

Music : NASM 3 A Music Unit

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Music Unit

1. Describe how the music unit evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, procedures, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection in the music unit and at other levels that affect the music unit.

The CWU Department of Music engages in ongoing planning stemming from the academic yearly cycle of auditions, admissions decisions, and progressions in program (music theory and history core sequences, applied lesson level changes, Teacher Preparation Program, student teaching, recitals). In order to best utilize faculty workload and avoid bottlenecks, estimated course enrollments drive the process of allocating faculty to required sections of courses. This process is ultimately the responsibility of the department chair and associate chair, but is a topic visited in bi-weekly faculty meetings throughout the year as well as in the preparation of individual faculty workload plans.

In 2011, the department constituted an ad-hoc **Long Range Planning** committee charged with developing a planning document to succeed the ten-year plan developed in 2006. This committee solicited written and oral input from all faculty regarding curriculum, enrollment, staffing, faculty, facilities, budget, and the overall profile of the department regionally and nationally. Because of a strategic planning process started by the university, this 2011 long range plan developed into a strategic planning document for the department, this process is described below.

CWU requires all departments and programs to engage in an **annual assessment** process focused on student learning outcomes within the discipline as well as general education outcomes (in recent years, reading and writing skills). These reports are prepared by a faculty member with workload consideration in consultation with the department chair. This data-gathering and analysis has focused on student achievement and retention in the 2-year theory sequence, student pass rates on the required piano proficiency examination, and student fulfillment of convocation and recital attendance

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requirements. Using a systematic and quantitative approach has allowed the faculty to verify the positive impact of various curriculum changes (for example, splitting the first-year theory courses into separate sections for written and aural skills) and in general adopt a data-driven attitude toward critical areas of planning for student success. To see a copy of this year's assessment of student learning please see the [MDP III B section](#) of this document.

As a member of the campus **Center for Teaching and Learning (CTL)**, the department reports annually on program operations and student performance in accordance with the standards established by NCATE (until 2011) and the state's Professional Education Standards Board. Part of this includes analysis of data (aggregated over time) generated by students in music education methods classes via the LiveText platform as well as scores on the state-mandated WEST-B and WEST E tests, graduate surveys, and other metrics. In 2013 all certificate candidates will be required to successfully pass the Teacher Performance Assessment (TPA). Music department faculty have been actively involved with Stanford University and Pearson Assessment in the development of this instrument through validation, benchmarking, and scoring. In conjunction with faculty in the Department of Educational Foundations and Curriculum, the goal is to seamlessly integrate the activities required in this assessment into methods classes within and outside the Department of Music.

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The entire university has been undergoing a **strategic planning** process during the 2012-13 academic year. An explanation of this process is as follows: The Central Washington University (CWU) Board of Trustees endorsed the University Strategic Plan on July 22, 2011. The CWU Strategic Plan is girded by five broad themes that manifest essential elements of the institutional mission. These five themes include:

- Teaching and Learning
- Inclusivity and Diversity
- Scholarship and Creative Expression
- Public Service and Community Engagement
- Resource Development and Stewardship

An ongoing institutional level committee (Strategic Operations Team) was created in Fall, 2011 to monitor strategic implementation, provide analysis and documentation as to mission fulfillment, and make recommendations in terms of plan refinement, associated strategic initiatives, and budget.

The **Current University Strategic Plan** can be found at:

<http://www.cwu.edu/resources-reports/sites/cts.cwu.edu/resources-reports/files/documents/2012%20CWU%20Strategic%20Plan.pdf>

The music department strategic plan is evolving as this self-study is being written. The most current document can be found in the [MDP III A section](#) of this document. This is intended to be a living document that will be revised as

different strategic objectives are met. The most current version of the department strategic plan will be included in the MDP III section of this document.

The university also recently developed an **Academic Planning Task Force**. An explanation of the purpose of this task force is as follows: The job of the task force was to analyze degree programs and, ultimately, recommend whether each should be: maintained, enhanced (when funding becomes available), reduced, or eliminated. In order to perform that evaluation, the task force developed a new method of program analysis and planning that evaluates programs by considering the following factors:

- Number of majors and minors
- Number of degrees awarded
- Service course load
- Credit-hour production
- Employment growth potential, based on projections of the Washington State Employment Security Department
- Program uniqueness

The context for program review, however, was broader than the six criteria. The task force also considered the need for large- and small-plan programs. Small programs require 45 - 59 credits and a minor; large plans require 50 to 75 credits but no minor. The review included a look at specializations within degree programs as well as whether degrees needed to be offered both as bachelor of arts and bachelor of science programs. The task force considered how to make efficient and effective use of instructional space, and whether programs could increase capacity without adding expense. Discussions included identifying resource interdependencies and links to hidden costs and optimizing the mix of learning environments and student experiences (face-to-face vs. online vs. multimodel/ mixed modalities). Other key considerations included roadblocks to student access and success and mechanisms for streamlining work processes. While some programs may be eliminated, it will be in a manner that ensures students are able to complete their degrees. The plan to eliminate a program will outline personnel who may be affected and will follow established policies for such changes.

The academic planning task force made several recommendations for the music department to revise or eliminate several of our degree programs. The department response to the Academic Planning Task Force can be found in 2 b. of this section of the self-study.

2. Evaluate on a fundamental level the extent to which:

a. All elements of the unit's work—purposes, size, scope, programs,

resources, policies, etc.—have a logical, functioning, and productive relationship.

In general we believe we have been able to successfully fulfill the department's mission through actions that resulted from analysis of data, collective evaluation of various courses of action, and implementation of planned policies. However, unintended consequences do emerge and we constantly strive to imagine the unforeseen. For example, the faculty felt that all students (rather than only performance majors) should perform at least one recital and made appropriate changes to the curriculum to institute this (creating a separate MUS 300 section for Recital Performance and updating degree requirements in the University catalog). As a result, more students were scheduling recitals and dress rehearsals, particularly during the spring quarter, and this put a great deal of stress on the staff member responsible for scheduling as well as the hall monitors and support staff. It required a bit of catch-up adjusting and creative thinking to come up with policies regarding recital length, starting times, number of rehearsals allowed in the hall, and the staggering of scheduled events between the Recital and Concert Halls (not to mention large and small ensemble concerts, faculty and guest artist performances, etc.). This was, in retrospect, predictable but we clearly underestimated the impact of what appeared to be a simple curriculum change. Given the complexity of the department's logistical operations, it would make sense to have sufficient staff to allow one person to oversee all aspects of scheduling classes, performances, and outside events. Another example can be found in our efforts to increase the retention in our theory sequence. The theory sequence was revised, and a standard syllabus and text were implemented for every section of theory class. This change along with some reassignment of teaching resulted in an increase of retention on theory students

While differences of opinion naturally occur, we believe that the Department of Music and its various areas of performance, ensembles, academics, and music education can be characterized by a shared sense of purpose and mutual respect. For example, our scarce scholarship funds are allocated to various areas on a rotating basis, varying year to year according to a predictable schedule. If student enrollments of a particular instrument or voice type are below target levels, we are able to adjust this schedule, but the intent is to equally support outstanding students in all areas. Another example is the consideration given by ensemble directors to their colleagues in the case of absences due to off-campus performances or competitions--the norm is for the director to notify the faculty and provide a list of names as early in the year or quarter as possible to allow for the resolution of any potential conflicts.

At the time of this writing (spring of 2012), the general attitude on campus is guarded optimism about the return of some of the resources frozen or removed during the recent years of austerity. The President recently attended faculty

meetings in all departments and announced the return of about \$6,000,000 to the overall University operating budget, in essence returning us to the levels of about 2007. However, it is clear that the state's universities will likely remain dependent on tuition funding (versus state-appropriated funds) to a degree unprecedented in the history of these institutions. From the perspective of the Department of Music, we have felt the impact of over-enrollment and understaffing without the assurance of increased or continued support. Particularly in areas such as voice, we are perhaps at the practical limit of what is possible with our faculty and possibly beyond what is sustainable. Beginning in 2011-2012, all areas have reluctantly but strictly enforced the 1/2 hour 1 credit lesson policy for non-performance degree students. Part of our ongoing planning includes analysis of student performance jury achievement, timeliness of applied lesson level changes, and admissions yields data to see if this policy has the adverse effect that many music faculty have feared.

When looking forward, it seems clear that the department must engage in a process of growth and evolution that embraces new pedagogical models, rewards successful innovation, and constantly negotiates the inherent tension between quality and cost. We need to continue to think about enrollment management and graduation rates to keep our student population from overwhelming our resources.

b. Evaluation, planning, and projection efforts

**(1) support stated purposes (music unit, curricular, and institutional);
(2) are used as elements of short- and long-term decision-making; for example, manage contingencies, opportunities and constraints; maintain productive relationships among evolving priorities and resource allocations, etc.**

Evaluation

Students have the opportunity to evaluate instructors and classes each quarter through the use of Student Evaluation Of Instruction (SEOI) forms that are administered, by CAH policy, in every class with enrollment greater than five, every quarter. The department has the use of three different forms, each tailored to a different instructional format: lecture, lab and activity. These forms have been very useful as one of the tools for determining the effectiveness of a particular class and instructor, both as a diagnostic tool for the instructor and an evaluative tool for processes involving Merit, Reappointment, Tenure and Promotion. The process is presently quite flawed since neither of the university employees in Testing Services office have the computer knowledge to deal with SEOI forms. The fact that music courses have such radically different formats than academic courses has compounded this problem. In response, the University has developed new evaluation forms and the forms and the entire process will become online in the Spring of 2012. The online process will permit faculty to include personalized questions that may be valuable in gathering discipline, subject, and area-specific

feedback. SEOI summary forms include mean response values for each item as well as Department, College, and University means for comparison. Free-response items are transcribed verbatim and provided to faculty anonymously.

As a result of the *Academic Planning Task Force (APTF)*, several programs were identified as needing to be revised or eliminated. Programs to be eliminated included the following:

- BM Composition
- All Master Degree programs
- Programs to be revised included the following:
 - BM Keyboard Performance
 - BM Vocal Performance
 - BA Jazz Specialization

For the complete APTF report, department response and the final report, please see the MDP III C section of this document. Under close inspection the main reason these programs were identified by the APTF was because of the low enrollment. The department response for each specific degree can also be found in the MDP C III section of this document. The department decided that the listing for these degrees in the university catalog was the main culprit. For example the Vocal Performance and Keyboard Performance degrees are listed separately from the wind and percussion degrees. Since they were listed all together, their numbers were sufficient not to be flagged by the APTF. Since the degree program is BM in Performance and the areas of specialization include winds, percussion, keyboard and voice, they should all be listed under the same program. This would give this program the numbers needed not to get flagged by the next APTF. For the composition and jazz programs, the number of students studying in these areas is limited to the available resources. The department self-limits both of these programs, so the APTF seemed to be satisfied with this explanation. As for the masters degree programs, we had a similar situation as the BM performance degrees; each of the masters degrees were listed separately in the catalog rather than as Master of Music with each specialization listed under this program. In addition this simple shifting of catalog listings, the master of music education degree had no students enrolled, so the department redesigned the MM in Music Education and developed a summer program. We welcomed our first cohort of 8 students in the summer of 2012. Beyond the obvious benefit of providing the opportunity for graduate study to full-time K-12 music teachers, the funds generated by a robust summer enrollment will permit other activities to be funded throughout the academic year. Similar opportunities may emerge with online and non-traditional courses (i.e. weekends, inter-session, or other various permutations). We have also piloted a partnership in which student teachers complete their internship in Macao, and this may develop into a richer presence of international study in the department. Both of these initiatives arose in response to ideas springing from the Dean of the College of Arts and

Humanities, the Provost Office, and the Faculty Senate's Academic Planning Task Force. For more complete information regarding the APTF report and the department's response please see the MDP III B of this document.

Alumni Survey

The detailed results from the alumni survey can be found in the MDP III A section of this document. This survey was done winter 2013 in conjunction with this NASM self-study. While the number of respondents was small, 19 out of 140+ that were sent out; there was a common theme in their responses. They praised the music faculty and recognized the fact that the department is very student centered. They also expressed the need for more practical training for music education majors. Suggestions for more practical training included:

- Instrument repair class
- More practicum hours in the classroom
- More music education specific classes included in the professional education requirements

Planning

Planning and projection is still a dicey matter in the Department, even with the new building. Because of program growth (350 + majors), our new building is currently beyond capacity. Students complain about the lack of available practice rooms. With the number of yearly performances, our current facilities are utilized almost every day of the week. It is not unusual to have four performances in a single day. In an effort to offer all the necessary courses for our students, long-term schedule planning has taken place during the 2010-2011 year. The goal is to be able to offer a master schedule so students can plan their coursework in order to finish their degrees in a timely fashion. With the number of students currently enrolled in the program and limited faculty resources this is proving to be a very difficult process. We are finding ourselves very dependent on GTAs and local adjunct faculty. We have serious concerns about being able to deliver the curriculum given the current financial climate. Adjunct budgets university-wide are in jeopardy. Adjuncts currently teach critical curriculum in the applied and core music courses. As of the spring of 2013 as this document is being edited, the department is searching for two FT tenure track positions that are currently being filled by interim and adjunct appointees. Based on the growth of our program we need to have plans in place to accommodate our current students and potential future growth and of course, plans for the staffing and facility needed to meet this growth. The program is not so large or diverse that all faculty members cannot maintain a fairly clear notion of the department's objectives as a whole, and the candid conversations in regular faculty meetings tend to keep everyone abreast of the state of the department's activities. The last several years have seen numerous changes in degree curricula, course offerings and policy. These changes have come from several sources. The retirement of Peter Gries, our chair for many

years, and the hiring of Todd Shiver to replace him has resulted in a new perspective and many positive changes have resulted from this; new faculty members have made changes possible by virtue of their particular strengths; senior faculty members have contributed their wisdom to the benefit of the department, and some changes have resulted from the implementation of new technology.

Changes in policy, course offerings, curriculum and departmental procedures by and large come from individuals who propose changes to the appropriate standing committee of the department, Personnel, Graduate, or Curriculum. If the proposal does not fall readily into the province of one of these committees, an ad hoc committee is formed to study the question. The committee studies the question, often consulting with the chair of the department, and then brings a recommendation to the whole faculty for a discussion and vote. The question is decided by a majority vote of the faculty present. All such discussions and votes occur at one of the regularly scheduled bi-weekly faculty meetings. This procedure guarantees that all members of the faculty can participate in the ongoing process of shaping the department, that faculty members on all sides of a question have a chance to present their views, that the will of the entire faculty is the deciding factor and that faculty members feel a personal investment in the department. Recently changes were instigated as a response to the Academic Planning Task Force. Such substantive events as the development of the BA jazz degree, the realignment of all degree requirements, a revamping of the theory sequence and the composition curriculum have occurred. New music education courses have been developed with the hope that they can be substituted for course in the professional education sequence. It is our opinion that the current professional education sequence is not meeting the needs of our music education students. In 2009-2010 we ran a pilot program for student teacher supervision. Instead of using the field supervisors for the education department we hired a prominent retired music educator to supervise the music students. The pilot was very successful and we hope to replicate it around the state.

As a faculty, we feel that we are very understaffed compared to comparable programs of our size. We are currently planning for additional faculty positions. In order to currently deal with the problem we are looking into enrollment management models.

The strategic planning process (mentioned in an earlier section A 1 above) came at an opportune time, because the department had already begun the long range planning process as a result of this self-study process. The long range planning committee took the department's long range objectives and matched them to the University and College objectives. We are currently in the process of editing this document and hopefully making it more focused on our

immediate priorities. A copy of the most recent draft of the department's strategic plan can be found in the MDP III C section of this document.

Projections

Mention has already been made of developing a summer hybrid Master of Music Education program. This program is aimed at servicing the hundreds of public school music educators in Washington State and beyond. Our goal is to provide a program that is convenient and practical for our region's music educators. Courses will be offered during the summers in compressed intensive or hybrid classes and workshops. Many of the projects will be done during the school year using the candidate's own students in their classroom. The areas of specialization will be Choral, Instrumental and Elementary General Music.

As projected in the last NASM report, the new building did in fact result in an increase in music students. By far the most compelling issues that are currently affecting projections of the department's undergraduate program are enrollment management and faculty workload, as well as budget. Our present classes are full, and the faculty is even now consistently assuming uncompensated overloads to take care of the majors now enrolled. Although the forecast for funding new positions is not positive, it is hoped that the administration will recognize the present need to accommodate our students, and find the means to increase the FTTT positions allotted to the music department. Our program has been recognized by the university as a "signature" program and we hope that is taken into consideration as we continue to provide the best education for our students.

It could be fairly said that the CWU Music Department is a victim of its own success. Through many years of effort dating back to the 1960s, CWU faculty members have distinguished themselves as performers and educators, in many cases (such as the pioneering jazz education work of John Moawad) changing the direction of an entire musical field. The faculty takes pride in this, and are attracted to CWU in the first place by this legacy. In order to maintain the quality of the program and its reputation among musicians and educators, as well as to attract top students, faculty members routinely and voluntarily put themselves in the stressful and ultimately untenable situation of exceeding the department's and college's expectations for teaching, research, and service. While this is admirable, it does little to demonstrate to the university the real need for increased fiscal and human resources to ensure the stability and quality of the program. While we have been successful in keeping abreast with the student population and balancing the program, we feel that true stability and the potential for future growth depend on matching the available faculty workload, as established by collective bargaining and approved standards for reappointment, promotion, and tenure, with student enrollment.

NASM Self-Study

With the amount of both credited and un-credited instructional, logistical, supervisory and clerical time that faculty members devote to the maintenance of the program, and in light of the concentration of departmental responsibilities that have to be shouldered by FTTT faculty as a result of the high proportion of part-time instruction and the circumstance of this year, which has a reduced FTTT faculty from its normal 21 to 19, it did not seem reasonable to demand that faculty members participate as fully in the writing of the document as would be ideal. The chair did make assignments to involve all faculty in the writing of specific sections:

- Much of the shape and thrust of the content came as a result of discussions that occurred in the two faculty retreats held in the fall of 2011 and spring of 2012.
- Faculty meetings held bi-weekly throughout the year provided additional consensus about perspectives that were influential in the development of the text.
- As sections were completed, they were posted on the department's web site so that appropriate faculty members could review and comment. These responses were merged with the text and sent back for further comment. This process sometimes occurred multiple times before a satisfactory text was established.
- Faculty and staff members in charge of various logistical areas were asked to develop current inventory lists, including orchestral, band and methods instruments, pianos, music library collections, recital hall recording equipment, computer lab and electronic composition equipment.
- Dr. Peter Gries acted as general consultant and editor, reviewing successive drafts scrupulously, correcting errors and offering suggestions for revising formats, adding material, changing wordings, providing syntax corrections and improvements and philosophical perspectives. The expertise he has developed in his years as the former chair of this department along with his 30 plus years of institutional memory have proved to be invaluable resources.
- Dr. Jeff Snedeker acted as the general consultant and editor for the curriculum (section II of the self-study). His attention to every detail and his years as editor of the national publication "Horn Call" have proved to be extremely helpful in developing this document.
- Thanks to a very craftily designed website (by staff member Allen Larsen) that contains the entire self-study, all faculty members had the opportunity to review the completed draft of the document, and their responses and suggestions were incorporated.

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B. Students

Describe means for using various evaluations of student achievement presented in items A. and B. of the *Instructional Programs Portfolio* (Section II) and applicable sections of the *Management Documents Portfolio* (Section IV) in the course of music unit and program improvement.

Master of Music: Music Education

The Master of Music Education program has yielded few students in the past several years. We believe that the primary reason for this is the reluctance of practicing teachers to take a leave of absence or quit their jobs in order to pursue a master's degree that is only offered during the traditional academic calendar. In response to this, the CAH Dean asked the Music Department chair and faculty to develop plans to increase enrollment in this program or it will be eliminated. Beginning summer 2012, the department offered a summers-only MM with an initial cohort of 8 students. The summer program offers our master of music education courses in three week summer intensive taught on the CWU campus. These courses were revamped to fit this intensive model in the following ways: some courses are taught in one week (6 day) intensives and also offered as workshops to non-matriculating students who are looking for hours for recertification; some are offered every day (18 days) during the entire three week intensive; and some classes had a hybrid approach having online requirements before the first day of the three-week intensive and additional online assignments after the three week intensive. An additional advantage to a summers-only program would be the possibility that students finishing their BM and certification in the spring could commence graduate study while completing their required one year of teaching experience the following fall. The responses from our first summer cohort of students were very positive. We hope by the third summer to have 30 students enrolled in three cohorts, which would double the current number of graduate students in our program.

Applied Music

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In the applied area, students must audition for initial acceptance in a music degree program to demonstrate that they have adequate skills on their chosen instrument to have success at the freshman (MUS 164) level of applied music. Our entrance audition requirements are clearly listed on our web site and the applied standards for each instrument is listed on the department website at: <http://www.cwu.edu/music/performance-standards>

Once students are accepted into a studio for applied study, students in all degree programs must demonstrate the appropriate performance level at juries (the “Final Exam” for applied music courses) to continue applied lessons. They must also “jury up” to the next level of applied study (MUS 264, 364, 464), normally at the end of each academic year. Performance majors take weekly hour-long (2 credit) lessons; nonperformance majors take weekly half-hour (1 credit) lessons. In addition to the individual lessons, each applied area meets at least once a week as a studio for a master class, guest artist lecture, student performances, technique tests, etc. Each studio also presents a studio recital each quarter.

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This hour and half hour model is new to the department beginning in the fall of 2010. We made this change in order to be able to teach all of our music students applied lessons without increasing our faculty resources. One result of this is the change in expectation that students taking half hour lessons will progress through the various levels of applied music at the same rate as those taking hour lessons.

Performance majors must “jury up” after three quarters of applied study. During their junior year they are required to present at least a ½ recital as part of their MUS 364 lessons. They must present a senior recital at part of their MUS 464 lessons, which serves as a capstone for their degree. As a part of this capstone, students are required to research and write detailed program notes, and/or speak about their program as a lecture-recital. Vocal students are expected to provide translations of the foreign language text on their program. Every recital is recorded as a matter of course, and both the Recital Hall and Concert Hall are equipped to produce professional quality audio CD recordings.

Composition students also have applied requirements. They must study on a major instrument and present a ½ recital on that major instrument while they are studying at the MUS 364 level. Since they are not required to attain or study at the MUS 464 level, and they take only ½ hour lessons, there is more flexibility as to how long they may stay at each applied level.

Music Education majors study on a major instrument and present a ½ recital on that major instrument while they are studying at the MUS 364 level. Since they are not required to “jury up” to the MUS 464 level of applied study, and

take only ½ hour lessons, there is more flexibility as to how long they may stay at each applied level.

BA students study on a major instrument and are required to “jury up” to at least the 364 level of applied study. Since they are not required to “jury up” to the MUS 464 level of applied study, and they take ½ hour lessons, there is more flexibility as to how long they stay at each applied level. BA students must complete a senior project, many times this is a recital, or a lecture/recital, however it is not limited to a recital. It could be a research paper, a special interest project, or other creative project. The senior project serves as the capstone for the BA degree.

Theory

We recently implemented a requirement that all entering students must take and pass a basic theory exam during the summer before their first quarter. While this has increased dramatically the success of students in the theory sequence, there are still concerns about the development of aural skills. Consequently the department has changed the freshman sequence to separate out aural skills from the “written” portion of the course. Previously, the freshman theory sequence met four days a week and incorporated aural skills into the class sequence. The new sequence now meets five times a week for the first year: three classes devoted to written skills and two aural skills classes. These are graded separately and students must earn the grade of “C” or better to continue in the sequence. If the student earns a “C-“or less in either section, they cannot continue in the sequence. The hope was that by separating out the aural skills section of the course, the students will have more time to develop these skills. The department is closely tracking these classes as a part of its annual assessment process for the university. The results are looking positive, with an 87% passage rate through the freshman theory sequence for the first year of this new system. If we continue to have these positive results, we may consider changing the second-year sequence in a similar way.

Piano Proficiency

The piano proficiency exam process has been changed recently with the goal of having a higher percentage of students pass the proficiency, and at an earlier time in their program of study. Though the piano proficiency exam was a graduation requirement, the old system did not link the proficiency to the 3-quarter class piano sequence, normally taken during the freshman year, and it depended on students to develop skills on their own before taking the proficiency test. Many students procrastinated until graduation, and were denied graduation because this requirement was not met. It also placed an unfair burden on the piano faculty, making them the ones to deny graduation, have students turn down job offers, etc. The new system ties the exam to the

piano class sequence, and the final exam for the third quarter class is the piano proficiency exam. Students who do not pass the exam must repeat the third piano class until they do pass it. The department is closely tracking these classes as a part of its annual assessment process for the university. The results after the first year are positive with a 75% passage rate for those students enrolled in the third piano class as compared to 25% with the old system. However, there are still concerns among the music education faculty that the choral and broad area majors are not gaining the piano skills needed to meet the requirements of the profession. Indeed the piano proficiency exam represents a minimum proficiency for all students and does not address the more advanced skills needed to accompany a choir or function as the only music educator in a school, a not infrequent situation in many of Washington's small towns. The solution to this would be to offer a second year of piano class for the choral and broad area music education students or to offer a year of secondary lessons beyond the one-year piano sequence. There are two major obstacles to this solution: curriculum and resources. The music education curriculum is packed with hours required for the professional education program (certification), music, and the general education courses. There is simply no room to add additional hours to the graduation requirements, and the University Faculty Senate would simply not agree to adding more credits to degrees that are already among the most credit-heavy in the university. These hours would have to be carved out of the existing curriculum. Teaching a second year of piano class or offering secondary lessons for a year would require additional adjunct hours, and with the current budget situation in our university and state, additional adjunct funds would be difficult to acquire. Another resource concern is the tracking of these students in the piano sequence and also in the theory sequence. The department currently does not have the resources to properly track and advise these students through the various music curriculums. The tracking of our students to make sure that they enroll in trailer courses or into the proper section of theory and applied lessons is an area upon which we need to improve. Being able to closely track and advise each of our students through the program from entrance to graduation would drastically improve their success and improve the retention and graduation rate of our students.

Recital /Convocation

In many music departments across the country music students register for recital attendance each quarter and receive the grade of an "S" or "U" for this zero credit course. The academic record of "S" or "U" for this course makes for accurate and convenient tracking of this requirement. However, in the state of Washington, zero credit courses are not allowed, and as stated above, there is no room in the curriculum for more required credit hours. With this in mind, the department must be creative in the way it tracks its recital/convocation attendance requirement. The department recently changed the way we track students who attend recitals and music convocations. In the

past, the applied teacher would enforce this attendance policy; if the student did not attend the expected number of recitals and convocations, then they would receive a grade of “I” (Incomplete) for their applied lesson that quarter and would have additional requirements to “make-up” these missed recitals and convocations. The department office staff kept track of all attendance and would report this attendance each quarter to the applied teachers; they were expected to enforce this attendance policy. It was noticed that the number of students reported to applied teachers was much greater than the number of “I” grades assigned for applied lessons. In other words, there were varying degrees of enforcement of this policy among applied teachers. Some assigned multiple page research papers, some assigned listening assignments, and some did not enforce this policy at all. And it placed an unfair, unpaid burden on adjunct applied faculty, who are paid only for lessons given. With this in mind, the department decided to take enforcement out of the hands of applied studio faculty. The hope was to have more consistent enforcement of the policy among our students and by doing this, to increase the participation among our students. The current policy can be found in the MDP 1 H section of this document. The department is closely tracking this new system of enforcing recital/convocation attendance as a part of its annual assessment process for the university. So far, after one year, we have seen very positive results; we see much larger audiences at our concerts and recitals, we see a 95% + attendance for all of our majors at convocation and we see that over 85% of our students are in compliance with this new policy.

At risk process

See “First-Year Confirmation” in the MDP II B section of this document

Advising System

The university requires all students to take a course called UNIV 101. The purpose of this class is to advise new students on student services that the university offers, make them familiar with the university library, and give them an introduction to college life. A chief aim of the course is to familiarize students with the requirements of their chosen area of study within the department. The department requires all new students to participate in a section of UNIV 101 reserved for music majors. While the usual UNIV 101 course attempt to familiarize student with the Brooks Library, the section reserved for music majors focuses this section of the course on the Music Library. General requirements for all students are covered as well as specific requirements for each major.

Students are assigned an advisor during their first quarter in the major. Performance students are assigned to their respective applied instructors. Music education students are assigned an advisor from the music education faculty. Performance students of adjunct faculty (advising is not an

expectation of adjunct faculty) are assigned a FT faculty member for their advising needs. Some FT faculty do receive workload credit for advising, but not enough to account for the number of students that they advise. Students are encouraged to meet with their advisor before each registration period. However once every three quarters the students cannot register without meeting with their advisor, at which time the advisor can release them via the university internet system to register.

All recital programs can be found on our web site at: <http://www.cwu.edu/music/recital-programs>, and hard copies are collected and bound each year. Additional information about student assessment can be found in the MDP II B section of this document.

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C. Projected Improvements and Changes

Indicate areas for improvement and/or plans for change in one or more of the following categories. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion. Please combine categories or create new ones as appropriate to the nature of the information you are providing.

1. Size and Scope

With our current facility and human resources we feel that we can adequately support 335 music majors. We currently have this many students enrolled in applied studios; however we have 368 declared majors in the program. The “extra” students are those who have completed the 4-year applied sequence, but are still in the department as majors while finishing other than applied degree requirements. Some take 6 or more years to complete the requirements of their chosen degree programs. In the meantime, they are occupying chairs in our ensembles and classrooms and overwhelming the department’s resources. We have recently changed the undergraduate curriculum and changed policies for the piano proficiency requirement and recital/convocation attendance in the hope that we can improve our students’ four or five year graduation rates. Through the long range planning process and the strategic planning process, the department has identified a need for a staff advisor/recruiter/retention staff person to monitor students’ progress and improve their time to graduation.

2. Faculty and Staff

The music department is currently searching for two full time, tenured positions: applied voice/pedagogy and theory/composition. These are positions that have been vacated by retirement or resignation, not new positions. Our hope is that through this study and the strategic planning process of the university, creating new faculty and staff

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budget lines for the music department will become a priority for the university. The long range planning process has identified critical needs for a full time applied clarinet instructor and, as mentioned above, for a staff position responsible for advising/retention/recruiting.

3. **Facilities, Equipment, Technology, Health and Safety**

As stated in this report, the university currently has no upgrade/replacement plan for classroom technology or office desktop technology for any department or unit. A proposal from the Information Technology office to upgrade technology across the campus and to implement a upgrade/replacement schedule for all campus technology has been made. At the time of the writing of this document, no decision has been made regarding this proposal.

4. **Recruitment procedures, admission-retention, record keeping, and advisement**

At the time of the writing of this document the department is planning to develop a new recruiting policy. This new policy will include more targeted recruiting by creating a more coordinated collaborative recruiting model. The department will also discuss allocating scholarship funds to critical areas of need in the performance areas rather than the current system of rotating these funds among the different areas.

5. **Community Involvement**

We have had modest summer camps for high school students in the past. We added to the long established summer drum line two-day camp by initiating a symphonic/drum major/leadership camp for high school students during the summer of 2012. This past summer we also successfully offered for the first time a week-long band summer camp. Summer 2013 we are expanding our summer camp offerings to include a string quartet camp (CWU Lyceum) and a jazz band camp. The latter will be supported by a well-established community organization, "Jazz in the Valley". The jazz band camp will culminate with a performance in one of the Jazz in the Valley's performance venues as a part of the annual jazz festival. We are also planning to add a summer choral camp during the summer of 2014.

6. **Articulation with other Schools**

CWU has more entering transfer students each fall than any other university in the state. The majority of the transfer music majors plan to enter the music education major. The music department at CWU has

an ongoing relationship with state community colleges regarding our standards and try to make a smooth transition for these transfer students. We are also trying to include better information on our department website regarding transferring to CWU. We are looking at a model that provides for better coordination between our applied, piano, and theory requirements. This includes inviting faculty from community colleges to visit the campus, meeting with faculty members and observe our classes. This would also involve reciprocal visits to the community colleges by CWU faculty.

In order to make for a smoother transition for transfer students from community colleges, the university has established a dual admission program (<http://www.cwu.edu/provost/centers-dual-admission>). As stated on the university web site:

The purpose of the Dual Admission program is to provide a smooth and successful transition for the student from a participating community college to one of the University Centers of Central Washington University(CWU). Students who participate in the program are considered fully admitted to the community college and conditionally admitted to CWU. They will benefit from access to resources at both institutions during their academic career and be better prepared to transition into their baccalaureate program.

7. Evaluation, Planning, and projections

The CWU music department is currently going through the strategic planning process and has formed a department long range planning committee, a renewal of a process that has been ongoing for some time. The long range committee is developing a document that will project (in conjunction with the strategic plan) the department's goals and priorities for the next five and ten years of the department. The most recent draft of this plan can be found in the MDP III A section of this document.

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D. Future Issues.

Describe the most significant opportunities and challenges the music unit expects in the next five to ten years. Evaluate the unit's readiness to work productively with these opportunities and challenges.

Resources

According to the last external visitors report by Dr. David Tomatz in April of 2006 (found in MDP III A of this document):

"It appears that the CWU Department of Music is ready to move beyond this "small school" syndrome"

With almost 368 majors, the CWU Music Department has the largest undergraduate music major population in the Northwest. Our facilities are second to none in the Northwest, and our faculty, students, and our ensembles all receive state, regional, and national recognition in competitions, and with invited performances. We are able to do all of this with very limited resources. The number of full-time music faculty and support staff is only about half the number found in comparable NASM music departments. Indeed several of our sister institutions in the Northwest have many more faculty and staff in their music schools/departments who serve fewer students. To name a few: University of Washington, Washington State University, University of Oregon, and the University of Idaho. In many ways the CWU music department is a victim of its own success by continuing to maintain a program of excellence with minimal resources. A quick look at the music department data from the past seven years will reveal that (after payroll is taken out) the CWU music department has created an entrepreneurial department that receives most of its fiscal support from self-support project it will also reveal that a number of faculty members consistently teach donated overload hours. This they do not because they are expected to, but because they understand that this additional instruction is needed to ensure the success of their programs.

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The biggest challenge for this department will be to redefine itself to think in terms of quality and not quantity. Hopefully, additional resources come; receiving a new faculty line and/or a new staff line will help the department, but if we maintain our present student population, to achieve averages according to other NASM schools of similar size we would need to almost double our faculty, and staff, and to add on to our current music facility. While these things may eventually happen, it is doubtful that this will happen in the foreseeable future. Until then, this department must determine how to best use its resources in a practical and healthy way, and to control its enrollment.

Scholarship Funds

As long as the State of Washington continues to decrease its funding of higher education (the State of Washington ranks last among the 50 states), universities will have to continue to raise tuition. But as tuition costs rise, our scholarship offers have remained the same, so that the scholarship we grant, covers less and less of student's cost to attend. This makes our department even less effective in recruiting top tier talent. It also increases our competition with area private schools, which in the past required three times the tuition of a state school. Even with a sizable scholarship offer from the private school, the tuition difference was still too great for many students to attend a private school or out of state school. However, with the recent and projected tuition increases, we are closing the gap between private and public tuition rates. This translates to even more competition from private and out of state institutions for the most talented music students.

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Graduation Rate

As mentioned earlier in this document, the department needs to improve its four and five year graduation rates. Much of the department's valuable resources are being utilized by these six and seventh year students. We have done several things to improve this situation: improve the information available on the department website, develop realistic four and five year plans of study, revamp the course schedule and offerings, create a system that better tracks students through their first two years, institute new policies regarding the piano proficiency and recital/convocation requirements. We also revised the freshman theory sequence, which has resulted in an increase in the retention rate in the theory sequence from a low of 55% several years ago to a high of 93% (spring 2012). This of course has created new problems. Because there are now many more students enrolled in second-year theory and other upper level music classes, we have had to add new sections of upper level courses to meet this new demand. While the university administration is constantly admonishing departments to increase retention rates, they seem unaware of the logistical problem that success creates. As a result of the recent strategic planning and long range planning, the music faculty has identified a

staff advisor, retention, and recruiting position as our top priority in the area of staff support. Currently some faculty members receive release time to provide student advisement (though not nearly enough for almost 400 students), but we are finding that students who are attending for a sixth year or more were not, at some point in their college career tracked properly, or that they received inaccurate advising. Since some faculty members regard advising as outside their primary position responsibility, it tends to take a lower priority than their main teaching area responsibilities. This creates a situation in which too much depends on student initiative, and not enough on the faculty advisor. A staff member with this responsibility would be more available to students, and could devote more time to tracking students and making sure that they are registering for the proper classes. The music sequence can be very complicated, especially when it comes to transfer students. Again as mentioned earlier in this document, CWU receives more transfer students than any other state university, so we must be better prepared to advise these students. A professional advisor would make a big difference in our department, and would be our next logical step in improving our department graduation rate.

Facility

Like many new building construction projects, to stay in budget during the planning and construction process, decisions had to be made as to where these cuts will happen. The original building that was planned was much bigger, it had more rehearsal halls, larger performance halls, and more practice rooms. Also, the decision was made to design the main performance venue as a concert hall rather than a more costly proscenium style theatre, with a pit that would be more appropriate for opera and jazz productions. Once again, as a result of the strategic planning process and the long range planning, the music faculty have prioritized two areas of need in our facility. In order to meet the needs of the curriculum and the demands of our students we need more practice rooms and a proscenium style performance space with a pit.

Practice Rooms

There are two issues regarding the practice rooms, their location in the building and the number of rooms available for students. In terms of location, the problem is that they are not self-contained. That is, students in the practice room area have access to the entire building. For safety reasons and security reasons, the department must have a student employee in the building after hours to serve as a building monitor. Because of this we must close the building at 11:00 PM most evenings, and completely close the building on holiday weekends and during the evenings (after business hours) when the university is on break or during the summers. The department budget simply cannot afford to hire student monitors for these hours.

There simply are not enough practice rooms to meet the practice needs of our

students. We currently have 390 total music students and they all require some practice room time. Of these 390, 55 are finished with lessons, so we currently have 335 students enrolled in applied lessons. Applied syllabi vary in recommended practice time from 1 hour to three hours a day of recommended practice time. Of course some students will need more and some less practice time to achieve the same results. The following will be based on a conservative 1.5 hours a day of practice per student taking applied lessons (please note: the other 55 also use the practice rooms, but for individual and ensemble practice not for applied lesson practice). It also does not allow for those hours when most students are in classes or ensembles, so the practice rooms cannot be fully utilized:

Number of practice rooms = 27

Number of published building hours available per week during = 104

Total number of available practice room hours per week (27x104) = 2,808 hours a week

Total number of students registered for applied lessons = 335 students

Total number of practice hours per day @ 1.5 hours each = 502 hours per day

Total hours needed per week for 335 applied students = 3,514 hours per week

Total hours short of needed practice room hours = 706 hours per week

Again, this is a conservative number of practice room hours needed for our students. The above numbers do not count all of our students who use the practice rooms, hours when practice rooms cannot be fully utilized, holiday weekend closures, and limited hours during breaks and summers. One solution would be the addition of a self-contained practice room area with at least 25 practice rooms available 24 hours per day. This would add 4,200 additional available practice room hours per week to the above total.

Performance/Rehearsal space

The current concert hall is not conducive to the needs of an opera production and does not handle the sound demands of a jazz band or a large wind band. There is a need to improve the acoustics in the concert hall so that the hall can accommodate a wider range of acoustic demands. Many of the ensembles have already outgrown the stage, so an extension in front of the stage is a permanent fixture in the hall.

The acoustics can be improved, and the stage has been extended, however it would be costly to renovate the concert hall to accommodate the needs of our opera program. There is no pit, no theatrical lighting, no wing space, and the hall was not designed to allow for back drops and theatrical sets needed for opera productions (no fly space).

Opera has been a part of our vocal program for many years, but with recent

faculty hires and the fact that the University of Washington has eliminated their opera program, the CWU opera program has been increasing. Indeed, recent opera productions have won awards from the National Opera Association. An opera program is an important part of a balanced vocal program, and our opera program has experienced this success with limited faculty resources and even more limited facility resources. This is an area that the department is interested in expanding, but with limited facilities we are forced to look beyond our campus to produce operas. A proscenium style performance space would offer the department a much needed extra rehearsal/performance space to alleviate the high demand on our existing spaces. The ideal size of this performance space would be around 400 seats, which would take care of our need to have a medium sized performance space whose capacity is between our current recital hall (180 seats) and Concert Hall (600 seats). It would also allow for more collaborative performance opportunities with the community and other campus constituents. This additional space would also allow us to expand and or better host our current festivals and also attract additional outside groups to use our campus for more activities like a conferences, workshops, and summer camps. This additional space could also incorporate the above mentioned self-contained practice room area. We hope that the university will include a proscenium style performance space with a pit in its future plans; this has become a priority for our department in meeting our program needs.

While all of the above needs are real, as the chair of the department I do have concerns about a Proscenium style performance space being cited as a priority for the department. These concerns are based upon the following factors:

1. The overriding concern is that such a space would be enormously expensive, so expensive that it would be extremely difficult to convince CWU administrators to fund. In fact, such project would require major capital funding, and this would take a minimum of 10 years before the ground could be broken for construction. And there is the possibility that it could, as long as it was listed as a priority for the department, prevent other less expensive yet more critical needs from being considered (like an additional rehearsal space and practice rooms).
2. Not only would this be an expense in itself, but such a venue could be fully utilized only if further expenses be undertaken. To take advantage of such a facility would assume fully staged productions, and these could happen only with additional faculty or staff to design and build sets and costumes, and venues for this construction to occur--a costume shop and scene shop. The possibility of adding this type of personnel to the department, or being allocated funds for such workshops is remote.
3. This expense would actually benefit no other performing ensembles. All the other ensembles are much better suited to the present Concert Hall rather than a proscenium stage. And the jazz ensembles would

benefit least; the resonant acoustics of a space suited for opera are almost antithetical to the acoustic needs of either vocal or instrumental jazz ensembles.

Considering these factors, making it a priority could be taken as a measure of the faculty's lack of a sense of reality. However, to be fair, it also (and more probably) could represent their collegial support for a colleague and an appreciation for her valiant and successful efforts at producing operas and opera scenes every year with minimal facilities for opera production. It seems that the most realistic solution would be to collaborate with the Theatre Department in using their proscenium style theatre that already exists on our campus, McConnell Hall. The technical practicum requirements for theatre students would benefit from the experience of light design, set design, and costuming for an opera. There are historical and programmatic obstacles existing between the music and theatre departments that are preventing such collaboration, but with effective leadership and support from the upper administration, such collaboration could exist on our campus as it does on so many other campuses. Even though the concept of collaboration between the two departments might seem daunting, the concept of getting a capital project approved for a second proscenium style theatre on our campus seems even more so.

Additional practice rooms, an additional large rehearsal room, and additional storage space would be more practical priorities for meeting our department facility/program needs. All of these could be considered minor additions/renovations, so they would qualify for annual university minor renovation funds and not require a new capital campaign. The large rehearsal room and storage space were in the original plans for the music building but were cut to stay in the project budget. The department is currently using the concert hall as a second large rehearsal room, a practice that monopolizes the concert hall every afternoon and that does not allow groups, and guest artist access to the concert hall for sound checks and for dress rehearsals. The addition of another large rehearsal hall would not only alleviate this problem but also make for more efficient scheduling of classes, rehearsals, and it would make the logistics of hosting our large festivals much more manageable. Much of the storage space originally planned for this building was taken up with the mechanical and HVAC and custodial storage space needs of the building.

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