UCC Program Review Committee summary of review

Program – School of Music

This program includes the following degrees, minors, and certificates:

- B.Mus. Education Major: Choral Emphasis
- B.Mus. Education Major: Instrumental Emphasis
- B.Mus. Music Therapy
- B.Mus. Music Composition
- B.Mus. Instrumental Performance
- B.Mus. Organ
- B.Mus. Piano
- B.Mus. Piano with an emphasis in pedagogy
- B.Mus. Voice
- B.A. Music
- B.A. Music (offered through the Honors Tutorial College)
- Music Minor
- Jazz Studies Minor
- M.Mus. Therapy
- M.Mus. Theory
- M.Mus. Performance
- M.Mus. Performance – Conducting
- M.Mus. Performance - Pedagogy
- M.Mus. Composition
- M.Mus. Education
- M.Mus. History
- Graduate Certificate in Music Performance

Recommendation

This program is found to be viable, see report for commendations, concerns, and recommendations.

Date of last review – AY 2004

Date of this review – AY 2016

This review has been sent to school director and the dean. The director asked for a number of corrections which have been included. The dean’s report is attached.

The Graduate Council has seen the review but has no comments to add.
Ohio University Curriculum Committee
Internal Academic Program Review

School of Music
Undergraduate and Graduate Programs
College of Fine Arts
Ohio University

Dr. Lauren McMills, Asst. Professor, Department of Chemistry and Biochemistry
Dr. Nicole Wadsworth, Associate Dean, OUHCOM
Dr. Robert L. Williams II, Professor, Mechanical Engineering Department

February 22, 2016

Executive Summary
VIABLE
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Introduction & Process Overview

The School of Music in the College of Fine Arts at Ohio University underwent an internal academic program review in February 2016. The Academic Program Review Committee was comprised of three internal reviewers, Dr. Lauren McMills (Chemistry and Biochemistry), Dr. Nicole Wadsworth (OUHCOM), and Dr. Robert L. Williams II (Mechanical Engineering).

Over the course of two days (February 17 and 18, 2016), the team met privately and independently with Associate Provost Dewald; the interim Dean of the College of Fine Arts; and the School of Music Director, tenured Group I faculty, untenured Group I faculty, Group II/IV faculty, staff, graduate students, and undergraduate students. The team also toured Glidden Hall, the music building.

There was no external reviewer in this process since the National Associations of the Schools of Music delivered their accreditation report to the Ohio University School of Music after their site visit in February 2015. This report was made available to our internal committee. We found great consistency with that report and our investigations, reported here.

Ohio University’s School of Music struck us as a strong, viable program as evidenced by a dedicated faculty, engaged and strongly motivated students that are well-prepared for both jobs and graduate study, and a strong culture of performances and creative activity.

This report is divided into seven sections, directly organized as requested by the Ohio University Academic Program Review effort.

1. The Program as a Whole

The School of Music was formally established in 1917 at Ohio University. There are currently 5 major tracks in Undergraduate Program and 8 in the Master’s Program. There are currently 301 students (231 undergraduates and 70 graduate students). The largest program is Bachelor in Music Education and the fastest growing program is the Bachelor in Music Therapy. Faculty, plus undergraduate and graduate students, report that students get jobs and/or into quality graduate programs in music.

There are currently 43 faculty members, 32 of these full-time. Music faculty members have among the highest teaching loads in the University, with 20+ contact hours per week. Many of these are in 1-on-1 lessons, but this low number of FTE hours is partially offset by large classes such as the Marching 110, Choral Groups, and the History of Rock and Roll. There is essentially no expectation for external funding, but Group I Faculty members are expected to participate in performances, other creative activities, and research in their interest areas.
2. Undergraduate Program

The School of Music offers five Tier II courses: MUS 1000, MUS 1200, MUS 1210, MUS 1240 and MUS 1250. A total of 36 sections (2335 seats) are being offered during the 2015-1016 academic year. The number of sections and seats offered appear to satisfy the needs for general education.

The School of Music had a total of 231 undergraduate students during the 2014-2015 year. Music Education has the largest number of students (106) followed by Music Therapy (71), Performance (39), Bachelor of Arts (14) and Piano Pedagogy (1). The Music Therapy program in particular has grown significantly over the past three years. It appears that the program overall is at capacity based on the number of faculty and available resources.

The undergraduate curriculum appears to provide majors with an adequate background to pursue discipline-related careers or graduate work following graduation. Both the Bachelor of Music programs and Bachelor of Arts programs meet the National Association of Schools of Music (NASM) standards for General Studies and the Common Body of Knowledge and Skills based on the results of the Accreditation review in 2015. One point of concern raised by students during the review concerned the music education program. Students spend their first two years taking classes in the School of Music and the last two years in the Patton College of Education. Therefore students do not have opportunities to observe or work in a school environment until their junior year. They would prefer to have these experiences earlier in their college career.

The music library has an excellent collection of print and electronic material. This was listed as a specific strength in the NASM review. The school lacks a full time piano technician. There are over 100 pianos in the school and due to HVAC issues the pianos are constantly out of tune. According to the NASM review, “the condition of pianos in particular is inadequate for musical work”. Faculty and students report that speakers in the classroom do not work properly making it difficult to learn about the pieces being discussed in class. Both faculty and students mentioned the lack of availability of storage space for instruments used for the methods classes. Students also mentioned the lack of sufficient rehearsal space. There is no dedicated space for vocal ensembles to rehearse. Scheduling of the large number of ensembles who need to use the rehearsal spaces is very difficult.

Currently there are 27 Group I faculty, 4 Group II faculty, 1 Group IV faculty, 8 adjuncts and 3 early-retired faculty. The School is currently interviewing candidates for a joint position between the School of Music (70%) and the Patton College of Education (30%) to replace a retiring faculty member as well as a group II position in Music Theory to replace an expiring group IV position. According to the NASM review, the number of faculty appears to be appropriate for the size of the school. Faculty and students mentioned the number of faculty as being an issue. Faculty have heavy teaching loads and spend a large amount of time working with students outside the classroom and regular office hours reducing time for RSCA. There is also concern about having enough time to work with at risk students. The school has developed an At-Risk procedure to identify and support those students performing poorly in music courses.

Pedagogical practices appear to be appropriate. There appears to be a number of ways in which students are assessed. Seniors take part in a senior exit interview allowing them to provide feedback on their experience. Teaching is assessed through the annual faculty report and student evaluations.
Students and faculty report that graduates in the school are successful in securing employment or admittance to graduate school. The passing rate for music education candidates on the EdTPA assessment has been 100% since Fall 2013. Graduates in the music therapy program are in the upper percentile of students who pass the Board Certification exam and the percentage of students who accept a position or attend graduate school is very high.
3. Graduate Program

There are currently 70 graduate music students in the following majors: performance, music therapy, pedagogy, composition, music education, conducting, music history and music theory. The current enrollment is up from 45 students in 2004. The school has seen the largest growth in the music therapy major over the last 12 years and currently is the only master’s level music therapy program in the state of Ohio.

The school appears to be attracting an appropriate student population that is successful in their program, as evidenced by acceptance into strong doctoral programs and job placement at the conclusion of their program. The diversity of the student population appears to be in line with the diversity at the University level.

Students in the graduate programs at Ohio University are successful in their discipline related careers with successful placement into doctoral programs and professional career tracks upon graduation. The students interviewed felt there was ample opportunity to showcase their skills and talent in order to successfully obtain a job after graduation.

The faculty has a focus on individual learning and development. With this being the primary approach to education, mentoring and advising is achieved with these relationships. The graduate students the team interviewed felt faculty went above and beyond expectations for teaching and were readily available to the students.

Faculty resources appear adequate for the graduate programs. Some concerns exist around facilities and equipment resources; this will be addressed in the areas of concern later in the report. Additionally, concerns were raised regarding graduate level courses and dual-listed courses by the National Association of Schools of Music (NASM) in their report (that report incorrectly refers to dual-listed undergrad/grad courses as ‘cross-listed’; that term is reserved to courses listed across departments). Briefly, the primary concern was that there are not specific published requirements for graduate students in these courses and if the student had taken the course as an undergraduate student they simply retake the course under a graduate number for the master’s program.

The program offers support to approximately 80% of their graduate students with assistance ranging from half stipend to full stipend. The faculty and students feel this is an area of opportunity with additional funding they would be able to support more graduate students and recruit more graduate students which in turn would be a general support to the entire music program.

Multiple assessment tools as well as frequent formative feedback opportunities support adequate assessment of teaching. In addition, faculty members have opportunities for professional development and mentoring with more experienced faculty to improve their skills.
4. Areas of Concern

Facilities

- HVAC system is inadequate and causing damage to equipment
- Aging equipment without adequate staff to maintain and repair
- Limited space for academics and performance classroom work
- Security of building
- Lack of after-hours access to the building for undergraduate and graduate students
- Lack of soundproofing in classrooms and practice rooms
- Poor condition of facilities a concern when trying to recruit students (both graduate and undergraduate)

Curriculum

- Dual-listing of undergraduate and graduate courses; according to Ohio University regulations: a. if a student takes a course as an undergraduate student, they cannot get credit for the same (dual-listed) course at the graduate level; and b. in dual-listed undergraduate / graduate courses, graduate students must complete significantly more work than the undergraduate students. The NASM report also found this problem, though they consistently refer to such courses as cross-listed when they mean dual-listed.
- Available graduate level courses
- Courses in foundational content critical to music degree success
- Music Education degree is challenging across the two colleges

Other

- Scheduling/timing of some courses creates conflicts when following university policies on course start time
- At capacity for undergraduate enrollment
- Limited staff capacity for PR and marketing efforts
- Group 2 faculty feel vulnerable in their positions and role in governance
- Small staff to support faculty
- Limited scholarship opportunities
- Graduate programs with very small enrollments
- Extremely low graduate student stipends
5. Recommendations

We find School of Music at Ohio University to be viable and successful. This section presents our committee recommendations for improvement to ensure maintaining this condition into the future.

- Hiring of 1-2 full-time staff members to augment equipment upkeep and support faculty
- Continue exploring the dual-listing of courses and update/correct (this process has begun)
- Continue to explore alternate scheduling opportunities with the University

Students mentioned they had trouble registering for courses (Tier II classes for example) outside the School of Music due to scheduling conflicts. Many of the classes in the School of Music are 1 credit hour and so students generally take a large number of courses. The School has tried to find creative ways to schedule groups of classes that students take, but have run afoul of the rules for class start and end times.

- Explore graduate programs to attempt efficacy and efficiency with course offerings and faculty expertise which may augment some of the existing programs
- Expand scholarship offerings; this appears to be available in the upcoming year
- Improve HVAC issues (the HVAC system will be updated for the recital hall this summer)
- Long-term, increase space to address limited recital, practice, and performance space for program growth.
- Implement sound-proofing in all classrooms and practice rooms
- Increase graduate student stipends to maintain high student quality and livability in Athens
6. Commendations

- Faculty Collegiality and commitment to their students and the program
- High placement rates of graduates into jobs and advanced degrees
- Only masters-level music therapy program in the State of Ohio
- Level of community outreach and service
- Increase in scholarships for undergraduate students will help with recruiting of students
- Implementation of a foundations theory course for students who do not pass the placement exam and the offering of theory classes every semester in order to allow students to progress in their degree.

7. Overall Judgement

The Ohio University School of Music is currently a viable program, in the judgement of the authors (three internal reviewers McMills, Wadsworth, and Williams).
March 20, 2016

Dear Dr. Ingram,

Thank you for the opportunity to respond to the program review report for the School of Music. I appreciate the careful attention provided by the reviewers both in their visit with the unit, and in their reading of the National Association of Schools of Music (NASM) accreditation report. I strongly concur with their assessment that the School of Music is a strong, viable program with “dedicated faculty” and “engaged and strongly motivated students that are well-prepared for both jobs and graduate study.” I wanted to provide some additional context to areas of concern and recommendations that were included in the report.

Facilities
Like many building on campus, Glidden Hall has deferred maintenance needs as well as issues resulting from its original design (e.g., lack of soundproofing, lack of rehearsal space). The most pressing issue is the HVAC concern, because this affects the maintenance, quality, and lifespan of expensive instruments. The HVAC in the Recital Hall is scheduled to be updated this summer. HVAC for the rest of the building is second on the list of college facility priorities (Seigfred Hall is first). In addition, there is no full-time piano technician in the School of Music (this position was cut during the recession). The reviewers cite the NASM accreditation report, which states that “the condition of pianos in particular is inadequate for musical work.” A full-time piano technician position is second on the list of college investment priorities for this budget cycle (after the Tantrum Theater).

Curriculum
As noted in the report, the School of Music is already addressing the curricular issues identified, such as dual-listed courses and increasing the efficacy and efficiency of graduate course offerings across degree programs, including those with smaller enrollments. The college supports efforts to increase retention (which is already very high—most recently 92%) and on-time graduation. In addition, we anticipate that the new faculty hire in Music Education—the position will be 70% in the College of Fine Arts and 30% in the Patton College of Education—will continue to enhance collaboration across colleges in the music education degree.

Other:
• PR and marketing: We have added staff at the college level to assist with PR and marketing, especially in the past two years. In addition, the college recently completed a branding initiative with the company Ologie, which should help individual schools produce high-impact marketing materials more quickly and easily when they do not use central college personnel for this.
• Graduate stipends: While the report refers to "extremely low" graduate stipends, the median School of Music stipend is $5792 per semester (plus a tuition waiver). According to the Graduate College, this is in the 40th percentile of all university stipends (including doctoral and master's degree stipends). As a master's-only program, this does not appear to be extremely low in the context of the university as a whole. I agree that it is very important to ensure that graduate stipends are at the level needed to recruit high quality graduate students in critical areas.

• Scheduling: Scheduling is challenging in any School of Music because of the need to leave half of the day clear of standard classroom courses to allow for ensemble rehearsals, and because of the large number of required, one-credit courses; this makes it difficult to align the program with the standard course scheduling policy. We will continue to work with the Scheduling Policy Exception Committee to identify alternative scheduling options that better meet our students’ needs.

Thank you for the constructive feedback, and I thank you, your committee, and the reviewers for the time and expertise that you all have brought to the review process.

Sincerely,

[Signature]

Elizabeth Sayrs
Interim Dean, College of Fine Arts