Musicology / Composition / Theory  
Program Review Committee Report

The Department of Musicology/Composition/Theory prepared a self-study following program review guidelines. An external review team visited the campus on February 1-3 2004, reviewed the self-study documents, interviewed unit personnel and university administrators, and submitted an external report. The Program Review Committee (PRC) read the self-study and the external review, and met with program faculty. This document reflects the PRC’s findings and recommendations.

SUMMARY OF THE SELF-STUDY

Mission and History

The mission of the Department of Musicology/Composition/Theory includes educating undergraduate and graduate students in the basic musical knowledge needed for the professional pursuit of music teaching, performance, composition, or research. It is specifically responsible for the in-depth education of undergraduate majors and graduate students in the four disciplines of composition, musicology, ethnomusicology, and theory, as well as undergraduate minors in recording technology. The Department also has a broader mission of serving the other departments in the College of Musical Arts (Music Education and Music Performance) by offering courses, program cooperation, concert opportunities, and lectures by visiting artists and scholars.

The College’s mission comprises four areas: (1) education for music careers; (2) support and dissemination of creative work; (3) support and dissemination of research; and (4) acting as a cultural resource for the community and the region. The Department contributes to the first three areas in each of its disciplines, and to the fourth through concerts and lectures.

The Department’s activities also support the vision statement of the University by: (1) providing university students with general education and honors courses, and music-technology courses; (2) providing core courses to all music students, including those in the other two departments, Bachelor of Arts majors and minors, and Planned Program majors in Arts and Sciences; and (3) providing programs for undergraduate and graduate majors in the Department’s four disciplines. The Department also supports research and creative activity in these four disciplines.

From 1966 to 1973, the number of faculty teaching in music history, theory, and composition grew from one to nine, and when the School of Music became the College of
Musical Arts in 1976, the Department of Music Composition and History was formed. In 2000 the Department’s name was made more precise: Department of Musicology/Composition/Theory. Of the current thirteen faculty members, four specialize in composition, two in ethnomusicology, three in musicology, and four in theory.

To the original B.S. in Education with a major in music, a B.A. in Music Theory or Applied Music was added in 1962. The Bachelor of Music (B.M.) was begun in 1965, and the Master of Music (M.M.) in 1967.

The Department initiated a minor in Recording Technology in 1992; eliminated the B.A. in Music Theory in 1994; and added an undergraduate degree in World Music and a graduate degree in Ethnomusicology in 2001. While the rationale for these changes is not given, it can be extrapolated from the self-study: the Department has both responded to developing needs in the profession and built on strengths and niche areas among its faculty.

**Description of the unit, its programs, and relevant policies**

The Department serves many communities in the University and the College, including its own degree programs (and the Recording Technology minor), core courses for all music majors, the B.A. in music in the College of Arts and Sciences, and general education and honors courses. All its programs are accredited by the National Association of Schools of Music (NASM). It is also participating in the proposal for a DMA in Contemporary Music, now in the process of approval.

**Full-time faculty.** Data on faculty resources are given in the study itself and in the appended tables. Of the thirteen full-time tenured and tenure-track faculty at the time of the study, eight were male and five female, representing a shift in female faculty from 25% in 1996 to 38%. All were white. There are now three at the professor rank, six associate professors, and four assistant professors, a more even distribution than in 1996.

**Part-time faculty.** In the past three years, part-time faculty have provided an average of 46 credit hours of instruction in the fall and 29 in the spring. This information would be more illuminating if expressed as a percentage of total credit hours taught, or total SCH.

**Work load.** Each full-time faculty member has a full or slightly larger work load, based on an expectation of 9-12 hours each semester (including three hours for research). Three have administrative assignments of 3-6 hours, and six area coordinators receive a one-hour credit. Committee assignments do not carry work-load credit. A non-tenure-track Music Education faculty member advises music majors (except Music Performance); recording technology minors; and BA music students and planned program majors in Arts and Sciences. Since fall 2003, one faculty member has advised all graduate students in the Department. A recently developed work-load policy (in the appendix) has been submitted for the dean’s approval. The self-study itself does not indicate if this policy differs significantly from present practice.
Graduate Assistantships. Since 1996, the Department has had between 17 and 20 quarter-time graduate assistantship lines. (Line numbers can vary, since assistantships are allotted at the college, not department, level.) All assistants are in faculty-supervised teaching roles except for one administrative assistantship.

Staff. The chair is a 50% appointment. One quarter of the load of one secretary in the College is assigned to the Department. Faculty cover such administrative tasks as MACCM director and Arts Village director, and in the past have covered the tasks of graduate coordinator and assistant dean of the College.

Majors. The Department offers three majors within the B. M. (Composition, Music History and Literature, and World Music [since 2000]) and M. M. degrees in four fields (Composition, Ethnomusicology [since 2001], Music History, and Music Theory).

The self-study combines undergraduate and graduate majors, noting an average of 28 students in the review period, ranging from 20 to 47. The latter figure, from fall 2003, indicates a rise in the number of majors since 1999. Table 6 shows that the majority of majors are graduate students, averaging 81% from fall 1996 to spring 2003, and that the increase in majors has been primarily at the graduate level (avg. 90.7% fall 2000-spring 2003). The graduate student population is geographically diverse, with an increasing number of international students. In spring 2003, the last semester reported, the overall student population was 73% male and 27% female; 73% white, 8% black, 15% nonresident alien, and 4% unknown.

Student credit hour production. The information provided by Institutional Research is corrected, but not analyzed. Table 9b (corrected) shows ratios between 249.64 SCH/FTE and 287.92 SCH/FTE for fall semesters from 1996 to 2002, and between 174.43 and 187.69 for spring semesters 1997-2003, with steady growth in both figures.

Recruitment and retention. The College has an impressive array of recruitment programs, including open houses, band clinics, conferences, and audition days. Talent scholarships, endowed area scholarships, books scholarships, grants, and achievement awards offer incentives. The significant commitment of faculty time and energy to recruitment is continued in retention efforts, including mid-semester academic warnings and intervention by the associate dean.

At the graduate level, the faculty’s professional presence has been a strong recruiting tool, as have graduate assistantships. The graduate secretary’s database assures faculty contact with prospective students and continuing communication with applicants. An attractive and useful website informs applicants and permits on-line application. Graduate retention is aided by personal interaction with the faculty and seminars and colloquia. Graduation rates are good, though the degree often requires more than the projected two years.

Curriculum. The Department has the main responsibility for the musicianship core in theory, aural skills, music history, world music, and jazz for all students in the College. Its
courses also support its three undergraduate majors and the minor in recording technology. Most of these specialized courses are required by other majors in the College. The Department also offers five required ensembles (also elective for other music students) and remedial courses for all music majors who require them.

At the graduate level, the Department supports its four graduate majors with courses that may be requirements or electives for other students in the College. Double-listed courses also support advanced undergraduates. Graduate remedial courses may be required of all music graduate students depending on entrance examination performance.

The Department also offers General Education courses. These courses develop critical thinking and aesthetic understanding in students in other majors. Many are international or intercultural in scope. It should be noted that “General Education” here means not only Arts and Humanities and Cultural Diversity courses at the university level, but also Fine Arts and General Humanities courses for Arts and Sciences students. The Department has also offered Honors Program courses since the mid-1980s, with a recent strengthened commitment, including honors sections of each of the core music-history courses. A faculty Honors coordinator has increased the number of music students in the Honors Program.

The Department also has a large role in the B. A. in Music offered by the College of Arts and Sciences, offering half the required core courses as well as courses in two of the B. A. tracks of emphasis. The Department also supports students in recording technology and digital media, whether they are taking the minor in recording technology or a planned program major in the College of Arts and Sciences.

The Department has added to the possibilities for student learning with several offerings of distance education courses and study abroad in Bali, Ghana, and Italy. Several courses are collaborative as well.

Facilities and equipment. The Moore Musical Arts Center has a variety of classrooms, laboratories, technology and recording studios, a repair shop, small rehearsal rooms, and two large rehearsal halls (instrumental and choral). There are 68 studios and offices for faculty with special teaching requirements, and 12 offices (capacity 6) for graduate assistants. There are 68 practice rooms for students.

The College has two performance halls, Kobacker Hall (850 seats) for large-ensemble concerts, opera, and musical theater, and Bryan Recital Hall for small concerts, including a pipe organ. Both halls have up-to-date recording facilities.

The Music Technology and Recording Studios are unique among Ohio universities. Department faculty, staff, and graduate assistants maintain and supervise them. Their high-end digital audio equipment provides research and instruction facilities for students, composition faculty, recording technology minors, and planned program (emphasis in recording technology) majors. The studios are also used for technology-related concerts and guest presentations. Works produced here have received national exposure in concerts and
conferences. Compact discs, radio series, film projects, musicals, plays, and commercial spots have been produced in the studios. They have also been a test site for software development, a studio for guest artists, and a source of services for various community, government, educational, and professional programs. In fall 2003, 60 students were enrolled in classes taught in the studios, which also require additional lab time. The studios have an annual budget of $5,000 for maintenance, updating, and expansion.

The MidAmerican Center for Contemporary Music (MACCM) in the Moore Musical Arts Center especially serves the composition area. It has offices (director and coordinator) and two listening and information centers. (The MACCM completed a separate program review last year.)

The Student Computer Lab contains Macintosh machines with MIDI keyboards. It is used for instruction and lab work.

The College cooperates with the School of Art in using the Digital Media Labs, a technology resource for summer courses, interdisciplinary collaborations, and the New Music & Art Festival. The Center for Teaching, Learning, and Technology (CTLT) provides equipment and training to students and faculty.

The special instruments of the Department’s several ensembles are usually stored in faculty offices or classrooms, without climate control, entailing frequent moving of the rare instruments.

Information resources. The Department relies on the College’s Public Events Office. It also relies on several collections in the Jerome Library: the Music Library (over 60,000 items), the MACCM archives (more than 4400 scores), the Popular Culture Library (150,000 items), and the Sound Recording Archives (more than 700,000 items).

Financial resources. The Department has an annual budget of $17,000 (recently reduced slightly). Faculty are each allowed $600 annually for travel, with $200 additional for international events. The Department hosts four distinguished scholars or artists each year, often with cooperation from other BGSU budgets.

The Department has only two scholarships for its majors, a musicology scholarship for undergraduates or graduates, and a special achievement award for an undergraduate.

An Academic Challenge Grant from the Ohio Board of Regents in the mid-1980s led to the establishment of the MACCM in 1990 and added three positions to the College and a 0.5 position to the Library. This has also contributed to the New Music & Art Festival, faculty and student support for conference attendance and research, and guest artists and scholars. The faculty’s strength, the MACCM, and the Festival all contributed to the proposal to establish a doctoral program.
The faculty has been successful in obtaining a variety of intra-university grants, especially for technology. Recent changes in Faculty Research Committee and Faculty Development Committee requirements have affected many faculty members negatively. Two thirds of Department faculty have obtained outside funding in the past seven years, totaling $22,297, from such sources as Ohio Arts Council, Mellon Foundation, Ohio Humanities Council, Fulbright, NEH, and the Spanish and Dutch governments.

Self-evaluation

The self-evaluation is divided into five parts, “Quality,” “Demand,” “Centrality to the University Mission,” “Comparative Advantages/Uniqueness,” and “Financial Considerations.” These are summarized below.

Quality. The Department’s faculty have been very successful and productive in research and creative activity. The appended curricula vitae and Table 11 support the claim that research and creative productivity have been “very good and in some instances outstanding.” Publication of books and of articles in top journals; presentations at national and international conferences; and the winning of numerous awards all give evidence of productivity and impact. The proposed doctoral program is in part based on these achievements.

Still, teaching is accorded the largest portion in the Department’s allocation of effort (45%). The teaching responsibilities within and beyond the Department’s majors described above require significant attention and effort. The Department does, however, identify four areas of concern: (1) teaching, service, and program expansion jeopardize high research standards; (2) promotion, tenure, and merit documents must be reviewed to make sure they give due regard to each area of expectation and address merit with regard to administrative appointments; (3) reliance on part-time faculty destabilizes the Department’s ability to fulfill its diverse missions; and (4) additional research funding resources, especially for research abroad, must be discovered.

Academic indicators for undergraduate music majors are good, but the self-study acknowledges that numbers of majors in the Department are low. This is attributed to four factors: 1) the predominance of majors in composition, musicology, and theory as graduate fields, not undergraduate; 2) attrition between pre-acceptance and full acceptance, especially in composition (a mentoring and advising issue); the youth of the world music major (2 years); and the lack of a major in the College for digital media and recording technology, a need currently covered by a planned program in the College of Arts and Sciences.

After a review in the mid-1990s, the Musicianship Core, which now includes jazz and non-Western music, still requires at least an additional semester for “synthesis and enrichment,” though this would be a burden especially for Music Education students.

Curriculum and instruction for the Department’s majors is strong, as indicated by NASM accreditation, especially in the breadth of training in all aspects of music. Private lessons,
music technology requirements, and performance opportunities, along with the MACCM, strengthen the composition curriculum; non-western and period ensembles and a writing emphasis distinguish music history and literature; and non-western ensembles, study abroad, and interdisciplinarity mark the world music major. Still, the Department plans to review requirements for their current relevance and see if low-enrollment courses can be combined, dropped, or cross-listed. Alternative capstone experiences will also be considered.

The main area of concern in general education and non-major courses is size: large enrollment (MUCT 125, Music of World Cultures) and small enrollment (MUCT 431, Aesthetics of Black Music).

Recording classes are popular, but attrition in the minor in Recording Technology is high because of the challenge of meeting requirements before graduation. Related to this, demand for the B.A. and Planned Program majors involving recording technology (both in Arts and Sciences) has increased greatly. The self-study suggests two options: creating a new major in recording technology and digital media; and returning the B. A. degree to the College of Musical Arts. Since students in these majors are mainly supported by College faculty, this would provide students with better advising and more flexibility for pursuing degrees other than the B.M.

The strengths of the graduate curricula parallel those of the undergraduate programs sketched above: technology classes, performance opportunities, interdisciplinary opportunities, and emphasis on writing, along with supervised teaching opportunities. Guest artists, guest scholars, and performance opportunities augment the curriculum. The Department plans to review the graduate curriculum, giving consideration to all of the following: a portfolio requirement (composition), introduction to the profession, internships, and alternative capstone experiences.

The self-evaluation mentions five areas of concern. (1) Remediation adds a year to the program and usually results in high attrition. It is also an issue on the graduate level. Distance learning and area proficiency exams are possible solutions. (2) Many courses are for two credits, but meet three times a week. This increases the number of classes students need and does not recognize faculty time. (3) General education courses are very large. The model developed for MUCT 101 (breakout sections) could help for MUCT 125 as well, but staffing issues (part-time, too few GAs) make this difficult. Nine additional courses are continually wait-listed or over-enrolled. (4) Staffing limits make it impossible to offer extra sections of music history and theory (as is done for aural skills). This means that students who deviate from the standard sequence may have to delay degree completion. The self-study offers no proposed solutions, but indicates that alternatives will be sought. (5) The reliance on part-time faculty already mentioned affects course availability and program continuity. The Department is asking for two non-tenure-track instructor positions.

The high quality of the graduate students attracted to the Department’s programs is indicated by admissions statistics, undergraduate institutions, college-level awards, performances, conference participation, and placement at outstanding graduate schools and in teaching
positions. Since 1996, the number of applicants has risen from fourteen to forty, while the number of positions went from twelve to thirteen. The self-study states a desire to fund more of the qualified applicants, and to offer a better financial package to graduate assistants.

The graduate program is also ethnically diverse. The ethnomusicology program attracts international students and those who need background to go on to Ph.D. programs. Music history and composition also attract international students.

The self-study states that if the DMA in Contemporary Music is approved, the CMA will receive sixteen half-time assistantships and hire a musicologist in music after 1945.

The Department is represented on the College Assessment Committee by four coordinators. The College has identified nine general characteristics for assessment. The specific assessment foci for the Department are musicianship, composition, music history, and ethnomusicology. Those of the nine general outcomes specific to each of these areas have been identified.

The self-study relies on the fairly extensive assessment reports from 2002-03 in Appendix L to convey information on assessment methods, outcomes, and actions. These reports seem to indicate that the Department takes advantage of the assessment methods already in place in the College, using the information available from auditions and other admissions screenings. In individual courses, these data and data derived from various sources—papers, test performance, stages of composition—are used to demonstrate progress and indicate steps to be taken. Some areas—music history and literature, and world music—had not begun periodic assessment before this year. Assessment at the graduate level will be made at intervals greater than one year (“perhaps every two or three years”).

Basic service assignments have already been reviewed in the descriptive sections above. The self-study notes that because the Department has a small number of faculty, service responsibilities are concentrated on fewer individuals. College and university committee representation and routine departmental activities thus demand more time of individual faculty. Special committees like Program Review and Accreditation as well as planning and supervision of Department activities are especially time-consuming. Mentoring graduate students is reflected only on merit reports. The College’s “rigorous and successful recruiting scheme” is a further time commitment. The faculty has been very active serving professional organizations and journals. Extensive service is a problem to which the Department sees no solution.

**Demand.** The high demand in many MUCT courses has already been noted, as has the low demand in a few others. Table 21 gives comparative class sizes by department within the College. At an average of 25 (fall 2002), the Department’s class sizes are larger than other departments in the college (Music Education = 9, Performance Studies = 15), and compare favorably to many Arts and Sciences departments. Enrollment in most graduate courses is adequate. Low-enrollment graduate courses will be examined for demand and relevance.
Most majors continue at the master’s or doctoral level. Many are admitted to prestigious graduate programs, and most have found employment in the profession.

*Centrality to the University Mission.* Through its general education courses, courses required by other programs, and the diversity of its offerings, the Department contributes to liberal education. The New Music & Art Festival, collaboration with the School of Art, WBGU-TV, Theatre and Film Studies, Creative Writing, Dance, and the Honors Program, all point to the interconnection between the Department and other programs at the University. Department faculty are actively involved in Asian Studies and Africana Studies.

*Comparative advantages and uniqueness.* The Department’s programs bring a unique mix of geographical and ethnic origins to the University. Liaisons with other departments and programs are a strength.

The focus on contemporary music, international studies, interdisciplinarity, and music technology give the Department a unique niche in the state, region, and nation. These foci also address three of the five themes of the University Academic Plan (Embracing the Arts, Understanding Cultures and Nations, and New Media and Emerging Technologies).

The Department’s major in World Music is the first such NASM-approved major in the United States.

There are no areas of duplication with other programs at the University. Two courses have slight overlap: MUCT 431, Aesthetics of Black Music (with Popular Culture courses), and MUCT 308, 309, Keyboard Harmony I and II (with class piano in MUSP).

*Financial considerations and efficiency.* The Department leads the College in generation of SCH. In 2002-03, personnel expenditures per SCH was $139, and operating expenditures per SCH was $2. The self-study observes that given its productivity in research and creative activity, and its teaching and service commitment, the Department is cost-effective.

With 57% of its operating budget supporting faculty travel, 12% for invited guests, and 18% for telephones, the Department has little money for special initiatives.

In the next seven years, the Department wishes to address the following areas of strategic planning: faculty (two non-tenure track instructor positions; increased support for research and creative activity); graduate assistants (additional assistants for large lecture courses, increased assistance in studios and labs); support staff (increased secretarial help); space (alleviate instrument storage problem, increase technology and recording studios, office space for graduate assistants); computer hardware and software (to support instruction in technology and recording); operating budget (to support research and creativity); doctoral program (additional tenure-track position, sixteen additional graduate assistantships,
resulting space problems). The background for each of these needs is given in the descriptive information above.

**Unit planning**

Seventeen meetings in spring and fall 2003 in connection with program review resulted in the identification of the following major goals, with timetables for their completion over the next seven years:

1. Review curricula of undergraduate majors and minor in recording technology.
2. Review graduate curricula.
3. Review musicianship core.
4. Review recruitment and retention (admission policies, target numbers, database, strategies).
5. Review Department’s role in non-major courses, B. A. degrees, General Education, and Honors Program
6. Address changing needs of profession (study abroad, digital media, new degree options, analysis and capstone courses, distance learning, service learning, internships, space issues, funding issues)
7. Support of faculty needs (additional instructors, advertising, clearer standards for promotion, tenure and merit, coordinators, guests, partnerships, grantsmanship)
8. Support the DMA in Contemporary Music (hiring, recruiting)

The self-study explains the relationship of the Department plans to the Academic Plan.

**SUMMARY OF THE EXTERNAL REPORT**

The external reviewers were Eugene O’Brien, DMA, Executive Associate Dean, School of Music, Indiana University; and Marjorie Merryman, PhD, Drake Professor of Arts and Humanities, Chair of Music, Macalaster College. The external reviewers visited campus on February 1-3, 2004.

**Strengths**

The reviewers noted the following strengths of the Department.

1) The review praised the breadth of the faculty and the professional achievements of its members, who “perform and are performed nationally and internationally, are published in important journals,” publish books with high-level presses, and are invited to speak throughout the world. They also have received prestigious grants. The faculty is “innovative and forward-looking” and very involved in professional service. The balance of faculty is suited to the purposes of the Department.
2) Course offerings are impressively diverse for a relatively small faculty. The faculty serves virtually all music students.
3) The MidAmerican Center for Contemporary Music is a significant asset to the University and the region. Its festival is an event of national significance. The
reviewers commend the University for creating the center, and “suggest it could be a focal point for development,” including the attraction of more outside funding. It could be named after a major donor.

4) Student satisfaction is high, and student achievement (acceptance into good graduate programs) is very high.

5) Leadership seems to be creating a good atmosphere for faculty and students, admirable given the complexity of the Department’s roles.

Concerns and recommendations

1) Very large and very small classes: while variety is also a strength, these issues could be solved by allocating more TA’s to large courses; consolidating some smaller courses; shifting partly duplicated courses to other departments; monitoring the extremely small undergraduate majors in World Music and Music History. If these majors add to faculty loads, “they should perhaps be eliminated.”

2) Remediation. The problems of adding time to graduation might be solved by having students address basics before they come to campus (computer or programmed-learning courses). Besides reducing numbers needing remediation, advising could help somewhat.

3) The College provides most of the coursework for students taking the B. A. in Music. “These students would be better served if they were part of CMA, with CMA advisors.” Also, the many students interested in music technology cannot major in this in the College. The Department provides the core music courses and the major technology courses, but it cannot count these students in its numbers of advisees or majors. “We suggest that a BA (or BMA—Bachelor of Musical Arts) degree be created within CMA, and that a Music Technology major be created.”

4) The number of courses taught by part-time faculty seems excessive. The request for two non-tenure-track appointments to alleviate this seems “reasonable and very much in keeping with the goal of excellence set forth in the Academic Plan.”

5) Some courses that receive two credit hours actually meet for three hours. The faculty “should not be short-changed in terms of credits for courses taught.” But a more uniform system might reduce students’ choice of courses and the Department’s offerings. “We endorse the Department’s stated plan to review this situation.”

6) The Department may want to look into redesigning offerings (such as counterpoint and library research) in which combining levels and types of courses may be counterproductive. Requiring both MUCT 602 and MUCT 690 (research courses) “seems a bit excessive … since most schools require only one.” A test for basic bibliographic competence could excuse many students from MUCT 602.

7) Graduate students may need more personal mentoring. Students were especially vocal on this in Theory and Composition. “We would suggest that grad students be advised by faculty in their own areas, rather than by a single graduate advisor.” [In discussion with the Department’s faculty, the PRC member was informed that a mentoring program is already in place.]

8) The faculty’s outstanding accomplishments indicate their worthiness for research support. While some faculty have received very good institutional support, the
reviewers “endorse the general proposal that faculty development support be increased.” The MACCM might be a good focus for development efforts.

9) The music technology and recording courses are excellent prospects for attracting students and funding. The University should support music labs and classrooms with dedicated budgets and by addressing space needs.

10) General space concerns: Storage space for valuable instruments is needed. Perhaps cabinets in a backstage wing of Kobacker Hall would help. “Many faculty complained that Kobacker Hall is not sufficiently available. . . .” This should be addressed at the dean’s level. The space needs in music tech/recording already outstrip the current facility. “The tech area has particular potential for exciting synergies with other departments, and putting music tech in a space with theatre (or with art) might help to foster new partnerships.”

Doctor of Musical Arts Program. The reviewers include extensive comments on the proposed DMA program. Since this is not yet part of the curriculum, the PRC will not respond to these comments. We do strongly recommend that the Dean of Musical Arts, department chairs, the graduate dean, and others involved in the introduction of this program take these remarks into consideration before and after the proposed program is introduced.

PROGRAM REVIEW COMMITTEE
FINDINGS AND RECOMMENDATIONS

The Department of Musicology/Composition/Theory has a number of significant accomplishments to its credit. The faculty is very active professionally, with national and international reputations; publications in top journals and presses; performances and recordings in visible venues; and vigorous and innovative research and creative agendas. What is remarkable is that they accomplish this while providing the core courses to degree programs in musical arts; an array of general education courses to the student body at large and in the College of Arts and Sciences; and courses for the Honors Program. At the same time the Department maintains its own major and minor programs and an excellent graduate program. The Department has been responsive to, and a leader in, current trends, particularly in ethnomusicology and music technology. The MACCM and the New Music & Arts Festival are well established and highly thought-of institutions. Faculty members are open to collaboration and cross-disciplinary research and education. The Department also has significant education-abroad programs. The outside reviewers find “the overall condition of the Department to be extremely positive.” The Department contributes significantly to the University’s mission and Academic Plan.

The PRC also identifies a number of issues that warrant action by the Department.

1. Prioritization with the Strategic Plan

Findings. The Department’s demonstrated success in so many areas is a curse as well as a blessing. Clearly, the Department and its faculty are capable of succeeding at a large number of different initiatives and programs. The problem comes, however, with the
implicit expectation that resource commitment will grow commensurate with the success. However, particularly in the current fiscal environment, substantial additional resource commitment is not a realistic expectation. The difficulty of this statement is emphasized when considered against the background of needs identified in the self-study, which encompass faculty positions, space, instruments, technology, new programs, and operating budget to support research and creative efforts.

The PRC believes that there are not nearly enough new resources to address all the needs identified in the course of program review. Consequently, the greatest need for the Department is a detailed strategic plan that prioritizes the many initiatives and programs undertaken by the Department. It may be necessary to redistribute existing resources, cutting or eliminating low-priority programs and initiatives so that high priorities can be funded at appropriate levels.

**Recommendations.** The Department should review and revise its strategic plan. The revised plan must explicitly prioritize the many initiatives and programs undertaken by the Department, with the understanding that scarce resources may need to be reallocated from low-priority initiatives toward high-priority ones. A draft plan should be presented to the dean for his review and approval by the end of fall semester, 2004. The dean can offer a response to the plan and set a deadline for the final strategic plan.

2. Class Sizes

**Findings.** Several of the Department’s classes are chronically too large or too small, which raises issues of both quality of learning and staffing.

**Recommendations.** For small classes, consolidation, elimination, or reliance on similar offerings in other departments (e.g. Popular Culture, Ethnic Studies) should be considered. Frequency of offering may be an issue as well. For large classes, the current approach of using break-out sections should be expanded to all large sections. This may require some shifting of GA resources within the College, and it may be partially solved by the additional GA’s promised for the DMA. The problem needs to be addressed in the context of the revised strategic plan. Appropriate changes should be implemented by fall semester, 2005.

3. B.A. in Music and Music Technology

**Findings.** The B.A. with a major in music and the increasingly popular concentration in music technology within a planned program in the College of Arts and Sciences are mainly taught and advised by music faculty, especially Department faculty, but these majors are not credited to the Department. This also brings up issues of retention and quality of advising.
**Recommendations.** To provide undergraduate students majoring in music with more choices for completing a degree while not requiring that they leave the College of Musical Arts for a general degree in music, the following possibilities are advanced:

a. Create a new Bachelor of Musical Arts (BMA) degree in which there are two majors or specializations:
   1) Music Technology
   2) General Music Studies (with ethnomusicology/jazz, music history, or performance specializations)

This new degree would be supported by all three departments in the College, as is the current Bachelor of Arts with a major in music in the College of Arts and Sciences.

b. Engage the College of Arts and Sciences in discussions about moving the music major (a choice within the Bachelor of Arts degree) to the College of Musical Arts. Currently the College of Musical Arts faculty are supporting this major with no College of Arts and Sciences faculty serving these students in their major courses.

One of these options (or another suitable alternative) should be pursued, with implementation for the 2006-2007 academic year at the latest.

**4. Part-time Faculty**

**Findings.** Given the large role of the Department in core music courses and general education, and the specialized nature of many offerings, especially in ethnomusicology, the current system of covering a large portion of classes using part-time faculty is insufficient. It is difficult to find qualified instructors who are willing to teach part-time, there is a “ghost load” of uncredited work for regular faculty who have to train the new part-time colleagues, continuity and consistency of quality are compromised, and the potential for mentoring students is reduced.

**Recommendations.** In light of the revised strategic plan (see recommendation 1), the Department should review its use of part-time faculty. The Department’s current plan for two non-tenure track faculty positions would contribute significantly to relieving this problem. The proposed addition of a tenured faculty member in twentieth-century musicology, as part of the DMA program, would also help. However, the call for “more faculty” is not the only possible solution to the situation. It may be the case that the Department cannot afford to commit such a large proportion of faculty time to general education courses. Prioritization of the many aspects of the Department’s diverse mission is in order. Plans and requests for the use of part-time faculty should be created, following the approval of the revised strategic plan, in time for the 2005-06 academic year.
5. Crediting of Courses

Findings. The practice of requiring three contact hours for a 2-credit-hour class is problematical. It requires a larger number of separate class preparations for students and faculty alike. Both students and faculty should get credit for actual work done.

Recommendations. A solution to this problem should be found that gives due credit to students and faculty. One solution could be found in a revision of the curriculum, including investigation of the variety and frequency of offering of these courses. Another approach would be to adjust the credit hours for these courses so they correspond to university norms. (For contact hour requirements, see the Provost’s webpage: Vice Provost for Academic Programs: Curriculum Modification Forms: Contact Hour Requirements.) Curriculum modifications should be completed by the end of spring semester 2005.

6. Developmental Education

Finding. Students who enter the program with a need for basic musical preparation require remedial work, most of which is a Department responsibility. This can cause music students to need an extra year to graduate. This is related to the issue of course frequency and a tightly structured core curriculum.

Recommendations. The outside reviewers suggested addressing the question through self-study before students come to campus, which the faculty says is already done. Summer distance-learning courses might be a solution. Another solution might be a review of admissions standards, such as developing a composite score, including general musicianship and broad academic skills (e.g., writing, math, critical thinking, and speaking), that would screen those whose performance score is low but acceptable and whose general training is insufficient, as high risks for attrition. Although this problem primarily affects the Department, the solution must be sought in any case at the college level.

7. Dilution of Course Offerings

Findings. Offering counterpoint courses cross-numbered for both undergraduates and graduates and requiring two library research courses were cited as problems by the outside reviewers based on discussions with students. The combination of levels in a single class may dilute the course offerings.

Recommendations. The courses mentioned by the outside reviewers should be reviewed to see if the concerns expressed are valid. Courses for both undergraduate and graduate credit should be reviewed to see if separate offerings are desirable. The graduate faculty should discuss the need for two library research courses in the context of the general review of graduate programs in music and consider the option of testing out of the first course. Curriculum modifications should be completed by the end of fall semester 2005.
8. Faculty Development

Findings. Faculty emphasized, and the outside reviewers concurred, that given their high level of professional activity, and the international nature of many of the research agendas in the Department, more monies to support research and travel are needed. The PRC sees this as a situation common throughout the University. Until financial situation improves and operating budgets are increased generally, the Department has two options. It could seek external support through development. Or, it could prioritize the many aspects of its mission, and redistribute the available funds in support of its highest priorities.

Recommendations. The Department should work with Sponsored Programs and Research and with Development to investigate possibilities for continuing to use the MACCM to attract external funding. (The reviewers suggested naming the center after a major donor.) The Department’s strengths in music technology should also be a lever for funding. The situation for enthnomusicology is less clear-cut, but its status as a cutting-edge program could provide a basis for attracting funds. The Department’s clear integration of research and instructional goals is also a strength to be built upon. Given the current situation, the best way to encourage more internal funding is to show the program’s proven potential for external funding. The success in obtaining grants reported in the self-study indicates that this is a realistic goal.

9. Space Concerns

Findings. There are three main areas in which space is inadequate for the present and projected needs of the Department: (1) Music technology. Present lab and classroom space is inadequate, both for research and for instruction. Music technology class sizes regularly exceed the number of terminals available. This is an area of potential growth, innovation, and funding sources for the Department, and it should not be allowed to fall behind. (2) Instrument storage. Lack of space and climate control and the frequent need to move the instruments are threatening the instruments used in the world music and period music ensembles. This must be solved before losses are incurred. (3) Office and lab space. Present office space seems inadequate, especially for part-time faculty and graduate assistants. The addition of the DMA will only increase the problem.

Recommendations. These problems should be addressed in four ways: within the College, in the context of the proposed DMA, in the context of collaboration and cooperation with other units, and with university resources. Competition for space within the Moore Musical Arts center should be addressed at the dean’s level, perhaps through an ad hoc committee of the three departments. As the DMA is put into place, adequate space must be provided for the success and quality of the program. This may involve planning for the proposed Music Theatre building. Cooperation with other units (for example, in the area of digital art) was mentioned in discussion. Problems of instrument storage and technology lab and class space should be addressed to the university administration, with proposals for their solution. In both cases, postponement of a solution could have serious consequences, and the administration should be aware of this.
10. Adequacy of Resources

Findings. The items listed as strategic planning goals on pages 37 to 39 identify needs but do not suggest approaches to meeting them within present resource limits. In other words, the “strategic” aspect of the planning needs to be developed so that these goals represent more of a plan than a wish list. Priorities must be developed among the many programs that increase demand on resources.

Recommendations. The Department should devise plans for increasing resources in the areas mentioned. This may include identifying additional sources of funding as well as deciding whether present resources can be shifted from one area to another. These plans should be guided by the revised strategic plan. Resource planning should be reviewed annually with the dean, beginning in spring 2005.

11. Assessment

Findings. The Department has made important steps in the area of assessment, partly on the basis of means already in practice in the discipline. The self-study could have drawn on these strengths and analyzed them in the context of presenting the departmental plans more systematically. While assessment has already been used to adjust individual course offerings, it could be a component in supporting statements about program success such as the ones in this study, and informing curricular planning.

Recommendations. The Department should consider ways to coordinate assessment findings in the various areas for application to programmatic and curricular planning.

The Department of Musicology/Composition/Theory should report annually to the Dean of The College of Musical Arts, with a copy to the Provost, on the implementation of these recommendations.