty ensembles in residence serving a vital role of onsite recruitment. (two years)

IV. Research and Scholarly Activity

The Dana School of Music shall continue to encourage research and scholarship through:

1. The support of faculty release time, sabbaticals, graduate assistantships, graduate internships, travel budget and library resources;
2. Continued evaluation of resource materials including books, periodicals, CD's and computer hardware and software; (ongoing)

V. Connections with the Community

The Dana School of Music will continue to strengthen its commitment to the Youngstown Community through:

1. Maintaining a concert series featuring faculty, students and guest artists;
2. Maintaining a Butler Institute of American Art noon series featuring faculty artists;
3. Continuing collaborative efforts with the Youngstown Symphony Society in an attempt to attract the highest level of students and faculty;

4. Encouraging and supporting faculty participation in professional societies and boards;
5. Continuing to foster a strong relationship with the area schools through internships, field studies and student teaching;
6. Continuing collaborative efforts with the Maag Library in providing a consolidated center for music scores, compact discs, recorded materials, software and audio/visual media.

The Dana School of Music will be greatly enriched by:

- a. strengthening library holdings and augmenting current collections, and by acquiring new materials including an expanded collection of chamber music, symphonic literature and periodicals;
- b. expanding video and CD ROM capabilities for student and faculty research;
- c. exposing students to the ongoing technological developments through the newly developed electronic studio and computer assisted instruction laboratory;
- d. continuing support of community cultural diversity through the Interface Program and the development of Upward Link program with the Youngstown City schools, providing opportunities for the community on and off campus through musical presentations, lectures and demonstrations;
- e. exposing students in the community to a variety of guest artists, conductors and speakers from the various fields of music in order to maintain a familiarity with current trends in music education.

VI. Institutional Environment

The Dana School of Music will continue to encourage collegial conversation within the college and university by:

1. cooperating in the development of programs involving art, theater and speech communication;
2. strengthening existing collaborative efforts such as musical production and opera productions with the cooperation of the department of Communication and Theater;

3. providing shared opportunities for art and music in presentations incorporating the talents and work of faculty and students from both disciplines;
4. continuing to develop shared resources such as multi-media laboratory, shared support positions and computer laboratories;
5. continued development of an administrative structure enabling faculty members to be an active part of a decision making process within the Dana School of Music, particularly relating to budgetary allocations, curricular priorities and physical planning. (ongoing)

Need for Improvement

The Mission and Goals Statement is narrowly focused. The statement regarding Access and Diversity does not directly address the issue of racial diversity. Revision of the Mission and Goals Statement is currently being considered by Dana's Strategic Planning Committee. In light of the change in Youngstown State University's administration, it is perhaps too early to prepare a finished statement. (The University is also in the process of reviewing its mission and goals statement.)

B. SIZE AND SCOPE

The Dana School of Music enrolls nearly 300 undergraduate music majors and about 50 active graduate students. The enrollment has grown by 33% in the last five or six years after a gradual decline in enrollment since the mid 70's. Growth in the instrumental music education field is especially notable. Several of the factors responsible for increasing enrollments are 1.) the University Scholars program, 2.) the job market for music education, 3.) the change in the constitution of the faculty and administration, 4.) an attitudinal change among the faculty and students, and 5.) a perceptual change from outside the University.

The constitution of Dana's student population has primarily been drawn from the local three county area in the past, but recently there is a widening of the geographical region. This is due to more available campus housing and a successful recruitment program. Student achievement has been elevated which has also contributed to favorable reports returning to high schools, thereby increasing the recruitment pool. The academic achievement of students has risen; the average G.P.A.s and College Entrance Exam scores are higher than ten years ago. Taken altogether, the rising quality has enabled Dana to become slightly more selective, allowing the incoming students to be better able to succeed. All in all, the program has been successful in terms of number and quality of students. The balance of studio representation presents a challenge for Dana's ensemble programs. One faculty member has proffered a model school approach, which has helped address the problem of balanced instrumentation. Shortages are cited and presumably rectified through increased scholarship help for these areas.

The master's program is somewhat modest in terms of numbers of full-time enrolled resident master's students, but the numbers are sufficient to sustain a viable graduate program. Performing ensembles, as well as swing courses (courses of mixed upper division undergraduates and master's students), benefit from the higher level of proficiency of the master's students. Just this year, the number of graduate assistants and teaching assistants was increased so that the situation is improving. Dana's graduate students aid in the teaching process and gain many valuable experiences along the way, experiences that are missing in many schools with larger numbers. Students receive significant mentoring from our faculty.

The number of classes that assigns undergraduate and graduate credit is relatively small. The number of graduates versus undergraduates in our theory elective for Fall 2000 was 7 graduates and 9 undergraduates. The history elective: 4 graduates and 12 undergraduates. The music education elective: 5 graduates and 13 undergraduates. There are performance classes with a mixture of both. The terminology for major, minor, concentration and emphasis is defined by the curriculum guide sheets (Appendix B) and the *Undergraduate Bulletin*. The curriculum for a minor in music is currently under revision.

Areas for improvement: Given the diminishing number of full-time faculty since Dana's last accreditation and the increasing number of students enrolled in the Dana School, there is a strain put on programs to accommodate the students. There is a talented pool of part-time faculty available to help take up the slack. Nevertheless, there is a need to maintain, if not increase, the current number of full-time faculty to keep pace with the programs and expectations that Dana currently enjoys. Balanced proportions need to be continually improved.

C. FINANCES

Finances are undoubtedly the single most frustrating concern for faculty and administration alike. A budget adjustment due to unbudgeted expenses for the University this academic year has caused budget cuts in the part-time faculty line and a reducing in nonessential minor level lessons and in some course offerings. On top of the tight budget, the University is dealing with a state-mandated reserve which has created a 9% reduction in funding for operations over the last two years. Of the issues tied to budget, the most prominent weaknesses are little or no funds for equipment (instructional supplies, printing, communications and equipment purchases) and program support. Likewise, funds for faculty lines, staff help and limited service are low. Since our last accreditation, the Dana School of Music has lost three full-time professors and at the same time has added 75 students. Salaries of the faculty are comparatively good, but it may be good at the expense of additional benefits and perhaps even positions. As mentioned above, Dana is dealing with three fewer faculty members than it had ten years ago. With the addition of 75 students, Dana is short in the areas of instrumental/music education, guitar, theory and in vocal studies. Two of those need areas are currently filled by temporary one-year contracts. The professional staff area is also very low in terms of support. Ten years ago there were three full-time secretaries, now there is one.

Student help has filled in the void to some extent, and a certain amount of the chores have been transferred to the Dean's office, but the one secretary for the Music Office is not enough to manage the day to day activities of such a large department.

Part-time service has been most helpful in maintaining the programming that is needed to fulfill our mission and goals, but this area has been under-funded in recent years and has been supplemented with funds from other budget lines. With budget cuts in those areas as well, this is no longer a solution. With two retirements occurring this year and the prospect of at least one or two additional retirements in the next two years, the Dana School of Music will be pressed even further to offer the same degree of services through full-time faculty.

Lab fees have been instituted in recent years to help with some of the maintenance of the instruments and technology, but it is far too little to make significant inroads for the many years of little or no equipment replacement funds.

D. GOVERNANCE AND ADMINISTRATION

Youngstown State University is part of the state system of higher education. Originating in 1908 with the establishment of the School of Law of the Youngstown Association School, in 1920 the State of Ohio empowered the school to grant the Bachelor of Laws degree. In the same year, the school initiated a four-year course in business administration. In 1921 the school changed its name to the Youngstown Institute of Technology, and liberal arts courses were offered for the first time in the evening. In 1927, the College of Arts and Sciences was established and offered the first daytime classes. In 1928, the institute changed its name to Youngstown College, and in 1930 the college conferred the Bachelor of Arts degree for the first time.

The Dana School of Music merged with Youngstown College in 1941 after nearly closing. In 1955 the college changed its name to The Youngstown University and it joined the Ohio system of higher education in September, 1967 as Youngstown State University.

Associate, baccalaureate, masters and doctoral degrees are offered. Classes are offered during days and evenings on a semester basis, after 30 plus years of being on a quarter calendar.

The University is structured into the following units:

- The College of Arts and Sciences
- The Beeghly College of Education
- The Rayen College of Engineering and Technology
- The College of Fine and Performing Arts
- The Bitonte College of Health and Human Services
- The Warren P. Williamson, Jr. College of Business Administration
- The School of Graduate Studies

The Dana School of Music is housed in Bliss Hall, the home of the College of Fine and Performing Arts, which also contains the Department of Art and the Department of Communication and Theater.

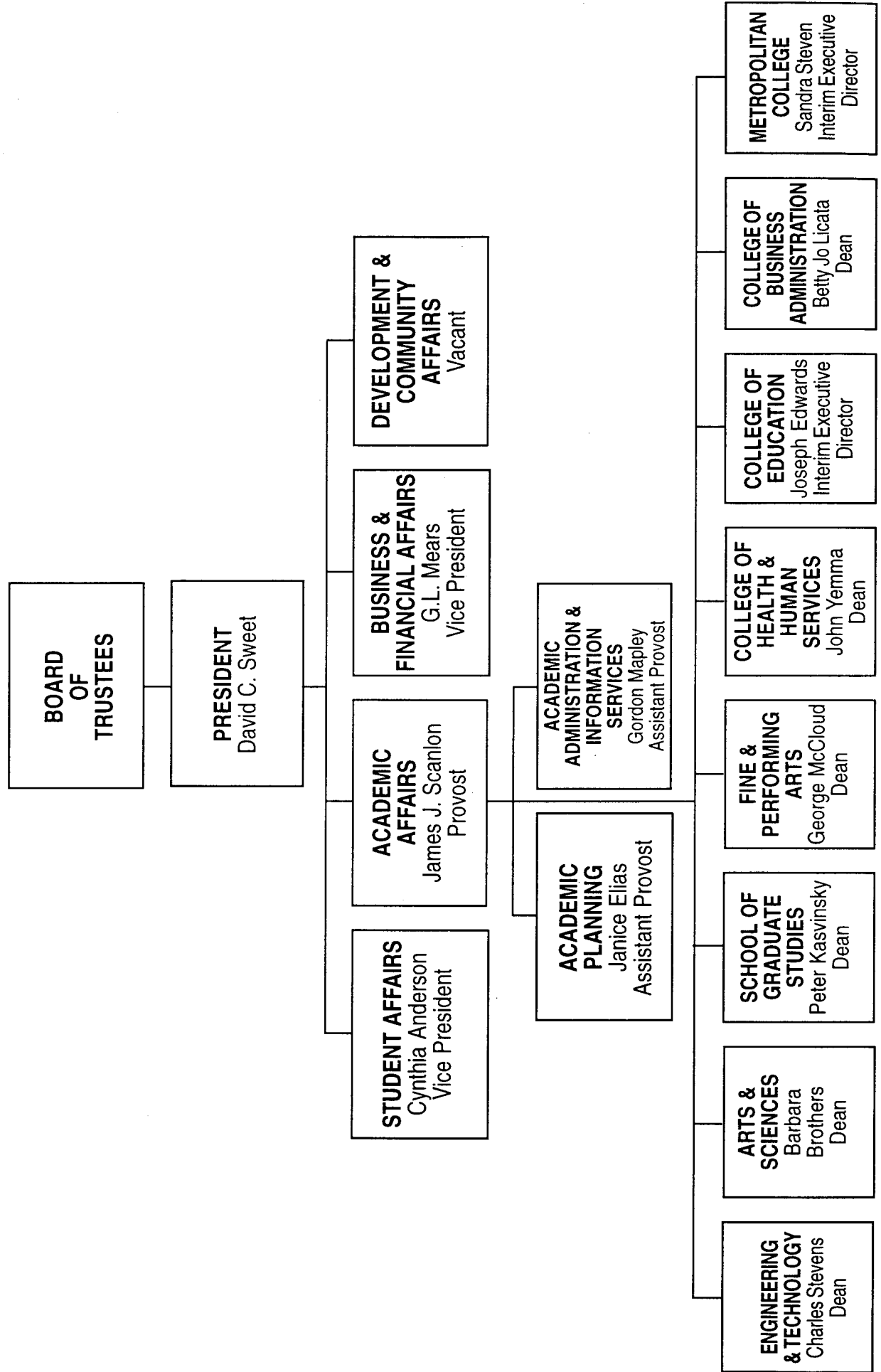
The Director of the Dana School of Music is nominated by the full service faculty and appointed by the president for a renewable five-year term and is directly responsible to the Dean of the College, who reports to the Provost, who reports to the President. This year the President is new and the Director of Dana has been asked to serve as interim Dean of the College of Education. The interim Director of the Dana School for this year is Tedrow Perkins, and the Assistant Director is Darla Funk. The duties of the Director are to manage the day to day running of the School and to teach one half of a teaching load (six semester hours per term, and four semester hours in the summer.) The workload of the Director is negotiated by the Director and the Dean subject to the approval of the Provost.

The faculty, staff and professional staff are all unionized under their respective unions. Administrators, including chairpersons, are not unionized. The faculty is represented by the YSU chapter of the Ohio Education Association (YSU-OEA) (Current contract enclosed). This unit, in conjunction with the University administration, has developed a form of governance that is participatory, in which mutual goals are addressed through mutual-gains bargaining and through consensual decision-making. This process, although time-consuming, allows faculty and departments to establish their own goals and shape the educational mission of the University. This participatory governance is structured around the concept of Departmental consensus, which is brought forward to the Dean's Advisory Councils (one per college, comprised of the Dean, the Chairpersons and two elected members of each department) where consensus is achieved as well. Decisions from this unit may or may not go forward (issues involving resource allocation would, for example) to the Provost's Advisory Committee, where once again, consensus decision-making is employed in a participatory manner.

Most decisions among Dana's faculty are mutually agreed to, but the parliamentary procedure of taking a vote is also used as an expedient. Decisions from the faculty are expertly handled by the Director (Edwards), so there is little dissension from the faculty regarding procedure.

Part of the major thrust of the central administration has been to comply with the Ohio Board of Regents' mandate to develop a functional mission statement for the university. This was followed by the development of mission and goals for each College and Department. While they (Goals) existed before, there has been new emphasis in making these statements an integral part of the planning process at the University. The creation of this document on the departmental level has entailed many meetings on both the committee and the whole department level.

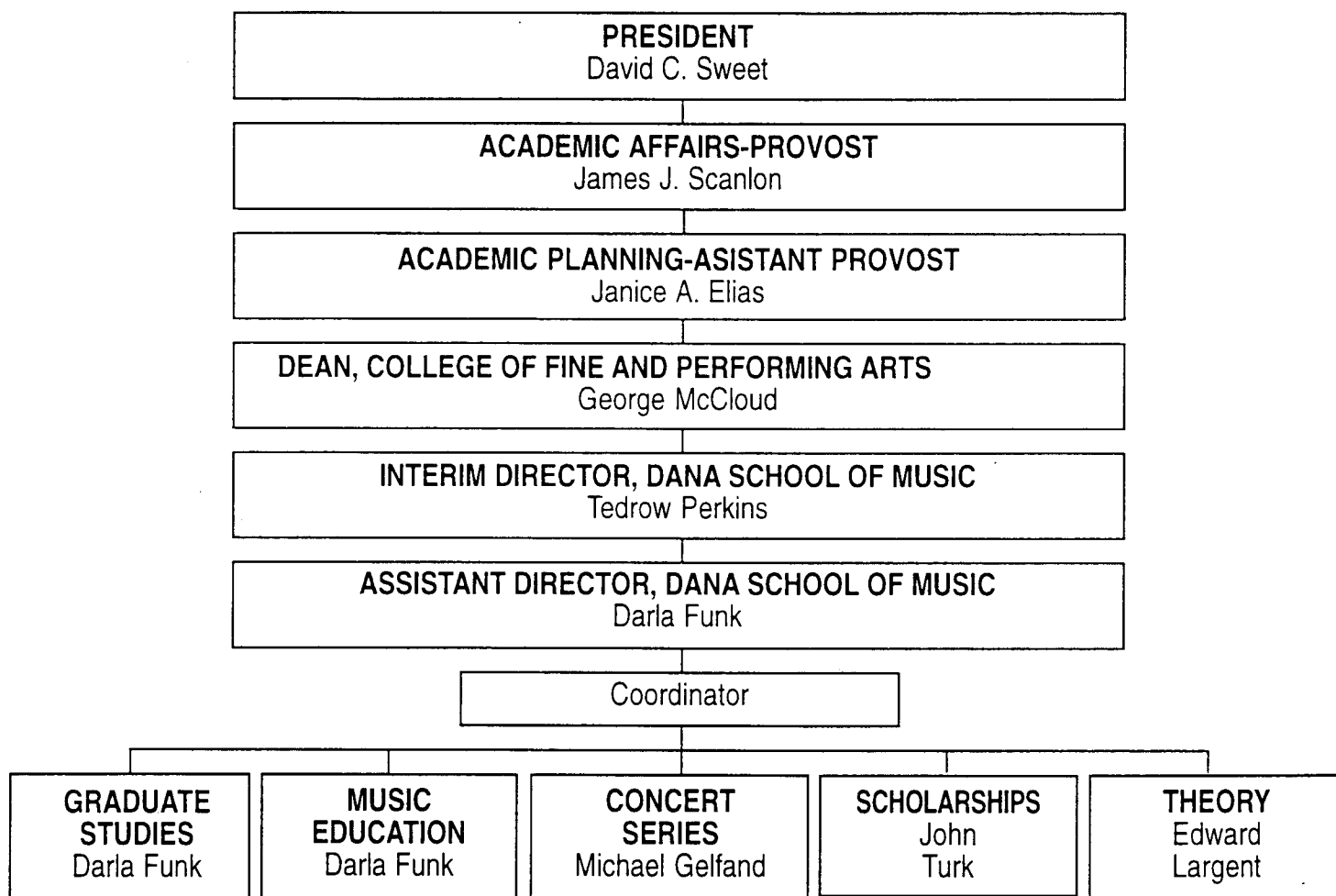
University Organizational Table



National Association of Schools of Music

SELF-STUDY

Board of Directors Youngstown State University



Department Organization:

Faculty (Primarily Applied)

Nancy Andrew, flute

James Boyce, guitar (one-year temporary)

Michael Crist, trombone

Michael Gelfand, violoncello

Christopher Krummel, trumpet

Allan Mosher, voice and opera

Tedrow Perkins, oboe and theory (interim Director 2000-2001)

Roman Rudnytsky, piano

Wade Raridon, voice (extended teaching)

Glenn Schaft, percussion

John Turk, tuba

James Umble, saxophone

John Wilcox, violin and Dana Chamber Orchestra

Misook Yun, voice

Music Education

Stephen Ausmann

Darla Funk, coordinator of Graduate Studies

Music History

Laura Buch, history and Dana Early Music Ensemble (on sabbatical)

Ronald Gould, history and organ

Music Theory

Edward Largent, chair of theory

Robert Rollin, theory and New Music Ensemble

Jazz Studies

Kent Engelhardt, jazz and woodwinds

Tony Leonardi, jazz and double bass

Ensemble Directors

Stephen Gage, Dana Symphonic Wind Ensemble and conducting

Geoffrey Holland, Dana Chorale, University Chorus and Madrigal Singers

William Slocum, Dana Symphony Orchestra and horn

John Veneskey, Marching and Concert Band, music ed. and trumpet (1 yr. temp)

Office Secretary

Carol Marsh

Policy-Making/Committee Structure

The School functions through a process of committee work and full-time faculty meetings. At the beginning of the academic year, meetings are held at the University, College and Departmental level for all faculty and staff. Faculty appointments to committees are determined by the director based on consultation with the faculty member and by past practice.

- Curriculum Committee (Ausmann, Gelfand, Krummel, Rollin and Umble)
- Ensemble Directors Committee (Engelhardt, Gage, Holland, Leonardi, Schaft, Slocum, Veneskey & Wilcox)
- Graduate Committee (Funk, Gage, Gould, Largent, Rollin, Slocum and Umble)
- Music Education Committee (Ausmann, Crist, Funk, Holland and Veneskey)
- NASM Review Committee (Funk, Gould, Largent, Perkins)
- New Music Committee (Andrew, Gage, Perkins, G. Rollin, R. Rollin, Slocum and Turk)
- Recruitment Committee (Andrew, Gage, Holland, Krummel, Wilcox, Yun)
- Showcase Concert Committee (Mosher, Leonardi, Rudnytsky, Wilcox)
- Strategic Planning/Outcomes Assessment Committee (Ausmann, Crist, Engelhardt, Krummel, Schaft and Umble)
- Student Advisory Committee (Andrew, Boyce, Oltmanns and Yun)

Committees for Departmental Promotion are elected through the process outlined in the *YSU/OEA Agreement*.

COMMITTEE STRUCTURE

The faculty of the Dana School of Music is represented by committees which assist in the decision-making processes of the department. Committees make periodic reports to the faculty and seek their approval in matters of programs, curriculum, and policy. All committees are staffed by a minimum of three faculty members appointed by the director in consultation with the individuals. Committee membership is based on equitable representation with the constituency of the School of Music. The staffing of the Promotions Committee conforms to the guidelines of the *YSU/OEA Agreement*. The following is a list of standing committees and their charges.

GRADUATE COMMITTEE – To review graduate matters and to recommend changes in policy and curriculum to the faculty. To deal with those matters specifically assigned to the committee such as graduate assistantships, independent project approvals and thesis proposals.

ENSEMBLE DIRECTORS – To address problems of the scheduling of performances and classes, to review suggestions for improvement of matters pertaining primarily to major and some minor ensembles.

CURRICULUM – To review undergraduate curriculum matters submitted by faculty or self-generated and to recommend appropriate action to the faculty.

RECRUITMENT – To oversee recruitment for the Dana School of Music and present issues, concepts and proposals to the faculty.

LIBRARY – To oversee the development of the music collection in Maag Library and to act as a liaison between the School of Music and the library.

MUSIC EDUCATION – To review the music education curriculum and recommend program and policy changes to the faculty relative to our resources and the trends and needs of the profession.

NEW MUSIC – To oversee the programming, publicity and logistics associated with events surrounding new music. To aid in implementing the grant awarded the New Music Guild.

SHOWCASE – To oversee the development of the annual Showcase Concert including public relations and final program coordination.

STUDENT ADVISORY – To review items of concern to students and recommend modifications or adjustments of school policy, curriculum or general requirements to the faculty for consideration.

NASM REVIEW – To review the self-study and incorporate developments of recent years. Prepare faculty and students for the spring visit.

STRATEGIC PLANNING/OUTCOMES ASSESSMENT – To investigate major trends in education and propose ways and means for shaping the future of the School. To review our Mission and Goals statements and Governance documents in order to keep them current and to propose changes to those documents if necessary. To review examination procedures for music majors including entrance examinations, auditions, jury examinations, exit examinations such as Theory 2632, Keyboard Musicianship 2682 and upper division review.

Reports and recommendations from these committees are brought before the Dana faculty at bi-monthly faculty meetings. This procedure has been successful in directing the Dana School of Music's policy for many years, especially in recent years where the gap between senior and junior faculty members is not quite so apparent.

E. FACULTY AND STAFF

The YSU-OEA contract provides generous benefits for faculty development. These are not exclusive to the Dana School of Music, obviously. The various leave benefits include:

The budgeting of sixteen **Sabbatical Leaves** which are full-year, full salary, full benefit leaves. These are competitive in nature and require administrative reports to be filed. Faculty are eligible for such leaves after seven years of employment at the University and faculty who are awarded such grants must return to teaching for two years following such a leave." There are 18 **Research Professorships** also available.

There are up to twenty-four **Distinguished Professorship Awards** granted yearly; six each based on excellence in teaching, scholarship, public service and University service. These awards are selected by a committee chaired by the Provost, following nominations from faculty, students and administrators. Recipients receive a \$1,500.00 award and there is no restriction on the number of times an individual can receive these awards. Dana School of Music has several distinguished professors in its ranks.

Performance is considered “research” by the faculty and to a large extent by the College, however there has been a trend by the administration to favor publications, articles and creative endeavors as more meritorious than performance. The recent administration has “raised the bar” for promotion and tenure.

The YSU-OEA contract also provides protection for faculty members in terms of a standardized Grievance Procedure, although there seldom have been grievances in the past eight years.

The qualifications of the faculty are excellent. The recent push by the administration to insist on terminal, or nearly finished, degrees has effectively changed the faculty into one that appears more qualified than since the last accreditation visit. The desire for candidates with the terminal degree has resulted in nine of the last eleven tenure-track hires (hired since 1990) having earned the doctorate. The other two are almost finished with the dissertation. Since the Dana School of Music relies on its faculty to teach a wide range of subjects, there is a certain degree of flexibility needed by the faculty. Dana has chosen wisely this past decade, selecting experts with strong secondary skills, thus enabling students to get the best instruction possible for this type of school.

The faculty consists of ten full professors (one on leave), nine associate professors, three assistant professors, and three instructors. There are also about twenty part-time instructors and one full professor on extended teaching contract. The percentage of full-time instructors to the total number of students is not as good as it was ten years ago; retirements did not always mean that a new position was created. Discounting the faculty string quartet, which was initially employed for recruiting purposes and used toward the end of its stay for part-time teaching, there were twenty-eight full time faculty members in 1990. Today there are only twenty-five. In addition to the decrease in faculty members, there has been an increase in the number of students; 230 undergraduates in 1990 and over 300 undergraduates in 2000. (See Size and Scope) This has put enormous pressure on certain facets of the curriculum.

For those faculty who were not brought in with the terminal degree, the University has been most kind to grant sabbatical leaves for pursuing the terminal degree, and has given faculty members financial aid to pursue the degree. Faculty members hired without the terminal degree have been further rewarded with an automatic promotion upon completion of the degree, but they have also been hired at the instructor level, usually without an opportunity for promotion and tenure, until the terminal degree is achieved. The University also helps with faculty research through release time (Reassigned Teaching) and through research professorships.

Salaries for faculty are comparable or slightly above average for schools of this size and class; there are very few faculty members who leave for financially better situations. There has been more concern from the faculty about the overall support for music and the arts in recent years. The percentage of the total music instructional budget allotted to part-time faculty members is 5.8 per cent. The policy regarding the duties of graduate

assistants is based on past practice and on decisions made by the Coordinator of the Graduate Program and the Graduate Committee that supervises the activities of the assistants. Basically, the graduate assistant is expected to work 20 hours a week, and the duties may range from teaching to grading and assisting in the classroom to program preparation and performance logistics. For the teaching assistant, the twenty hours of work usually means no more than five or six semester hours of teaching.

F. FACILITIES

There are two components to the question of facilities, that of quality and quantity and that of availability. With the growth in enrollment there has been an added strain on the facilities. Scheduling is becoming more and more of an issue, exacerbated by the commuter campus mindset of many of Dana's students. The courses that are most popular, *ie.*, fill up the quickest, are those offered between 9 a.m. and 3:00 p.m. Scheduling outside of that block is difficult to accomplish because enrollments drop off and classes are cancelled. The University is slowly changing its commuter campus image by providing more attractive on-campus housing and the percentage of music majors living on campus is growing at a faster rate than that of the general student population. Still, there is not enough of a change to see an immediate easing of this problem. So to answer the question of quality and quantity, the Dana School of Music is equipped to handle its mission and goals by providing an adequate number of classrooms, rehearsal halls, offices, *etc.* The quality is also adequate to good with the exception of a mid-sized concert hall. Classrooms have been renovated and soundproofed since the last accreditation. Faculty studios still have considerable sound leakage, but this represents a minor inconvenience for most of the studio teachers. The need for additional teachers has caused some space problems where limited service faculty have had to share studios. The Dana music office has been completely rebuilt in the space formerly occupied by the dean of the College. A new space has been created for the Dean's Office, which includes offices for the Dean, support staff, the college advisor, secretary, lobby, student advisement room and a conference room. The space vacated by the music office was renovated into a computer lab used by both music and art. Other studio space has been renovated to create an additional soundproofed computer/technology space. The instrument storage area was renovated to create a soundproofed percussion studio. Several other rooms (an electronic classroom and a television studio) have been added to Bliss Hall and possibly could be used by Dana. Additional rehearsal space has been provided with the new Jazz Rehearsal Hall/Recording Studio, a state-of-the-art space, currently without recording equipment. Funding for the equipment is being sought. With the next planned renovations of Bliss Hall, Dana should receive some additional percussion studio space and perhaps a soundproofed percussion ensemble rehearsal space.

One problem cited in the last accreditation was the lack of a medium-sized recital/concert hall for use on campus. The problem has still not been satisfactorily addressed, but a solution is possibly close at hand. Through a joint service agreement or through the rental of space, the Youngstown Symphony Society is considering building a recital hall which could be used for this purpose. Although not on campus, it would be close by,

which could be used for this purpose. Although not on campus, it would be close by, would not require Dana to move equipment, and it would strengthen relations with the Symphony.

Student practice rooms are sufficient for the needs of the students, however a greater number of students has pushed available room space to the limit. The condition of the practice rooms has deteriorated recently due to a change in policy. Until 1998 the practice rooms were all locked and between three to five students were assigned to each room. Vandalism and abuse of pianos could be traced to a group of students who were all considered responsible for the damage (unless someone confessed). Today many practice rooms have been unlocked to enable students to practice at any time throughout the day. What resulted was a loss of control over vandalism, which has produced a slight increase in holes punched into walls and thermostats pulled out of the walls. Happily, the condition is not chronic, but it is not healthy. Several rooms remained locked for special instruments. There are double-reed making rooms, double bass storage rooms, and special practice rooms for percussion, double bass, organ, harpsichord and piano. Storage facilities are at a premium. Several rooms that could be used for practice are used for storage and some rooms that are used for practice are also used for storage. A total of about forty practice rooms are available for students on a daily basis.

The music library has moved since the last accreditation. By moving the satellite music library housed in Bliss Hall, which contained playback equipment and sound recordings, to Maag Library, the books, scores, music, sound recordings and playback equipment can all be stored in one location. The serials are also located in Maag library, but are found in the basement. (See G. Library) Despite the fact that the library is a distance away, it is a short distance (two-three minute walk) and allows for more efficient usage.

The Dana Music Office has recently been renovated to offer three or four separate office areas plus one larger office area for files and a reception area. The office can accommodate a head administrator and at least two or three secretaries.

Equipment is available for most needs. The need for new technology puts a strain on the budget. The University receives close to \$900,000.00 every two years as a special state allocation for institutional equipment. Some of this is distributed to the colleges for decentralized decisions about the purposes for which it is spent. Another portion is reserved for grant match. The rest is awarded on a competitive basis to colleges through a proposal process. This amount is not sufficient to meet the demand. A recent \$16,000.00 equipment allotment was quickly spent on much needed replacements or additions to the orchestral instrument collection (alto flute, English horn, baritone saxophone and percussion). Funds for non-technological items will be available this year for one or two large ticket items.

Pianos are plentiful, but the quality is rapidly deteriorating. Bliss Hall has continual problems with humidity control, especially during the winter. The extremely dry conditions in Bliss Hall does damage to wooden instruments, especially pianos. Pianos are very difficult to keep in tune, which puts an added burden on the budget for tuning. A

replacement budget does not do enough to alleviate this problem. Upright pianos are provided in most unlocked practice rooms and are available to students whenever Bliss Hall is open. The wear and tear on these pianos is enormous and should be a concern for future administrators. The replacement of the keyboard lab with an electronic keyboard/synthesizer lab could help by providing more access to instruments without the need for tuning.

The situation with organs is luxurious by comparison to the piano situation. With two Schlicker organs and three Flentrop pipe organs, the student organist has ample opportunity to use real instruments.

Electronic instruments are available, but the curriculum and faculty expertise or availability mitigate against its use. Graduate students who have a desire to explore electronic music are allowed to use the equipment on an informal basis. The groundwork is being laid for the inclusion of electronic instrument/MIDI/recording technology to the curriculum. Recording equipment is also being sought for the new jazz rehearsal hall/recording studio. Current recording is done by interested students who have access to their own equipment or have learned to use what Dana has. "Barely adequate" defines the equipment available through Dana. The lack of recording technology and a person knowledgeable in recording is a weakness of this program and may be addressed with new hires.

The audio/playback equipment and the listening room/classrooms in the library are sufficient to the needs of the students (More under G. Library). Orchestral and band instruments belonging to Dana are adequate for the needs of the ensembles and for methods classes, however, the lack of a replacement budget for so long is taking its toll. A larger percentage of the budget is used for repairs; the repairs of some of the instruments becomes a questionable matter in that a determination has to be made whether repair of a twenty or thirty-year-old instrument is worthwhile.

Computers have been offered to all faculty at the University and this includes those at Dana, although not all faculty members requested computers. Some computers are outdated by today's standards and most of those have trickled down to student help or have been "decommissioned." Providing computers and internet access for every faculty studio was a goal of a recent capital campaign; future support for faculty computer usage will come out of Dana's supplies or equipment budget. There will probably not be support for updating this equipment in the foreseeable future. A student computer lab of up-to-date equipment was created in the recent renovation to Bliss Hall. Already we are experiencing the first wave of problems associated with its upkeep. An upgrade of the operating system has made some of the music software impossible to use effectively. The budget for supplies is inadequate. One of the most frequent complaints from the faculty is that of a dearth of funds for supplies and equipment. Although the mission and goals of the school are not necessarily undermined by this situation, it is not good for faculty and student morale.

Budgetary provisions for adequate maintenance of the physical plant and equipment have been seriously crimped since our last accreditation. A full-time maintenance person assigned to Bliss Hall used to service the needs of the College; now a lesser number of maintenance workers are shared throughout the University on a prioritized-by-need basis, similar to triage. Infrastructure of Bliss Hall is a concern, despite the recent renovation and the plans for further renovation. A similar situation exists for the maintenance of the Bliss Hall computer lab. The job of keeping that lab and other labs in the Art Department running is that of one person. Currently, he divides his time between his duties at Bliss and those at the Beeghly College of Education. Furthermore, he is expected to take on the responsibilities of the new labs being installed at the new Beecher Wing of the Butler Institute of American Art.

Acoustical treatments to various studios and classrooms have helped quiet many of the complaints concerning unwanted sound. The most noticeable annoyance is the bleeding of sound from an added percussion space into the Recital Hall.

Keeping up with technology is a real problem; there are not enough funds to endlessly update high technology items. The faculty for the most part are computer savvy and supportive of the new technology.

G. LIBRARY

The music collection at Youngstown State University is housed within Maag Library. Music encyclopedias, dictionaries and print indexes are kept on the main floor in the reference area. Scores, collected editions, and books are located on the fifth floor in close proximity to the Multimedia Center, which houses sound recordings, videos, software, and sheet music for small chamber ensembles. Music journals and microforms are available on the ground floor of the library. The music collection is governed by the Multimedia Librarian, who has charge of collection development for music reference materials and recommends to the music faculty books, scores and sound recordings to be added to the general collection.

Collections

The music collection at Youngstown State University consists of approximately 10,500 LPS, CDS, 3,500 scores, 170 collected editions, and 102 sets of microforms. It supports the Dana School of Music's curricula for applied music, music education, music history, theory and composition. The university currently subscribes to about 70 music periodicals that are indexed by the Music Index or RILM. The journal collection offers adequate support in most areas, but the library should subscribe to an oboe and bassoon journal such as *The Double Reed* and a percussion publication such as *Percussive Notes* to provide better coverage for those areas of study.

Maag Library's collections are enhanced by our membership in the OhioLINK consortium which allows our patrons to borrow from the collections of over 79 other college and university libraries within the state and to access 98 research databases, including Music Index and RILM. For more information on OhioLINK, go to <http://www.ohiolink.edu/about/what-is-ol.html>. Interlibrary loan services are also available to all patrons with a valid library barcode. Beginning in the fall of 2000, the library will also offer access to the online version of *The New Grove Dictionary of Music and Musicians*. The Multimedia Librarian maintains a list of web links (<http://www.maag.yzu.edu/mmc/weblinks.html>) that support Maag Library's music collection and the Dana School of Music's curriculum. Overall, the collection meets the needs of the undergraduate and graduate music program and items not available at Maag Library can easily be borrowed through OhioLINK or interlibrary loan.

Funds for preservation and replacements are taken out of the library's general operating budget as necessary. The Multimedia Librarian requests replacements for lost or missing items, but they are often slow to arrive. The library needs a better system for obtaining replacement items and should earmark funds expressly for that purpose.

The faculty has discretion over the library's acquisitions budget for the general collection and each department has a liaison that considers recommendations from their colleagues and places orders with Maag Library's acquisitions department. However, the librarians select materials for the reference area with funds that are allocated to that department. If there are any funds remaining at the end of the fiscal year, students may make suggestions for purchase either through the librarians or the faculty liaison. The library does participate in the Theodore Front approval program for music scores and the Yankee Book Peddler approval plan. Details of the approval plans are available at <http://books.tfront.com/music/approval.html> and <http://www.ybp.com/approvalplans.htm>. The Multimedia Librarian supplements the approval plans with book and sound recording reviews from *Choice*, *Notes*, *Schwann Opus* and other scholarly publications which are forwarded to the music faculty either by campus mail or electronically via a faculty distribution list. The faculty may view lists of newly acquired items at <http://cc.yzu.edu/~crigda/list.html>. A written collection development policy geared specifically to the music collection is needed to ensure that the acquisitions budget is divided equitably among all the programs within the Dana School of Music and to facilitate communications between the school of music and the library. In order to develop such a policy, an acquisitions committee comprising music faculty members and the Multimedia Librarian should be formed.

Personnel

Ericableu L. Bartik is the Multimedia Librarian at Maag Library. She has earned a B.A. in Music from West Virginia University, a M.A. in Music from Indiana University of Pennsylvania and a Master of Library Science from Indiana University. Ms. Bartik manages and promotes the Multimedia Center and its collections, maintains the Multimedia Center equipment, supervises its staff of one Library Media Technical Assistant and 5-6 student assistants, answers music research queries, provides

bibliographic instruction for music courses, and develops the reference department's music collection for approximately twenty-five hours each week. She also works fifteen hours a week at the reference desk.

Carlotta Kane is the Library Media Technical Assistant for Maag Library's Multimedia Center. Mrs. Kane has twenty years experience as a library paraprofessional, and is responsible for technical operations in the Multimedia Center such as assigning call numbers to its collection of chamber music and maintaining computerized reserve lists for the music classes. She also assists students and faculty in locating Multimedia Center materials and refers students doing research to the Multimedia Librarian.

The Multimedia Center also employs five to six student assistants who circulate materials, answer the telephone, help the Multimedia Librarian to reshelve, shelf read and inventory the Multimedia collection, and refer patrons performing music research to the Multimedia Librarian. Student Assistants may be either graduates or undergraduates and they must be computer literate and maintain a 2.0 grade point average to be eligible for employment. While staffing for the Multimedia Center is adequate, Maag Library is experiencing a shortage of public service librarians in the reference area due to staff attrition and budget reductions.

Services

Maag Library is open seven days a week for a total of eighty-two hours, and the Multimedia Center is in operation seven days a week for a total of seventy-two hours. A detailed list of the hours of operation is available at <http://www.maag.ysu.edu/hours.html>. All of the library's patrons can search the online catalog, and those with a valid library barcode request may books or journal articles from other libraries through the OhioLINK consortium or Interlibrary Loan, search RILM, Music Index or over 90 other electronic databases, get full text articles from selected journals or view their circulation records twenty-four hours a day from the library's home page at <http://www.maag.ysu.edu>. Patrons requiring help when the library is closed can consult the how to find guide for music or they can use the ask a librarian service (<http://www.maag.ysu.edu/help/ask.html>) if they have a valid library barcode and get a reply within 48 hours.

Music books and scores from the general collection circulate to anyone with a valid library barcode. Items from the reference collection do not circulate. The Multimedia Center's sound recordings, videos and software are available for in-house only use for students, but may be circulated to faculty and professional staff members. A complete explanation of Maag Library's circulation policies is available at: <http://www.maag.ysu.edu/help/borrowmaag.html#need>.

The Multimedia librarian will provide bibliographic instruction for music classes provided that sufficient notice (usually two weeks) is given. At this time bibliographic instruction in print and electronic resources for graduate level classes is underway for the courses in research methods and music bibliography. However, bibliographic instruction

is desperately needed for the undergraduates so that they can better utilize library materials and services. It is recommended that they receive an introduction to the library and its resources at some point in the undergraduate music history sequence that is required of all music majors.

Facilities

The Multimedia Center was designed using the guidelines set forth in the Music Library Association Technical Reports *Knowing the score : preserving collections of music*, compiled by Mark Roosa and Jane Gottlieb and *Space utilization in music libraries* compiled by James P. Cassaro. All of Maag Library's scores, sound recordings, music books, videos and software are housed on the fifth floor, with the exception of items in the reference collection which are located on the main floor. The fifth floor also has a Multimedia Center with a study area, thirteen audio carrels that are equipped with turntables, CD players and cassette decks and four video carrels with VCRs and/or laser disc players. The library is beginning to acquire DVDs, so a DVD player should be purchased in the near future. Software may be checked out of the Multimedia and used in the computer lab on the fourth floor of the library as many pieces of software run on higher operating platforms than the Multimedia Center's computers. Music journals and microforms are available on the ground floor of the library. Electronic databases such as RILM and Music Index may be accessed in the reference area or from any campus computer lab. The facilities for using print resources, sound recordings, videos and microforms are adequate and convenient, but the computers in the Multimedia Center need to be upgraded to allow patrons convenient access to software and music databases.

Finance

1998-99 Expenditures for music materials and library staff salaries

Maag Library's total materials budget for 1998-99 was \$1,500,000.00. The music materials budget that year was \$29,667.00, \$21,656.16 of which was spent on music books, collected editions, videos, scores and sound recordings that year out of a total book budget of \$584,318.45. Music periodical subscriptions for that year totaled \$7,925.89 from a total periodicals budget of \$816,122.78. The 1998-99 music microforms budget was \$84.95 from a total of \$38,128.77. The library spent \$20,797.55 and \$40,632.45, respectively for the binding and preservation of books and periodicals. Funds for electronic resources were included in our \$64,000.00 payment to the OhioLINK consortium. Furniture and equipment costs were \$3,933.

The 1998-99 salary for the Multimedia Center's Library Media Technical Assistant was \$29,802.00 out of a total of \$625,982.00 for library classified staff. The Multimedia Librarian's salary was \$26,500.00 out of a total of \$568,586.00 for library professional staff.

1999-00 Expenditures for music materials and library staff salaries

The total budget for music materials was 25,767.66 from a total book budget of \$584,319.00, of which 17,496.66 went to purchase books, collected editions, videos, scores and sound recordings. Music periodicals expenditures were \$8,177.00 from an overall total of \$816,123.00 and microfiche costs were 94.00 from an overall total of \$38,129.00. Preservation costs totaled \$61,430.00. Our electronic resources were included in a \$65,900.00 payment to the OhioLINK consortium. \$60,858.00 was spent on furniture and equipment, of which \$4,734.26 was allocated for new audio equipment for the Multimedia Center.

2000-01 Expenditures for music materials and library staff salaries

The 2000-01 budget for music materials is \$24,969.00, of which \$17,498.00 is allotted for books, collected editions, videos, scores and sound recordings, and \$7,377.00 and \$94.00 are allotted for periodicals and microforms.

The 2000-01 salary for the Multimedia Center's Library Media Technical Assistant is \$30,696.06. The Multimedia Librarian's 2000-01 salary is \$27,295.00. This is well below the national average of \$41,490.00 reported by the Music Library Association in a study available at http://www.indiana.edu_tech_.../person/mladatasummaryfornotes.htm.

Conclusion

The collection is adequate for meeting the needs of the students, but better communication between the Multimedia Librarian, the faculty liaison and the acquisitions department would streamline the acquisitions process. Furthermore, making bibliographic instruction part of the music curriculum would improve the quality of education at the Dana School of Music.

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

Recruitment

The job of recruitment is a shared responsibility of the Office of Undergraduate Recruitment and Admissions, the College of Fine and Performing Arts, and the Dana School of Music, but the success of Dana's recruiting efforts primarily rests with the individual members of Dana's faculty. Through frequent communications between the faculty and potential students, Dana has been fortunate to have had an increasing enrollment and a higher-qualified level of student in recent years. While impossible to monitor individual communications between prospective students and faculty, advisors and staff of the Dana School of Music, it is plausible to state that all communications accurately represent conditions at the Dana School, because there have been no complaints or accusations of misdeeds in that regard from parents or students.

Recruitment is made easier by a generous scholarship fund in which students may compete for academic and talent-based scholarships through the University and through the Dana School of Music. The total amount of scholarship funds per year exceeds \$70,000.00, which does not include scholarships given from the University strictly based on academic achievement.

Admission

Unlike most of the departments of Youngstown State University, the Dana School of Music does not have an open admission policy. Students are screened through an audition process and usually by a panel of faculty, not just one person. Decisions regarding admission are typically based on the level of the student's musicianship. Scholarship decisions are usually made in conjunction with the audition procedure. Judging from the talent that Dana attracts, the scholarship program at Dana is adequate to the needs of the School. There are some faculty members who feel that the amounts are insufficient, especially when attracting strings.

Retention

The subject of retention contains two separate components: the issue of retaining students who are qualified, but not meeting the standards imposed by the school, and the issue of retaining students who are ill-equipped to succeed in a music program. Higher admission standards have helped reduce the number of students entering Dana who do not have a reasonable chance of succeeding. Also, a theory policy that ties successful completion of theory to permission to take applied lessons has helped detect students who are either not serious about study or who do not have the potential to succeed. Attrition rates have been falling due to the higher quality students that Dana has been able to attract lately. The number of music majors is large enough to allow for requisite course work to be offered and effectively taught. Concert experiences are for the most part sufficient for most of the students. Large ensemble experiences for guitarists and pianists are still a problem, but one that is being remedied through participation in choral ensembles.

Record-Keeping

Records of students are kept in the music office and are kept up-to-date with current grade reports, repertoire sheets, senior evaluations and, recently, quarter to semester conversion sheets, letters and other items pertinent to the student's work at Dana. Records are freely accessible to faculty, but confidential.

Advising

Advising is done by the advisor for the college, the Director of the Dana School of Music, the coordinator of Graduate Studies, and to some extent, each Dana faculty member. With the recent conversion of quarters to semesters, the faculty had to monitor the conversion sheets of each of their students, but many of the questions concerning the conversion and its implications for individual students had to be dealt with by the director. All in all, the conversion to semesters has been relatively smooth. The Director fields such questions as the validity of certain classes being waived or substituted for certain credits. Recently, the faculty has approved the policy that all music majors will

need the signature approval of an advisor before registering for classes through the student's sophomore year.

Needs for Improvement

The mission and goals statement calls for sound ensemble experiences for all of its students. While most of the instrumental ensemble experiences are strong, a better orchestral experience could be achieved with a larger string enrollment. The vocal programs could also be improved through greater enrollment.

J. PUBLISHED MATERIALS

Published materials of the University and from Dana are included in Appendix V. The University's Undergraduate Bulletin is published annually and clearly outlines all of the items mentioned in the NASM Handbook. Materials in Appendix V also include the application for admission to Youngstown State University, a prospective student packet, Dana Student Handbook, curriculum guide sheets and various guidelines for areas of performance. Revision of these materials is an ongoing task, but the recent change to semesters has caused a need for revision of most of these materials. Either changes have been made to the documents, or are in the process of being changed.

The School's web site (<http://www.fpa.yzu.edu/music/>) is maintained by Dana faculty member Dr. Chris Krummel, with individual control of certain pages given to faculty members. By and large, the site is accurate and kept as up-to-date as possible. The web site's calendar of events for the Dana Concert Series is maintained by the Dean's office. The programs for that series and for student recitals has been maintained by the Dean's office, but objections to the use of student help in that capacity have led to a dilemma as to how that service is to continue.

The budget for promotional materials is very small, so the extent of these materials is limited to a poster notifying students of audition dates and a few advertisements run in local publications and in the state's music education publication, the *Triad*. Ads for graduate study are run through the College of Graduate Studies.

K. BRANCH CAMPUSES, EXTERNAL PROGRAMS, ETC.

N/A

L. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS.

The Dana School of Music offers programming for the community through a variety of means, although few are directly involved with curricular programs. Dana's connection with the community is found primarily in the Dana Concert Series, which includes performances of guest artists, Dana faculty and student ensembles. Dana occasionally

sponsors performances and lectures by guests on campus outside of the Dana Concert Series, but these are usually a function of some connection made through the College of Fine and Performing Arts.

There are numerous instances when faculty members will perform or lecture off campus, or take student ensembles off campus to perform. This outreach is an important part of our mission and goals statement, however it is not an articulated agreement with any school or community group. Dana is also committed to helping community or public education through the use of its facilities and personnel. Examples include the Youngstown Community Concert Band, which uses Dana's facilities, and the Youngstown Youth Symphony, a partnership with the Youngstown Symphony Society, which enables the ensemble to rehearse at Dana. Another recent example includes a new grant through Stambaugh Auditorium that will create a local area high school honor band to be coached and directed by Dana faculty members and graduate students. The SMARTS program is also one in which, ideally, Dana faculty and/or graduate students will work with Youngstown City School children in supplementing the arts programming in the Youngstown City Schools. Currently, the SMARTS program is augmenting City School students' understanding of the Arts through special programs, such as a cooperative venture in opera.

M. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

N/A

N. CREDIT AND TIME REQUIREMENTS

Program Lengths

From page 27 of the *Undergraduate Bulletin*: "The *class hour* is a weekly 50-minute period and is the basic unit of instruction. The term "semester hour" (s.h.) signifies one class hour a week carried for one 15-week semester (or the equivalent in a summer term or flexibly scheduled class.) A *semester hour of credit* is the amount of credit given for one semester hour successfully completed. Each *semester hour of credit* represents an average of *three hours of study and instruction* every week through the term."

From page 153 of the *Undergraduate Bulletin*: "The curricula leading to music degrees require from 124 to 142 (sic) semester hours of credit and are designed to be completed in four academic years." The numbers of semester hours are incorrectly listed in the current *Undergraduate Bulletin* due to the semester conversion; the lower limit should read 126 semester hours and the upper limit is 136 semester hours.

The policies regarding transfer credit may be found on pages 10 and following in the *Undergraduate Bulletin*.

II. INSTRUCTIONAL PROGRAMS

C. Baccalaureate and Graduate Degrees

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

A. Musicianship:

Students of the Dana School of Music are selected through a careful application process including an audition in their principal performance area and placement examinations in music theory and keyboard. The performance auditions along with the high school grade point average and the ACT scores are used to determine admission as well as scholarship qualifications. The examinations in music theory and keyboard are advisory and place the students in the appropriate level of study in music theory and keyboard classes. All students, regardless of program, follow the same admission process.

Once admitted to the School of Music, students follow a core of music study which forms a foundation for each particular major. The core includes:

A four-semester sequence in music theory, including sight singing, keyboard harmony, ear training, harmonic progression and voice leading as well as harmonic and formal analysis. The first year of study focuses mainly on diatonic tonal music while the second year of study involves chromatic materials in tonal music and the introduction of atonal elements in music.

A course in analytical techniques (during the third year) in which students focus on repertoire from the Renaissance through Contemporary periods.

A two-year sequence in music history, including study of the development of musical style from Medieval through the 20th century. Vocal and instrumental works are examined from historical perspectives of music theory and practice while also considering the social, political, and artistic contexts. A new component of MUSHL 3774, the final course in the series, is the study of selected American musical styles and non-Western musics.

A two-year sequence of keyboard musicianship which enables students to develop basic piano technique and

repertoire along with sight-reading, transposition, modulation, and analysis.

Applied study (two to four years, depending on the major), providing the student with a vehicle for musical expression and interpretation. All majors receive a weekly one-hour lesson and attend a weekly seminar which provides a venue for performance, master-classes, peer evaluation, and discussion of pedagogical issues. Jury examinations are required for all majors at the end of each semester (see p. 154 of the *Undergraduate Bulletin*).

All majors have an ensemble requirement which varies from four to eight semesters. Participation in ensembles enables students to hone their performing technique while expanding their knowledge of repertoire and experiencing the challenges of working with other musicians. In the mid 1990s we instituted a requirement that all students who are studying privately must participate in at least one major ensemble. This requirement has provided a more well-rounded experience for students who choose to pursue private study beyond the requirement and has ensured a better balance of personnel in the ensembles as well.

In addition to the core of courses, all music majors are required to attend recitals and convocations (a minimum of 66) as part of the graduation requirements. The recitals and convocations provide students the opportunity to hear performances of a wide variety of music from various historical periods and musical genres as well as hearing lectures from guest artists, composers, and music industry leaders.

Because of the conservatory heritage of the Dana School of Music, the development of students as musicians has always been paramount in the philosophical stance of the music unit. The faculty believe that all music students should exhibit excellence as performers, listeners, historians, composers, theorists, and prospective teachers. Of course we realize that students may achieve at different levels, but we encourage all students to work up to their full potential. Many of our music education majors perform as well or better than the performance majors, and many of our performance majors are as gifted in music history as those pursuing a degree in history.

B. General Studies

The university has, over the past five years, developed a new general education program which began in the 2000-2001 academic year. The general education model is based on 13 learning goals (see pp. 37-38 of

the *Undergraduate Bulletin*) which were adopted by the Academic Senate several years ago. The “modified core” design of the program includes certain required courses which develop basic skills (Writing I, Writing II, Math, Oral Communications) and a menu of courses within knowledge domains (Natural Science, Artistic and Literary Perspectives, Societies and Institutions, and Personal and Social Responsibility). Specific requirements are as follows:

A. Basic Skills:

Writing I (ENGL 1550)
Writing II (ENGL 1551)
COMM 1545
MATH 2623

B. Knowledge Domains (total number of courses taken in Natural Science, Societies and Institutions, and Artistic and Literary Perspectives must total eight)

Natural Science
Societies and Institutions
Artistic and Literary Perspectives
Personal and Social Responsibility (2 courses)
Selected Topics and Electives (1 course)

There are a total of 15 courses in general education (45 sh), not including the capstone course which is required, but may be taken in the major. Courses (and substitutions) are approved by a committee comprised of faculty from across the university. Music students take one course in Artistic and Literary Perspectives and are allowed to substitute a total of three Music History courses (3771, 3772, 3773, or 3774) toward that category and Selected Topics and Electives.

The general education program also requires “intensive” courses in writing, critical thinking, and oral communication. These requirements may be met in general education or in the major. At this point, one music history course has been certified as writing intensive and plans are under way to apply for certification of Analytical Techniques as a critical thinking course.

The final component of general education is the capstone course. This course may be taken in the major. There are plans underway to apply for certification of the final semester of applied study as the capstone experience for music majors.

C. Relationships Between Musicianship and General Studies

The combined influence of musicianship and general studies form a solid foundation for both artistic and intellectual development. The new general education program is based upon 13 goals for intellectual and social

development. The philosophical underpinnings of the program (see p. 37 of the *Undergraduate Bulletin*) reveal attempts to foster integration of knowledge across the disciplines. When combined with the course of study in the School of Music, it is hoped that the result will be graduates who are able to function as informed, responsible citizens and well-educated, dedicated musicians.

D. Professional Health

Issues of professional health are not formally addressed in the curriculum. Such issues are occasionally discussed in studio seminars and convocation.

E. Residency

The last 30 semester hours leading to a baccalaureate degree must be completed at Youngstown State University. A minimum of 16 semester hours in the major and a minimum of 21 semester hours of upper-division credit must be earned in residence. Exceptions must be approved by the Office of the Provost.

The overall quality and musical ability of the students has increased significantly in the past five years, and the foundation of musicianship is, without question, a strong aspect of their experience at the School of Music. In the future, we should continue to increase the amount of exposure our students have to the non-traditional areas of music study - multiculturalism, cutting-edge contemporary trends in composition, and technological developments in the music field.

The effectiveness of the new general education program is yet to be determined. We must complete the certification process for the courses we wish to submit for "intensive" status and for the capstone course. Only students who entered as freshmen in fall, 2000 are required to follow the new general education program, and since we will be seeking approval for courses already in existence, spring, 2000 should be a realistic time frame for completion of that process.

2. Competencies Common to all Professional Baccalaureate Degrees in Music

A. Performance

All degrees meet the NASM standards for performance. Individual instruction on the major instrument or voice includes a cross-section of music from the complete repertoire, development of technical skills and self-expression as well as the ability to read at sight. Sight reading is also an integral component of the music theory track required of all majors. All degrees require at least two years of applied study; most require four years.

All degrees meet the standards for ensemble participation. Ensemble experience is required for all of the degrees and most students exceed the required number of ensembles. The School of Music provides a variety of large and small ensemble experiences for the students.

A conducting course is required in all degrees except the B.M. Composition. Those students often take conducting as one of their elective courses and in addition have experience leading the ensembles that perform their compositions.

All music majors are required to take two years of keyboard studies. Keyboard is also an integral part of the music theory sequence.

B. Aural Skills and Analysis

A central goal of the music theory sequence is to help students develop an understanding of the common elements of music through aural, verbal, and visual analysis. The curriculum for all degrees requires a two-year sequence of music theory (which includes sight singing and keyboard) plus a one-semester course in analytical techniques. During these five semesters, students read, write, perform, analyze, and create music in their theory classes. Historical, stylistic, and cultural contexts are addressed while studying theoretical issues, and through formal analysis.

C. Composition and Improvisation

Students develop composition and improvisation skills in a number of ways throughout the degree programs. Many of the private studios require students to compose pieces for their instruments. For example, the trumpet majors write an etude based on an assigned topic (ex.. 5/8 meter) and also a composition using electronic accompaniment (computer, synthesizer or sequencer). Students in the technology class (MUSED 2611) have a variety of creative assignments using MIDI and other computer applications. Music education students have many experiences with improvisation in the elementary and middle school methods classes. And, of course, many of the jazz studies courses are focused on improving the ability to improvise.

D. Repertory and History

Music students have opportunities, both through academic studies and performance, to work with a variety of types of music. The required music history sequence involves students in music from Medieval times through the 20th century. A recent revision of MUSHL 3774 was made to include some opportunity to study traditional American and non-western music. Instrumental and vocal ensembles perform music from a variety of eras and cultures and applied instructors provide an enriched repertoire for solo performance.

The School of Music offers a full calendar of recitals and concerts throughout the year. In addition, Friday convocations provide a variety of learning and listening opportunities for music students. There is a recital requirement for all music majors which includes attendance at both recitals/concerts and convocations (a total of 66 events).

E. Technology

The new technology lab (which is shared with the Art Department) contains 34 computer stations. All music education majors are required to take a technology course (MUSED 2611) which gives them experience with MIDI a variety of software packages and sequencing programs. Theory and composition majors generate all of their compositions on Finale or Score and all jazz improvisation and marching band techniques assignments are computer generated. Many of the private studios use the Vivace Accompaniment Program and students frequently have music education assignments that require use of the internet and word processing.

One of the frustrations of the faculty is that the technology lab is not always available for student use because of the heavy usage during the day. Additionally, the faculty is still adapting to the use of the new technology in classroom situations. There is also an "Electronic Classroom" on the second floor that is awaiting more equipment. As faculty are trained in the use of these two facilities, the demand for them will probably be even greater.

The completion of the recording studio would open new opportunities for the use of technology in the curriculum. At this point, the space is allocated, but the funding for equipment is not available.

F. Synthesis

By the end of undergraduate study, music students in each major are bringing together principles from the various areas of music study. One important venue for this synthesis is the senior recital. Students select and perform a program of music representative of a variety of periods and styles. Several studios hold mock auditions which allow students to practice the skills necessary to compete successfully in the professional world. For music education majors, the music methods classes and the student teaching experience provide an opportunity to apply their knowledge to public school settings. The weekly seminars held by each applied instructor also afford students the opportunity to synthesize material from a variety of classes. These sessions serve as master classes where students perform, do peer critiques, discuss teaching techniques and performance problems and occasionally hear guest artists. Finally, upper-division theory and history classes, which are required in some majors,

draw students to a deeper understanding of the overlapping principles of the two music disciplines.

The new general education requirements include a capstone course (in the major) which should incorporate writing, oral communication, and critical thinking. Plans are currently under way to modify the senior recital requirement to fit these specifications.

General Evaluative Procedures

Evaluation procedures include:

Juries: Students who study at the major level are required to perform a jury each semester. While requirements vary with in different departments, normally there are technical requirements (scales and arpeggios) as well as solo literature performance (see departmental handbooks). Faculty attending juries evaluate the performance and suggest a grade; however, the final grade remains the responsibility of the studio instructor.

Recitals: Music education majors and students in the Bachelor of Arts in Applied Music curriculum perform a 25 minute recital during their final semester of applied study. Performance majors and composition majors present two recitals; one during the junior year (25 minutes) and one during the senior year (50 minutes). Students pursuing the B.A. in music history or music theory do not have a recital requirement. A pre-recital hearing is required for all recitals. The hearing is usually attended by the applied instructor and at least two additional faculty members who determine if the performance is ready for public presentation.

While there is no formal screening process for upper division study, requirements have been put in place to assure that students remain on track with their basic skills studies. All students must register for music theory each semester until the completion of MUSTC 2632. Students who do not perform satisfactorily in the music theory sequence are moved to minor level study and may be prohibited from any applied study (see Student Handbook).

Music Education majors make formal application to upper division study in the College of Education. That review requires a minimum of 60 semester hours ; a GPA of at least 3.0 (or 2.67 with minimum test scores on the Pre-Professional Skills Test); a "B" average in the two English courses; minimum grades of "C" (with a "B" average) in FOUND 1501, COMM 1545, and MUSTC 1532; completion of Good Moral Character Statement; and submission of an approved portfolio. The music education faculty had also designed an upper-division review specifically for music majors,

but it has not been consistently implemented because it is difficult to establish a specific course to be the “gate.” It has been easier to work with the College of Education review which has more recently been designed and implemented.

3. Specific Undergraduate Programs and Procedures

Bachelor of Arts: Applied Music
Bachelor of Arts: Music History
Bachelor of Arts: Music Theory
Bachelor of Music: Composition/Keyboard
Bachelor of Music: Composition/Non-Keyboard
Bachelor of Music: Performance/Instrumental
Bachelor of Music: Performance/Jazz Emphasis
Bachelor of Music: Performance/Organ
Bachelor of Music: Performance/Piano
Bachelor of Music: Performance/Vocal
Bachelor of Music: Instrumental Music Education
Bachelor of Music: Keyboard Music Education
Bachelor of Music: Vocal Music Education

OVERARCHING GOALS: Through the undergraduate program content and structure, it is the desire of the faculty of the Dana School of Music to:

- Foster a creative learning environment
- Provide essential stimuli for the growth and development of future musicians
- Support through general education the acquisition and development of skills and knowledge deemed essential to living as productive, responsible citizens
- Address the diverse needs of students from the Youngstown area and from throughout the United States
- Enrich the cultural lives of the students through a concert series featuring a variety of well-known artists
- Help students maintain an awareness of the latest trends in the music field
- Develop skills and abilities requisite to advanced study in music

PERSONAL MUSICIANSHIP GOALS: Each undergraduate program should provide students with:

- Individual excellence in solo performance along with exemplary opportunities for chamber and large ensemble performance
- Functional keyboard skills
- Theoretical and analytical knowledge of music of various styles and eras
- Understanding of the historical aspects of music from various stylistic periods and a variety of cultures
- Knowledge of appropriate technology and electronic media

Bachelor of Arts Degrees

Applied Music

Music History

Music Theory

In addition to the goals set for all music degrees, the BA students may be expected to:

- Complete course work in a secondary content area (18 sh)
- Experience intensive training in reading, writing, and speaking a foreign language including , for applied voice majors, singing in French, German, and Italian)
- Pursue additional study in music history and theory
- Develop conducting technique suitable for leadership of a variety of musical groups
- Prepare a solo recital including selection of literature from a variety of styles and historical periods (for applied majors)

Standards For The Liberal Arts Degree With A Major In Music

A. General Education: The NASM standards mirror almost exactly the 13 goals for general education which were adopted by Youngstown State University and implemented in the 2000-2001 academic year (see II.C.1.B). General Studies (including foreign language) occupies 59% of the total curriculum.

B. Musicianship: All of the Bachelor of Arts degrees require courses in music theory, music history, analytical techniques, keyboard musicianship, and conducting. These courses occupy 21% of the curriculum.

C. Performance and Music Electives: All music students are required to study applied music and to participate in ensembles. Through this medium they experience a variety of performing opportunities (solo, small ensemble, large ensemble) in a variety of musical styles. Performance and music electives occupies 25% of the total curriculum.

Results Of The Program Related To Its Goals And Objectives

Goals and objectives of the Bachelor of Arts degrees are met through curriculum design. By completing the program, students have the requisite minor, study a foreign language, pursue advanced course work in music theory and history, develop conducting techniques, and, in the case of the applied majors, prepare a recital. The results of the program may be evaluated through the individual grade-point-average of the graduates, and through transcript evaluation. The university has recently implemented a survey of graduates which contains a segment designed specifically for music majors. The first group of surveys are being returned, and should indicate students' perceptions of their preparation in various areas of study. A fourth, more anecdotal approach to analysis of the results, is the success that the B.A. degree graduates have in pursuing advanced degrees and in securing suitable employment. Results from the university-wide

survey should give some information about employment status and pursuit of advanced degrees.

An Assessment Of Strengths And Areas For Improvement

The bachelor of arts degree seems to suit those students for whom it was intended. The new general education component is in alignment with the NASM standards and the degree provides a broader experience than the other degrees by requiring foreign language study. The development of musicianship is an important aspect of all three B.A. programs and should certainly be considered a strength. In the category of "Musical Performance and Electives" the degrees are slightly (5%) above the NASM requirement.

Plans For Addressing Weaknesses and Improving Results

The faculty should review the B.A. programs to ensure that they are proportioned as we want them while still keeping in mind the NASM recommendations. Also, more accurate records should be kept of the students pursuing the B.A. degrees. What career choices are the B.A. students making? Are they going on for advanced study in music? For advisement purposes, we should have a clear idea of who should be pursuing the B.A. and why. What minors would be the most appropriate? What electives would be the most valuable? A clearer view of the clientele will help us evaluate the program design.

Bachelor of Music:
Composition/Keyboard
Composition/Non-Keyboard

In addition to goals set for all music degrees, the composition major may be expected to:

- Have intensive, one-on-one private instruction in composition
- Prepare compositions, using extant computer hardware and software, for publication and performance
- Communicate with both amateur and professional musicians about style traits, philosophies and performance practices as they apply to the original compositions and performances thereof
- Pursue elective studies in music theory
- Experience intensive training in reading, writing, and speaking a foreign language
- Become conversant with a variety of instruments (and voice) for the purposes of orchestration

1. Curricular Structure. The curricular structure of the Bachelor of Music: Composition degrees conform to the NASM guidelines: music composition and basic musicianship (29%); supportive courses in music (20%); general studies (44%) and electives (13%). Studies in the major area and supportive courses in music total 49%. While the proportion of general studies credits is higher than NASM standards a more accurate picture may be seen by moving the 9 credits in music history to the “supportive courses” area, resulting in: general studies (37%) and supportive courses (28%). That consideration would also change the total of the major area and supportive courses (57%).

2. General Studies. Although there is no course in computer science required in general education, at least two of the new general education goals emphasize technology in its various aspects. Courses in aesthetics (Artistic and Literary Perspectives domain) and acoustics (Natural Science domain) may also fulfill general education requirements.

3. Essential Competencies, Experiences, and Opportunities. All composition students compose works in a variety of chamber media as well as one work for band or orchestra. Students are required to learn to write in styles starting with neoclassicism; twelve-tone technique; set theory realizations; aleatory with its unusual notations; electronic media with appropriate hardware/software platforms; pandiatonicism; and free atonality. Students study orchestration and they learn computer notation programs such as SCORE, SIBELIUS, and FINALE. All composition students study piano in either the class venue (2 years for non-keyboard majors) or as private lessons (3 years for keyboard majors). They also take a series of instrumental applied classes to learn about the various instruments as well as upper-division theory electives which delve into such topics as orchestration, counterpoint, and electronic music. Finished compositions are presented at a senior recital of a minimum of fifty minutes of

music. Composers also have the opportunity to hear their works performed by the Composers Ensemble or the Contemporary Music Ensemble.

Results Of The Program Related To Its Goals and Objectives

Students who earn a degree in composition from the Dana School of Music have a wide variety of experiences in composition and are well-prepared to pursue advanced study. They have access to the computer lab and several notational programs and are able to hear performances of their compositions. Nearly all of the graduates in composition go on for advanced study and are well-received by other graduate programs. Several of our graduates are working as composers/arrangers and others are teaching at the college level.

Assessment Of Strengths And Areas For Improvement

The presence of the computer lab and the electronic lab are valuable assets to the composition program. However, restricted hours and the need to share the facility with the Art Department make scheduling very challenging. We are fortunate to have two well-qualified composers on our faculty. With the eminent retirement of one of those persons, it is imperative that we retain that position. A decrease in the ranks of the theory/composition faculty would create significant difficulties for the program.

Plans For Addressing Weaknesses And Improving Results

We need to make a concerted effort to explain our position (as a result of the retirement) to the upper administration. Hiring a faculty member with varied experience and interests could be beneficial to the composition program and to the school of music at large. Efforts should be made to maintain and upgrade the computer equipment that is available to the composition majors.

Bachelor of Music:

Performance/Instrumental
Performance/Jazz Emphasis
Performance/Piano
Performance/Organ
Performance/Vocal

In addition to the goals set for all music degrees, the performance major may be expected to:

- Pursue intensive study of an instrument or voice, performing music from a variety of style periods (and languages, for voice majors)
- Have experience in selecting literature and organizing a recital and writing supporting documents
- Perform in both formal and informal settings
- Demonstrate a maturity of rhythmic, technical, tonal, and stylistic concepts and an awareness of the issues involved in teaching themselves and others
- Develop conducting technique suitable for leadership of a variety of musical groups
- Gain experience in professional employment processes including preparation of excerpts, stage deportment, and audition protocol
- Extensive experience in jazz history, jazz arranging, jazz keyboard, and jazz improvisation (Jazz Emphasis)

1. Curricular Structure. The curricular structure for the B.M. in performance (instrumental, organ, piano, and vocal) (see Appendix) conform to the parameters set in the NASM standards: major area (29-33%); supportive courses in music (21-26%); general studies (38-48%) and electives (5-17%). The larger proportion of studies in general education may be explained by the inclusion in that category of 9 credits of music history. The percentage of general studies credits in the vocal performance degree is also higher because of the inclusion of foreign language requirements. The B.M. in performance/jazz emphasis adheres more closely to the specifications described for the B.M. in Jazz Studies, which has slightly different proportions in the course work (i.e. a larger percentage in the major area and smaller percentage in basic musicianship studies).

2. Specific Guidelines for General Studies. Performance majors in voice take a series of three diction courses (in music) as well as language courses in French, German, and Italian.

3. Essential Competencies, Experiences, and Opportunities. Performance majors are continually challenged to perform at the highest possible level. Both a junior and senior recital are required and students also have many opportunities to perform in the weekly seminars and convocations. The School of Music also offers a number of opportunities for competitive performances including the

Young Artists Competition and solo performances with the various large ensembles. In the seminars and convocations, students hear a wide variety of literature beyond their own repertoire. Seminars also function as master classes where issues of pedagogy, literature selection, and recital preparation are discussed.

Results Of The Program Related To Its Goals And Objectives

Recent graduates of our performance programs have been successful in pursuing careers in performing and advanced study in music. Dana students have won a variety of state-wide and national competitions for solo performance.

Assessment Of Strengths And Areas For Improvement

Strengths of the performance degree programs include the high level of performances, the one-hour lessons, the weekly seminars, the variety of performance opportunities in both large and small ensembles, and intensive preparation in music theory and history. Some faculty are concerned that foreign language is only required of voice majors. A second concern is the performance standard for admission; some faculty feel it should be higher in some areas.

Plans For Addressing Weaknesses And Improving Results

The faculty should discuss the advantages of requiring the study of a foreign language. That discussion would need to include a proposal of how to accommodate the extra hours without inflating the degree beyond 128 sh. Further discussion should help to clarify the admission criteria and, as mentioned earlier, the advisement issues regarding the choice between the B.M. in performance and the B.A. in applied music.

Music Education Degrees (PreK-12)

Bachelor of Music: Music Education/Instrumental

Bachelor of Music: Music Education/Keyboard

Bachelor of Music: Music Education/Vocal

The Bachelor of Music degree in Music Education is housed in the school of music with supplementary professional courses in the Beeghly College of Education. The program conforms to the guidelines for preparing teachers of the arts and licensure standards set by the Ohio Department of Education. Students completing the program may qualify for a teaching license in the State of Ohio.

The prospective music educator takes a core battery of courses in music, music education, and professional education which are supplemented by specialized courses in the particular teaching track (instrumental, keyboard, or vocal). The sequence of courses in music education have been specifically designed to meet the multi-age facet of the licensure standards. Among the required courses, students complete the following three age-specific music education methods courses: 1) Music Teaching in Early Childhood (ages 3-8), 2) Music Teaching in the Middle School (grades 5-8), and 3) Music Teaching in the Secondary School (grades 9-12).

One of the particular strengths of the curriculum is a new course which will be required of prospective teachers in music, art, and physical education. "Teaching Across the Curriculum" is a team-taught course which will address issues of collaborative teaching by integrating conceptual knowledge, creativity, and aesthetic awareness through thematic, multicultural, historical, and elemental approaches.

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.

In addition to the goals set for all music degrees, the music education major may be expected to develop in the following areas:

Personal Musicianship

- Ability to read and analyze the musical score
- Aural acuity necessary for error detection
- Knowledge of literature appropriate for teaching
- Conducting skills requisite to leadership of school performing groups

Professional Development

- An understanding of child development: social, mental, emotional, physical, and musical

- An understanding of current educational perspectives and theories (ex. learning modalities, intelligences, and current brain research) as they relate to teaching music
- A variety of experiences with students of various ages (both observation and teaching)
- An understanding of the role of the public school music teacher
- Ability to plan interesting, relevant lessons for a variety of age levels and learning settings
- Knowledge of effective classroom management, motivational, and discipline techniques
- Preparation for teaching in a diverse classroom including knowledge of multicultural approaches and techniques for teaching special learners
- An understanding of formal and informal assessment for music settings
- Communication skills: verbal, non-verbal, media

A. Curricular Structure. The curricular structure adheres to the MENC guidelines: musicianship and performance (52%); general studies (38%); professional education (24%). Both general studies and professional education comprise a larger percentage of the curriculum than the guidelines state, however, there are 9 credits of music history counted in the general education component, and one of the professional education classes (2 credits) is team taught by one of the music faculty. Student teaching is supervised by qualified music personnel. Until spring, 2001, full-time music education faculty have been assigned to supervision, but with the increasing number of student teachers, some part-time faculty will need to be assigned to the task.

B. Program Content. The music education curriculum is comprised of a block of music education courses designed to provide the student with experience in a variety of teaching settings (preK-12). Observation begins with the Introduction to Education (FOUND 1501) class in the freshman year and continues through methods courses in early childhood, middle school, and secondary school music teaching. Within the general education requirements and in professional education courses (especially FOUND 3708: Education and Society), future teachers learn about schools as dynamic social institutions influenced by the culture and the economy of individual communities.

C. Desirable Attributes, Essential Competencies, and Professional Procedures.

Desirable Attributes: As evidenced in the aforementioned goals, it is the desire of the School of Music to provide prospective music teachers with experiences that will lead them to be active, influential members of the profession. Throughout the program, we endeavor to build a philosophical base for future decisions that our students will make as arts teachers and advocates.

Music Competencies:

1) **Conducting:** All music education majors take a course in conducting fundamentals which includes score reading and analysis, performance practices, instrumentation and baton techniques. Conducting is also an integral part of other courses (Instrumental Music Education, Choral Music Education, Music Teaching in the High School) which include laboratory and field experiences.

2) **Arranging:** While there is no course requirement in arranging, students have some experiences in the music theory sequence as well as elective opportunities (Marching Band Arranging, Jazz Arranging, Instrumentation).

3) **Performance:** The music education curriculum requires two years of keyboard study as well as a variety of methods classes in which students develop a functional knowledge of wind, string, fretted, and percussion instruments and voice. The required number of classes depends on the area of emphasis and decisions about which classes to take are made through advisement. All students are advised to include percussion and voice in their study because of the certification requirements in the State of Pennsylvania.

4) **Analysis/History/Literature:** Literature issues are addressed in each of the methods classes, in particular Choral Music Education and Instrumental Music Education. Students develop curriculum and design lesson plans using their knowledge of music theory and history, and applying that knowledge to a variety of age levels and teaching settings.

5) **Essential competencies and experiences for the vocal/choral or general music teaching specialization:** Vocal music education majors take diction, pedagogy, ensembles, and choral music education courses in addition to their applied study. In addition to honing their personal vocal skills, several of the classes afford opportunities for teaching individuals as well as small and large groups. Students are required to use the keyboard as a teaching tool in both the Choral Music Education course (4827) and in Music Teaching in the Middle School (4824).

6) **Essential competencies and experiences for the instrumental music teaching specialization:** In addition to individual applied study, instrumental music education majors are required to take five applied classes for the purpose of learning to play the instruments and teach beginning students. Through the methods

classes, instrumental music majors have laboratory experiences designed to give them experiences teaching younger students in a variety of settings.

Teaching Competencies. The music education curriculum includes a series of three age-level-specific courses designed to provide the prospective music teacher with information and experiences relevant to music teaching at all levels (early childhood, middle school, and high school). Each course has components of child development, principles of teaching and learning, assessment, curriculum development, lesson planning, and current teaching methodologies. Students have a variety of field experiences in each course which enable them to experiment with the principles they are learning in the classroom.

Professional Procedures.

1) The faculty who teach music education courses are all former public school teachers with 6-12 years of experience in the field. They maintain close contact with the area schools, often providing workshops and consultations. The faculty is sought by area schools for assistance in developing courses of study, polishing performances for adjudicated events, choosing texts, etc.

2) Prior to formal admission to the College of Education teacher education licensure programs, students must complete Introduction to Education, a three credit course which includes an introduction to the profession as well as twenty-five hours of field work. As described above, many of the music education courses include field components in which students have the opportunity to observe as well as teach in the school setting. Sites are chosen for their quality and educational value as well as their proximity to the university.

3) Qualifications for admission to the teacher education licensure programs include a minimum GPA of 3.0 (or 2.7 with minimum scores on the Pre-Professional Skills Test through ETS); a "B" average in English 1550 and 1551; a "B" average in FOUND 1501, COMM 1545, and one content area course (MUSTC 1532); completion of the Good Moral Character Statement; and submission of an Approved Portfolio.

4) Outstanding undergraduate students are afforded the opportunity for advanced study in many areas including conducting, composition, and other areas of music education. Because of curricular constraints, these opportunities are in addition to the program requirements. However, undergraduate students,

especially those on scholarship, often take additional courses that are of interest.

Results Of The Program Related To Its Goals And Objectives

The goals and objectives of the music education program are being met through the curricular offerings. Students have the opportunity to develop and refine their teaching skills through a variety of courses offered in the school of music and the College of Education. Music education students are evaluated in the performance area during the juries. Their music knowledge is measured through the “music content” portion of the PRAXIS II (ETS) test that they are required to take for licensure. And their knowledge of teaching principles is measured through the “principles of learning and teaching” portion of the PRAXIS II. Finally, there is a global assessment of their teaching during a minimum of four visits to the student teaching site by a music education faculty member.

Assessment Of Strengths And Areas For Improvement

Students from the school of music have performed well on the PRAXIS II test. In fact, we have, at this time, a 100% pass rate. That rate seems especially commendable when one hears of other departments whose students are having difficulty passing. Other strengths of the program include the high performance expectation in the applied area, the early field experiences, and a high rate of placement. Collaboration with the College of Education has improved greatly in the last three or four years, and the result has been the new course “Teaching Across the Curriculum” which will provide music students an opportunity to do some collaborative planning and teaching with other specialists as well as classroom teachers.

Of course, the perennial criticism of the program is that there are too many hours (136 sh). There was an increase in the number of hours required in the new general education program (about 5 sh) which exacerbated the problem, but compromise with the College of Education and a redesign of the music education portion of the curriculum allowed us to come into line with most of our sister institutions.

As we re-evaluate the curriculum, attention should be given to strengthening students’ experiences in arranging and in providing additional laboratory experiences in teaching beginning instrumentalists.

Plans For Addressing Weaknesses And Improving Results

Since we have redesigned the music education portion of the program, it will be imperative that we evaluate what we have created. For example, some faculty are concerned that there is not enough time devoted to the applied classes; others feel that there should be additional conducting experience; still others would like to have additional space for music education electives. As we observe the program for a couple of years, there will, no doubt, be some adjustments that will need to be made.

4. General Information: Teacher Preparation Programs

The Beeghly College of Education at Youngstown State University is comprised of three departments: Teacher Education; Educational Administration, Research, and Foundations; and Counseling. The Teacher Education Department is divided into various specialty areas: Early Childhood Education, Middle Childhood Education, Secondary Education, Vocational Education, and Multi-Age Education (including music, art, physical education, and other areas). The Office of Student Field Experience works in consultation with the Coordinator of Music Education to assign students to cooperating teachers in area schools.

The student teaching program is in a state of flux because of new leadership in the student teaching office (new director) and in the College of Education (acting dean who will be replaced in July, 2001) and because of the conversion to semesters.

Credit allotment: Currently students are enrolled for 10 sh credit and teach for 10 weeks. The Teacher Education Department is considering modifications to this plan, perhaps with different requirements for different majors. The multi-age faculty are discussing a proposal for lengthening the experience to more than 10 weeks (perhaps 12 weeks) because of the challenge of placing students in two or more levels.

Quality and variety of cooperating schools: Within the 50 mile radius allowed for student teaching placement, there are numerous urban, rural, and suburban schools who have strong music programs. Because the music education faculty have long-term connections with the public schools, and many of the area teachers are our graduates, there is intimate knowledge of the public school music programs.

Process for selecting supervising teachers and sites: The semester prior to student teaching, the prospective student teacher meets with the Coordinator of Music Education to discuss the student teaching placement. This decision is often made in conjunction with other music education faculty who are able to suggest appropriate placements. Every effort is made to place the student in a situation that is agreeable to both the student and the university faculty. We have had excellent success in student teacher placements.

Concurrent enrollment: In the new semester program, multi-age student teachers will also be enrolled in student teaching seminar (previously required without credit attached) and a new multi-age course "Teaching Across the Curriculum." The new course is designed to assist students in learning to plan and execute lessons in cooperation with teachers of other disciplines. Because of a problem in the curricular process, the course is being offered during spring semester under an alternate number, but should be listed in the 2000-2001 *Undergraduate Bulletin*. Total credits

for both courses is 4 sh. Because of the 2/3 quarter-to-semester conversion formula, specific requirements for these two courses may vary from student to student. Each music student works with an advisor to complete a Q2S conversion document, and as a result, some students are attending seminar without signing up for credit and some students are taking the course which was replaced by "Teaching Across the Curriculum" (SEDUC 4807).

Beginning with students who enrolled at Youngstown State University during or after fall, 1998, the State of Ohio has put forth new requirements for licensure in teacher education programs. Students who enrolled prior to fall, 1998 and will graduate before July, 2002 are working under the certification requirements which are slightly different.

5. General Information: Graduate Programs

Graduate Theses completed within the last three years:

Baum, K. (March, 1997) *Mozart's Sonata Form: Evolutionary Indications Within Selected Keyboard Sonatas*. (Music Theory)

Dougan, R. (August, 1997) *Selected Factors Influencing the Inclusion of Music Activities in the First, Second, and Third Grade General Classrooms in Youngstown, Ohio*. (Music Education)

Stiver, D. (August, 1999) *Transcribing the Hymns of the Ephrata Cloister*. (Music History)

Savkovic, M. (March, 2000) *Sergey Prokofiev: The Sonata for Violin and Piano Op. 80 in F Minor*. (Music Theory)

Yost, G. (March, 2000) *Transcending the Tyranny of the Text: Musical Articulation of Traditional Poetic Structures in the Opera "La purpura de la rosa" by Tomas de Torrejon y Velasco*. (Music History)

Shelley, J. (June, 2000) *An Investigation into Folk elements, their Interrelationship with Musical Structure, and Realism in Carlisle Floyd's Opera "Susannah"*. (Music Theory)

Students in the graduate programs have a variety of teaching experiences under the supervision of the various faculty members. Graduate assistants often teach minor level applied lessons, supervise theory, keyboard, or sight-singing sessions, run sectional rehearsals, and do individual tutoring. Pedagogy classes are required for voice, keyboard, conducting, and theory majors. Brass pedagogy and woodwind pedagogy were dropped from the undergraduate requirements several years ago, and as a result, class size was too small for viability as a graduate offering. Students who major in brass, woodwinds or strings are encouraged to undertake independent study in pedagogy. Most of the part-

time students are public school teachers who have daily teaching responsibilities and most performance majors have a private teaching studio.

A certain amount of breadth is insured in the various curricula in that all graduate students must take both history and theory courses as well as some type of bibliography or research course. Previously applied study had been required in all degree programs, but that requirement has been changed to elective status. The intermingling of performance, analysis, and composition can be seen in many of the graduate classes. Students are often given performance assignments in the music history classes; in music education classes, historical or theoretical ideas are often the components of teaching assignments; and pedagogical issues are sometimes addressed in music theory classes.

GENERAL STANDARDS FOR GRADUATE PROGRAMS IN MUSIC

Functions of graduate study

As evidenced in the goals and objectives of the graduate programs in music which are listed below, the Dana School of Music adheres to a philosophy and practice which enables students in the program to develop in the areas of professional competence as musicians, scholarly competence in gathering and disseminating knowledge, and individual competence as leaders and teachers who will participate in a global musical community of the 21st century.

Resources

The size and scope of the graduate music programs are sufficient to provide students and faculty with a satisfying, productive musical experience. There are approximately 55 graduate students who are pursuing an advanced degree in music. In any given term, there are 30-35 students enrolled in classes, ensembles, or applied study. These students have extensive contact with faculty in a variety of formal and informal settings (seminars, classes, individual conferences, and large and chamber ensembles). The workload formula for both graduate and undergraduate teaching responsibilities is determined by contractual agreement.

Statement and Publication of Objectives and Resources

Published statements of institutional and program objectives reflect the functions of graduate education espoused by the NASM. These objectives are supported by the structure of the program, its resources, and the requirements for admission, continuation, and graduation.

Preparation for Teaching (see General Information: Graduate Programs)

Breadth of Competence (see General Information: Graduate Programs)

Faculty

The graduate faculty represent some of the most qualified in their fields. They demonstrate an understanding of the subject matter and are willing and able to serve as

teachers, mentors, and advisors to the graduate students. The university provides a number of opportunities for reassigned time for scholarly activity.

General degree requirements and procedures

Detailed statements of degree requirements can be found in the Graduate Bulletin as well as in other sources such as the Dana web-site and the "view-sheets" which are published by the School of Graduate Studies. Each of the degree programs comprises 32 semester hours. At least 50% of those hours must be at the 6900 level (or above) according to the specifications of the School of Graduate Studies. While there is no stipulation about the amount of course work which may be in independent study, students are encouraged to use that alternative only in special circumstances. Rarely will a student have more than one conference course or independent project in the program. A period of six years is allowed for completion of a graduate degree.

Upon admission, each student is assigned an advisor (typically the major professor). In addition, students are encouraged to consult the Coordinator of Graduate Studies for guidance.

Each degree major culminates in a comprehensive evaluation. For music history and music theory/composition majors, the thesis defense serves as the final evaluation. Performance majors complete a public recital and a supporting document. Music education majors electing the non-thesis option, take a written comprehensive examination.

GENERAL REQUIREMENTS FOR ADMISSION TO GRADUATE STUDY

Admission requirements include: 1) an undergraduate degree from an accredited institution; 2) an unrecalculated grade-point average of at least 2.7 on a 4.0 scale; 3) an audition (for performance majors); and 4) submission of evidence of compositional or analytical ability (for theory/composition majors). While in most cases, the Dana School of Music faculty adheres to these standards, students who, for some reason, do not meet these requirements are sometimes given additional consideration. For example students with a GPA below 2.7 may submit satisfactory scores on the aptitude portion of the GRE. Students who need further development (for example, in a performance area) may enroll under "non-degree" status which allows enrollment in courses without formal admission to a program.

Upon admission and before the end of the first semester of study, each student must take a placement examination in music history and music theory. These examinations were designed by the theory and history faculty in consultation with other graduate faculty members and were revised in the mid 1990's. Results of the exams are communicated to the student along with any recommendations made on the basis of the exams. Recommendations may include additional course work or prescribed courses within the basic requirement.

Degree Formats

The master's degrees comply with the NASM standards for degree formats. At least 1/3 of the credits are in the major field; another 1/3 of the credits are in other studies in music; and the remainder of the credits are in supportive areas.

Standards For All Master's Degrees

The size and scope of the degrees are sufficient to fulfill the general purposes of graduate study and the specific objectives of the Dana School of Music and Youngstown State University. The graduate programs also comply with NASM standards regarding advising, ensemble participation, and a comprehensive review at the culmination of study.

REQUIREMENTS FOR SPECIFIC MASTER'S DEGREES

Theory/Composition

The theory/composition degree meets all of the NASM standards set for this particular degree. Course work is comprised of approximately 50% theory/composition courses while other studies in music comprise at least 30% of the course work. All theory/composition majors are required to complete a thesis.

Performance

The performance degree meets all of the NASM standards set for this degree. Course work is comprised of approximately 50% applied study, while other studies in music comprise at least 30% of the course work. Performance majors are required to perform a public recital at least 50 minutes in length and to present a formal paper supporting the recital. The recital document is read and approved by the appropriate faculty and the coordinator of graduate studies prior to the recital performance. Voice majors are expected to have completed 4 semester hours each in French, German, and Italian prior to graduation.

Music Education

The music education degree meets all of the NASM standards set for this degree. Course work is comprised of approximately 50% music education courses while other studies in music comprise at least 30% of the course work. Students in music education may choose to write a thesis. Students who choose the non-thesis option are required to take a comprehensive exit examination.

Music History

The music history degree meets all of the NASM standards set for this degree. Course work is comprised of approximately 50% music history courses while other studies in music comprise at least 30% of the course work. Students in music history are required to pass a written exam in at least one foreign language (preferable French or German) prior to initiating thesis research.

6. SPECIFIC GRADUATE PROGRAMS AND PROCEDURES

Graduate Degrees

Master of Music: Music History and Literature

Master of Music: Music Education

Master of Music: Performance

Master of Music: Theory/Composition

Programs leading to the Master of Music degree offer four areas of emphasis: music history and literature, music education, performance, and music theory/composition. Prospective graduate students must have an undergraduate degree in music from an accredited college or university and an unrecalculated grade-point average of at least 2.7 (on a 4.0 scale). In addition, theory/composition degree applicants must submit evidence of compositional or analytic activity and performance majors must complete an audition.

While the undergraduate degree seeks to help students become aware of the manifold possibilities of music study, the graduate degree enables students to focus more intently on one or two specific areas of study.

GENERAL PROGRAM OBJECTIVES: Through the program content and structure, it is the desire of the faculty of the Dana School of Music to:

- Encourage a commitment to excellence in teaching, research, scholarship, and public service and performance.
- Create a community of scholars which will inspire personal and professional growth in the student.
- Provide students with opportunities for artistic expression
- Develop leadership qualities in students so that they may function in a variety of roles in the musical community
- Provide a program that is:
 - flexible - to meet the needs of a variety of students
 - balanced - to provide a comprehensive education
 - rigorous - to stimulate individual excellence
 - well-defined - to enable each student to complete the program in a reasonable amount of time
- To help students meet their personal goals which may include:
 - advancement on a salary schedule (for school music teachers)
 - preparation for a performing career
 - preparation for advanced study in music
 - personal or professional growth

Individual Growth: to broaden and strengthen every student in terms of individual needs, candidates can be expected to experience growth in the following areas:

- Skills in musical analysis, historical styles, and creative musicianship including improvisation
- Knowledge of the styles and structure of western and non-western music from a historical perspective
- Conversance with electronic media and computer applications
- Ability to initiate, compile, and report research which can lead to publications
- Skills in critical thinking and artistic judgment
- Further development of a sensitivity to issues involved in musical interpretation

MUSIC HISTORY PROGRAM GOALS

- Intensive study of the various historical periods, genre, composers, and performers
- Functional knowledge of at least one foreign language (preferably French, German, or Italian)
- Ability to initiate, compile, and report historical research

MUSIC EDUCATION PROGRAM GOALS

- Knowledge of the historical perspective of music education
- Understanding of current issues, theories, and techniques relative to music teaching
- Ability to read, evaluate, and apply music education research
- Overall improvement of music teaching skills and abilities
- Continued refinement of an individual philosophy of music education

MUSIC PERFORMANCE PROGRAM GOALS

- Emphasis on increasingly refined personal musicianship leading to professional level performance skills
- Extended repertoire study and program building
- Understanding of performance practice relative to the various historical periods
- Preparation for a career in performance and applied teaching
- Opportunities for advanced solo, chamber, and large ensemble performance

MUSIC THEORY / COMPOSITION PROGRAM GOALS

- Continued development of skills in musical analysis, especially regarding styles and stylistic systems
- Development of composition practices which focus on the 20th and 21st century styles, including electronic media and computer applications
- Ability to initiate, compile, and report research in music theory, including projects which can yield publications
- Development of requisite skills in notating music with the computer such that results are publishable

Proficiencies required for entrance to the program

In addition to an undergraduate degree in music from an accredited institution, all applicants are required to have an unrecalculated grade-point average of at least 2.7 on a 4.0 scale. Decisions about admission to the program are largely based on the undergraduate transcript. If a student has successfully completed an undergraduate course of study, he/she is assumed to be fit for graduate study.

Theory/composition applicants must submit evidence of compositional or analytic skill. These analyses or compositions are evaluated by the theory/composition faculty. Performance degree applicants must audition for the appropriate faculty.

Research and professional tools required in the program

While a teaching license or certificate is not required for admittance to the music education program, students without degrees in music education are encouraged to pursue other avenues unless they are simultaneously taking courses toward certification.

Foreign language requirements for vocal performance majors have been moved to the end of the program as an exit requirement because so many applicants who had studied at other universities did not meet the requirement. Currently, students may complete their foreign language study concurrently with their music study.

Foreign language requirements for music history majors include a written examination in at least one language (preferable French or German). These examinations are administered and evaluated by the foreign language department. Students must complete the foreign language requirement before beginning thesis research. Students who wish to do research that will require knowledge of a different language (Spanish, for example) may be examined in that language.

Comprehensive review and final project requirements

Thesis

Each degree has a requirement for a comprehensive examination or culminating experience. The theory/composition, and music history degrees both require a thesis. Thesis is also an option in the music education degree. The thesis defense which is conducted by a committee of at least three faculty members serves as an oral examination.

Objectives of the program which are met by the writing of a thesis include: preparation for advanced study in music, personal growth, intensive study of a particular period or genre of music, ability to initiate, compile, and report research, and development of skills in musical analysis.

Recital

Performance degree candidates perform a public recital of at least 50 minutes and also write a paper about the content of the recital. This paper synthesizes historical and theoretical information about the literature presented in the recital.

Through this program requirement, performance majors: prepare for advanced study in music, prepare for a performing career, refine personal musicianship, experience extended repertoire study and program building, understand performance practice of various historical periods, and improve writing and research skills.

Music Education Exit Examination

Music education majors who choose the non-thesis option, take a comprehensive examination. The examination covers issues in the history, philosophy, and contemporary trends in music education as well as score analysis which allows the student to draw historical and theoretical conclusions from the literature. The music education exit examination is read and evaluated by the appropriate music education faculty.

The music education exit examination provides students with an opportunity to: synthesize information pertinent to the history of music education, solidify a personal philosophy of music education, improve teaching through knowledge of current trends in music education, and apply information gained in the program to literature which would be appropriate for school study.

Results of the program related to its goals and objectives

The graduate program at the Dana School of Music appears to be meeting the goals it has set for its students. The thesis, recital papers, and music education exit examinations provide students with an opportunity to synthesize information they have gained during their course work. These final products are exemplary in most cases. The outstanding quality of the theses can be evidenced by the fact that few revisions were necessary after the various defenses. Graduate recitals are of a very high quality, and, for the most part, recital papers are quite strong. Approximately seventy-five percent of the music education students pass the exit examination on the first review.

Our graduate alumni have been professionally successful. Students in history and theory have gone on to advanced study with little difficulty. Performance graduates have had successful performing and teaching careers, and many of our music education graduates are successful teachers in the area.

AN ASSESSMENT OF STRENGTHS AND WEAKNESSES

Strengths

One of the greatest strengths of the graduate program in music is the committed, talented faculty. At this time there is an excellent balance of new and more experienced teachers who enjoy working with graduate students and who provide mentorship and positive role models to both part-time and full-time students. In recent years national searches have

resulted in a crop of new, enthusiastic faculty who bring vitality and a breadth of ideas to both the graduate and undergraduate programs.

This faculty has worked diligently to recruit the most qualified students, and as a result, one of the strengths of the graduate program is the quality of the undergraduate program. In an institution of this size, there is a great amount of interaction between graduates and undergraduates, so it is vital for us to have a strong undergraduate program which is environmentally healthy for the graduate students.

There is considerable flexibility in the graduate programs, allowing students and their advisors to tailor experiences to their personal goals. The various programs provide diverse pragmatic experiences, especially for students in residence. There are ample performance opportunities with the Youngstown Symphony, Warren Chamber Orchestra, Packard Band, and other semi-professional groups. Opportunities also exist for students to select and prepare repertoire for performances, monitor sectionals, write program notes, and teach classes (graduate assistants). Many of the graduate students also have private teaching studios.

International students bring new perspective to the graduate programs. In recent years, we have been privileged to have several students from Russia, Canada, and South Africa, many of whom, because of their fine undergraduate training, challenge the American students intellectually and bring a global awareness to the classroom.

Areas For Improvement

Suggested improvements in the graduate program may be grouped into three areas of need:

Budget: As with most institutions of higher education, the Dana School of Music is constrained in its mission by a very tight budget which, in the last ten years, has not kept the pace of inflation.

-For three years, there has been a proposal to increase the graduate assistantship stipends throughout the university. While stipends for the sciences, and mathematics were increased last year, those in the fine arts remain as they were in 1990. As a result, qualified graduate assistants are lured to schools with larger stipends.

-The number of graduate assistantships we are able to offer is also limited by the budget. In 1999 we were allowed to create a new category of "graduate teaching assistants" which enlarged the number of assistants to 15, but the funding was deducted from the part-time budget. The result was fewer part-time faculty members in exchange for more graduate assistants. While this approach does increase the number of full-time graduate students, replacing part-time faculty with graduate assistants is only practical in a couple of areas (theory, and class

piano) and does not fill the need for more students in other vital areas (strings for example).

-The number of office and support staff has been slashed in the last ten years. With only one secretary to service the entire school of music, compared to three in 1990, routine office work must often be done by faculty members, whose time could be better spent elsewhere.

-While the director of the school of music does heroic work in managing a school of this size, he also teaches up to a half load of students / classes. While an assistant director does receive some reassigned time (4 sh per year), the total allotment is not commensurate to the amount of work.

-There is virtually no budget for advertising and while the graduate school has graciously underwritten a yearly brochure, even that funding is becoming more difficult to obtain. It is difficult, if not impossible to maintain a national profile without appropriate visibility in national publications.

PLANS FOR ADDRESSING WEAKNESSES AND IMPROVING RESULTS

In lieu of a great budget windfall, the school of music will need to be wise in using the current funds and aggressive in searching out alternative resources. Private funding for graduate scholarships or fellowships is an avenue that has not been pursued. Also, partial stipends for graduate assistants could attract a larger number of students. For example, a student might receive a half stipend for the first year of study and a full stipend for the second year. These stipulations are determined by the School of Graduate Studies which does not currently fund partial stipends.

Specialty areas (especially strings, double reeds) should be targeted with additional incentives to attract qualified students. For example, in the past, there was an agreement with the Youngstown Symphony to hire our graduate string players for a specified number of services. While that relationship has been dissolved, the school of music should make an effort to re-establish that agreement as well as seeking relationships with other performing organizations in the area.

The School of Music needs to take advantage of every opportunity to enhance our national profile. Faculty should be encouraged to establish relationships with institutions that have quality undergraduate programs where we might recruit graduate students.

We need to respond to our competition regarding: 1) ample summer classes for teachers; and 2) the possibility of earning a master's degree with licensure.

While the tri-county area is saturated with alumni of our graduate programs, there are undoubtedly public school teachers within driving distance who could be encouraged to begin graduate study.

Since this is the first year for our semester programs, we will need to evaluate the effectiveness of the restructuring that was done during the conversion. One curricular aspect that should be monitored is the rotation of courses. The inventory is still rather large, and some trimming may be necessary to insure consistency in the opportunities for each student. The graduate committee is also currently re-evaluating the recital paper in the performance degree. Discussion centers around the desired length and scope of the paper and consideration of some alternative exit requirement (perhaps a portfolio or CD project).

There is increasing interest in a graduate degree in jazz performance. Possibilities for adding that degree, or including a jazz track in the performance degree should be investigated.

The Dana faculty should devote some time in forming a long-term plan for the graduate program. The current budget constraints and the portent of enrollment caps have dimmed the vision of the ideal program. Our idealism has been sacrificed to the pragmatism of course enrollment figures, faculty workload, and student credit hour production.

D. Music Studies For The General Public

The general college student may take a variety of courses in music which prepares that student for a greater awareness of the arts in general and music in particular. The courses range from music appreciation and literature to beginning theory, and there are performance experiences available to the non-music major as well. The objectives for the teaching of the general college student are the same as those for the major, although it is not expected that the general college student have a prior knowledge or training in classical music. The policies are reflected in the syllabi of the various courses for the non-major. General education courses, Rock 'n' Roll to Rock, Survey of Jazz and Music Literature and Appreciation are all courses that provide students with a greater knowledge of the music that the course covers and the relationship of the music to the period in which it was written. Other courses likewise provide students with a knowledge of music and its relationship to our culture.

The enrollments for Dana's non-major courses are in the area of 200 per semester. The institution employs faculty who have traditionally taught and who are very good at teaching these courses. Teachers who have overloads in their own area of expertise usually are unable to teach general music courses except for the summer term. The institution has had a policy that allows for non-majors to enroll for lessons as long as they participate in ensembles, and to enroll for courses as long as there is no hardship created for majors.

III. EVALUATION, PLANNING AND PROJECTIONS

The evaluation of the School of Music is done through accreditation programs and through the constant feedback of alumni, students, faculty and administration. Problems with programs and services are quickly known to the various constituencies of the Dana School of Music. One source of feedback is through the Student Advisory Committee which reviews the complaints of students and makes them known to the Director. The students quite freely share their concerns with the Director, so the Student Advisory Committee is not always needed as a go-between. Alumni also are close to the faculty and word of problems comes back quickly.

The evaluation of a problem is done by the faculty and administration alike. When problems arise, the Director usually brings it before the faculty or assigns it to a particular committee, which then brings it before the faculty at its monthly or bi-monthly meeting. Communication between faculty and the Director is quite good so there is direct resolution of many of the problems which arise. In a few cases, there are no immediate solutions, so some problems continue. The evaluation of problems or weaknesses of the Dana School of Music is ongoing and few would feel as if their problems go unheeded.

There is a means for planning which tackles some of Dana's larger problems and aspirations. The Strategic Planning Committee is a faculty committee that deals with mission and goals, policies and long-term strategies for attaining goals. There is an expectation that the Director will also serve as a visionary and lead the school in a direction in which it needs to head in order to prosper. The Dean also supplies the impetus for the long-range goals for the College, which directly and indirectly affects the School.

Future Plans

The Dana School of Music currently has plans for the development of a recording studio and the eventual incorporation of recording techniques into the curriculum through a separate emphasis or through the addition of recording technology courses into an existing program. Much of the computer technology being learned in theory and music education courses contains elements of recording techniques.

The curriculum is slowly coming around to the notion of a greater diversity of experience. The element of ethnomusicology is being added to the last semester of music history. Other elements of diversity will probably be added to expand students' awareness because of the new University president's priority on diversity.

The addition of a mid-sized Concert Hall is being anticipated as a means of helping to revitalize downtown Youngstown and will be a major help to the School by alleviating the need for percussion moves and by offering Dana's major and minor ensembles an acceptable venue in which to perform.

B. PRINCIPAL SUMMARY OF CURRENT STRENGTHS AND AREAS FOR IMPROVEMENT

Strengths

The faculty of the Dana School is dedicated to its craft and to its teaching. A very strong faculty of expert specialists has been strengthened by very capable additions in recent years, which has created a vibrant and exciting mix of teaching.

The students are very highly motivated and capable. Classroom and ensemble expectations have risen during the last five years. The level of talent and musicianship has risen.

There is a prestige associated with the Dana School which makes it easier to find part-time help than it might be otherwise. The part-time instructors of the Dana School are very proficient and dedicated professionals.

Community performance and teaching opportunities for students continue to be an attractive incentive for students to attend Dana.

Through the Dana Concert Series and sometimes through special arrangement with the Youngstown Symphony Orchestra, guest musicians of the highest caliber are brought to campus for the benefit of students and faculty and the general public.

The facilities are good to excellent; the maintenance of this situation will be a challenge for the school, but has the backing of the administration.

The School is surrounded by diverse cultural influences and should be able to easily incorporate these influences into the curriculum and into the University.

Area for Improvement

The need for a mid-sized concert hall has yet to be remedied, although plans are in progress for the creation of one suitable to Dana's needs in downtown Youngstown.

The position of Director is a full-time job and should not be done in conjunction with a half-time teaching load.

The budget for equipment replacement is very low.

The low string enrollment needs to be addressed.

The secretarial support for the Dana Music Office is not good. The situation with the preparation of programs must be addressed.

Tenure-track positions for certain areas (instrumental music education, guitar, keyboard musicianship, jazz, theory), especially in light of imminent retirements, should be granted in order to provide stability to the academic programs.