

Music : NASM 1 A Purpose of the Institution

[Back to Music](#)
[NASM MAIN INDEX](#)

Table of Contents

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

Section II

[Sect. II A](#)

[Item UP](#)

[Sect. II A](#)

[Item ME](#)

[Sect. II A](#)

[Item GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C](#)

[Item MGP](#)

[Sect. II C](#)

[Item PER](#)

[Sect. II C](#)

[Item OPA](#)



SECTION I. PURPOSE AND OPERATIONS

A. Purposes of the Institution and Music Unit

Provide statements of purposes and specific aims—often referred to as mission, goals and/or objectives—for the music unit as a whole and, if a multipurpose institution, for the institution as a whole. Describe how concepts and statements regarding music unit and institutional purposes:

1. Guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters, and resources:

The objectives and goals of the Music Department are found in its Mission Statement, placed as the initial statement in the music department section of the University Catalog (http://catalog.acalog.cwu.edu/preview_entity.php?catoid=37&ent_oid=2271&returnto=1548). The statement is also found on the department website at (<http://www.cwu.edu/music/music-cwu>) and in the Undergraduate and Graduate Student Handbooks. These Handbooks are available on the [department website](#). The following objectives relate directly in the Mission of the University as stated in the university catalog, the president's web site and are found in the MDP section of this document. Additionally, many department practices fulfill the Shared Values and Strategic Emphases (goals) of the university, also found in the MDP section of this document. All goals and objectives have a common aim: to ensure that all CWU graduates with music degrees are competent, literate musicians with solid grounding in theory, history, performance, and composition according to the goals of each degree. The department statement of purposes is as follows:

Mission:

The **Department of Music** is a community of artists, scholars and educators dedicated to achieving the highest standards of musical knowledge, performance and teaching. The department is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, knowledgeable and confident music educators, performers and practitioners, able to influence and

Section III

[Sect. III A](#)

[Sect. III B](#)

[Sect. III C](#)

[Sect. III D](#)

Section IV

[Sec. IV -](#)

[MDP I](#)

[Sec. IV -](#)

[MDP II](#)

[Sec. IV -](#)

[MDP III](#)

enrich the musical lives of the communities in which they serve. The department provides opportunities for the general student to study music as an essential part of a liberal arts education and engage in artistic experiences, serves as a leader for K-12 music education and provides opportunities for the general public to experience music performances of the highest quality in a broad range of styles and genres.

Department Vision:

The Department of Music will be recognized and respected for its challenging curriculum and supportive environment, for the excellence of its student, ensemble and faculty performances in a broad range of styles and genres, and for the fulfillment of its motto: "Where Teaching is a Performing Art."

Core Values

As a community of practicing musicians and scholars, we believe that the department's mission is best realized when we:

- Hold each student's greatest good as our primary concern
- Provide models of the highest ethical and moral standards
- Deem outstanding teaching to be the most important attribute of the faculty
- Implement a rigorous curriculum in each degree program
- Regard each degree program as equally valid, with no program intrinsically superior to any other
- Create an intellectually and emotionally safe environment in which students can learn, develop and mature
- Respect and embrace diversity in all its forms
- Respond creatively and thoughtfully to the inevitable changes of the fluid society in which we live

Contact
Information

400 E.

University

Way

Ellensburg,

WA 98926

963-1216

email:

[music@cwu.](mailto:music@cwu.edu)

[edu](mailto:music@cwu.edu)

The Department offers undergraduate curricula leading to the Bachelor of Music and Bachelor of Arts degrees and graduate work leading to the Master of Music degree. The growing demand for the "Central Music Graduate" is a source of pride for the music faculty and an incentive for continued dedication to the training of young musicians. In addition to the proven excellence of our Music Teacher Education program, the Department provides high quality training for the performer, composer, and conductor. The Department of Music is an institutional member of the National Association of Schools of Music (NASM).

Decision Making

The department's adherence to these purposes can be seen in the general shape of its overall program. Historically, the department has long had the largest and best-known music education program in the state. Presently over 60% of the music educators in the state's public schools are Central Washington University (CWU) Graduates. Many other CWU graduates are found in community colleges and university faculties in the state of Washington, with many more in other states throughout the country.

The large ensembles of the department, the wind ensembles, the orchestra and the

choirs, serve as the lynchpins of the program, as they provide the primary models for future music educators. Since the state has only K-12 certification, all students gain experience in one or more of these performing groups, no matter what level they intend to teach. Other degree programs, such as Performance and Composition, have recently become stronger, as evidenced in the greater numbers of majors and expanded opportunities for performance. However, the department has retained the goal of shaping the composition of the student body to promote the balance needed to staff the major ensembles. The other degrees, along with their curricula and performing groups, have been integrated as complementary areas of strength. The goal of artistic excellence has been greatly aided by the strength of these complementary degree areas. As the quality of individual students' performance ability rises, so does the artistic level of each of the performing ensembles, where majors of all degrees work side by side. It should be noted that the department considers no degree area superior to any other, and the collegial environment it strives to maintain is such that the degree track of any student has no relation to his/her standing in the community.

Because one of our core values is **“Regard each degree program as equally valid, with no program intrinsically superior to any other”** the allocation of resources follows, as much as possible, an equitable sharing between all the programs of the department. That is, no one program of the department is held to be more important than any other, and the allocation of resources reflects this philosophy. The chief concern of the department is not so much the allocation but the procurement of resources.

While most department programs are directly related to degree requirements and the goal of enabling students to succeed, there are exceptions. One example is Jazz. Public schools in the Northwest tend to have very active jazz programs, and expertise in jazz is expected in the public school music teacher. Thus, while jazz experience is not yet required of the student in music education curricula, the department is committed to providing opportunities for jazz experience in both performance and academic study. Examples of this can be seen in the department's three jazz choirs and four jazz bands, eight or more jazz combos, as well as courses in Improvisation, Jazz Arranging and Jazz Styles. These emphases help fulfill the shared value of **“Respond creatively and thoughtfully to the inevitable changes of the fluid society in which we live”**

The relationship of music department goals and objectives to those of the university are most visible in the University Shared Values that have been recently added to the University Mission Statement. Values especially relevant to the department are the goals of:

1. Holding **“each student's greatest good”** as our paramount concern.
2. Developing and maintaining **“A supportive university community”**

The latter goal is articulated in the Chair's introductory statement on the department web site,

in all literature sent to prospective students, *and in the rapid administrative response to student concerns, e.g., changes in building hours, scheduling of classes to avoid conflicts, the institution of requested courses, and acquisition of technological equipment for student use and advising issues.* Both goals can be seen in the practices and attitudes of the faculty and administrators. Retreats by performing groups, extra study sessions conducted by faculty, open-door advising and student/faculty shared performances are all examples of these values. Another example can be found in the music living and learning community (LLC) where music students serve as leaders and music faculty serve as advisors. The LLC helps make the transition to life as a music major by providing a cohort of first year music students who live in the same residence hall and who attend bimonthly programs organized by student leaders and often led by music faculty.

2. Are used to consider the extent to which policies, practices, resources, and other curricular program components work together to achieve stated purposes for music and music study.

We are currently updating the department's long range plan and hope to use it as a guide for the next 5 to 10 years. The above department vision statement and core values were recently developed as a part of this process and to align them with the new university strategic initiatives.

The objectives and programmatic philosophy described above have been the basis for all long-range planning. Much of this planning has been generated from a faculty study called "The 2010 Plan," completed in 1996 which has served as the basis of our new long range plan (a copy of this plan can be found in the [MDP III A](#) section of this document). In this study, a philosophy for the overall shape of the department as described above was established, and a gradual increase in the music major population was assumed, based on estimations articulated by the university administration. The numbers of students in each applied area for staffing the department's performing ensembles in an ideal manner were calculated, as were the number and type of faculty that would best serve the needs of the students and provide instruction for the program. This study resulted in the establishment of priorities for faculty hires and program directions and provided an objective perspective from which to analyze and evaluate the current program. As these priorities were implemented, a subtle shift in the composition of the faculty became apparent for example:

- With more emphasis on hiring faculty to provide the highest quality applied instruction, music majors admitted to the program now include a higher percentage of performance majors.
- The addition of faculty hires with significant strength in composition and arranging has resulted in more composition majors, and more students of all degrees participate in composition and arranging activities.

- There has been stability in our large ensemble directors giving the program more consistency and stable growth not only in numbers but in quality.

These trends, coupled with the maintenance of the traditionally strong program in Music Education, have resulted in a gradually increasing student population.

Despite this tremendous growth in our major student population, the department has only one more FTTT faculty now than it had ten years ago. This has resulted in a greater use of part-time instructors, particularly to teach in the academic areas of the core curriculum. Although long range planning is seriously compromised by the department's inability to control budgetary and FTTT position allotments, the future of the department seems strong and the direction of its programs clear. Music Department Admission: Admission to the program as a music major is granted only to those students who demonstrate the musical talent and skills to succeed.

a) *Auditions:* Admission requires an audition with one or more faculty members in an applied area. If the skill level is not sufficient, the student is allowed one quarter of additional study to develop skills to an acceptable level, with second additional quarter granted by special request. Students accepted as majors at the initial level (164) who fail to progress to the next level of study (264) after five quarters of study are not permitted to register for further applied lessons.

b) *Theory aptitude and diagnostic for first year students:*

To ensure that our new students are properly prepared or placed in the proper level of our music theory sequence: first year students with no theory background are required to take an on-line fundamentals of theory course and post a passing score for this course before they can enroll in first year theory. In order to be placed in the proper level of the theory sequence or to test out of the sequence altogether, students with a background in theory (transfer students or running start students) are required to take an in-house theory diagnostic exam.

New faculty searches inherently provide opportunities for reviewing departmental directions and ensuring that hiring strategies support the objectives of the program.

Some aspects of the department hiring strategies are influenced by the geographical placement of the campus. That is, the relatively great distance of the campus from a major metropolitan area (which makes it difficult to attract high-quality part-time applied faculty) and the conviction that resident instructors are best able to provide the attention, nurture and cohesiveness that characterize the most productive communities in applied areas are reflected in the priorities of the long range Plan. In general, assuming no needs in large ensemble or area directorships, the selection of new faculty has followed the strategy of:

- Attempting to provide full-time, tenure-track (FTTT) artist faculty for all large-studio applied areas.

- Combining small-studio instructional needs with strengths in the academic core common to all degree programs.

Ironically, the pressure on instructional resources has been increased by the success of this strategy. As the applied studios have become stronger and more attractive, the number of performance majors has increased. Since the applied curricular requirement for performance majors is two and three times that of non-performance majors, more faculty load credit (FLC) is absorbed by private study and less is available for academic courses. This has recently led to an inordinate number of academic courses being taught by adjunct faculty—over 50% this year. While the current adjunct instructors are, for the most part, resident, and all are well-qualified and providing excellent instruction, this situation is not defensible as a permanent solution. More FTTT and FTNTT positions are constantly being sought. This situation is seen as one of our greatest areas in need of improvement. Unfortunately, such improvements are not within the exclusive control of the department.

<< Prev.

NEXT >>

Music : NASM 1 B Size and Scope

[Back to Music](#)
[NASM MAIN](#)

[<< Prev.](#) [NEXT >>](#)

[INDEX](#)

[Table of Contents](#)

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

[Section II](#)

[Sect. II A Item](#)

[UP](#)

[Sect. II A Item](#)

[ME](#)

[Sect. II A Item](#)

[GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item](#)

[MGP](#)

[Sect. II C Item](#)

[PER](#)

[Sect. II C Item](#)

[OPA](#)

[Section III](#)

[Sect. III A](#)

[Sect. III B](#)

[Sect. III C](#)

SECTION I. PURPOSES AND OPERATIONS

B. Size and Scope

With regard to its purposes, demonstrate the extent to which the music unit maintains:

1. Sufficient enrollment to cover the size and scope of programs offered.

As of Winter Quarter 2013 the Department had the following enrollments:

BA	64
Comp	5
Education	200
Performance	73
Total undergrad	342
Grads	20
W/Grads	362

Enrollments for each undergraduate program and for the masters program clearly exceed the minimum number suggested by the NASM standards which are as follows:

For four-year colleges and graduate schools, if applicable, the number is 25; for community/junior colleges, 20; for institutions offering graduate work only, 15; and for non-degree-granting institutions, 15.

The department's long range plan (found in the [MDP III A section](#) of this document) assumes projected growth of the department based on the needs of the department's large ensembles. The size of each studio was calculated to meet these needs. Because of this, the needs of the department's large ensembles seem to have influenced the recruitment and enrollment over the past ten years. The long-range plan, developed for the previous NASM accreditation review, had calculated these needs based on:

[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)

[Sec. IV - MDP](#)

[II](#)

[Sec. IV - MDP](#)

[III](#)

- a. Two concert bands: Wind Ensemble and Concert Band
- b. Two choirs: Chamber Choir and University Choir
- c. The Symphony orchestra.

The instrumentation/voice needs of the large ensembles have increased over the years since then. The department now has:

- a. Three bands: Wind Ensemble, Symphonic Winds, and Symphonic Band
- b. Four Choirs: University Chorale, Chamber Choir, Men's Ensemble, and a Women's Ensemble
- c. The Symphony Orchestra.

2. An appropriate number of faculty and other resources to cover the size and scope of programs offered.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

Faculty: Since the initial long range-plan, the number of majors in the department has increased from 200 to over 350, but the number of full-time faculty has increased by only one. The department has kept up with this growing population of majors by increasing the number and teaching loads of the part-time faculty and have hired more part-time faculty. The music department has 21 full-time tenure-track positions of which 19 are currently filled and 18 part-time or lecturer positions. Searches for the two unfilled tenure-track lines, one in voice and one in theory/comp are being conducted this year. According to the 2011-12 HEADS Data Summary of all NASM member institutions the average number of full-time faculty for institutions of similar size as CWU (201-400 Music Majors) is 26 and the average number of adjunct faculty is 29. Obviously, CWU is well below these national averages.

Staff: As mentioned in other sections of this document, according to the NASM annual HEADS Report data summary for 2011-12, music departments of a similar size (201-400 music majors) averaged 6 full-time staff members. With 2 full-time and three part-time staff members (for a total of 4.125 FTE), the CWU music department is well under this number of support staff, though this is difficult to document. The NASM practice of regarding all units from 201 to 400 majors as one cohort does not reflect reality: a unit with over 350 majors, such as ours, has dramatically different requirements than a unit of 200 majors. In any case, two of the department's part-time staff needs to be increased to full-time status. In addition to this, two more full-time staff positions would need to be added in order for us to meet this national average. Recruitment and retention (advising) and public relations would be logical areas for additional staff positions.

In addition, since the long-range plan was written, the department has also moved into a larger facility that has helped alleviate some of the overcrowding

issues generated by the small size of the old music building. However, the current facility was designed to house a cohort of 325 majors, and with over 350 majors we are now experiencing some of the same overcrowding problems that were identified in the previous self-study.

3. Sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered.

Beginning fall quarter 2011 the department developed a new schedule of class offerings. The purpose of this new schedule was to ensure that all required classes would be offered at least once every two years. Some courses, especially smaller upper level courses were being offered sporadically every 3 or 4 years, sometimes even less frequently. This made it very difficult for students to plan for their required classes, and because of this inconsistency in course offerings, many course substitutions were being used to clear students for graduation. The hope is that a two-year sequence of classes that includes all required music courses will enable students to better plan their course of study, decrease the number of course substitutions and increase the department's four-year graduation rates. Some advanced courses are cross-listed with both undergraduate and graduate course numbers, with extra rigor required for graduate students. A summer Master of Music Education program has been successfully initiated in the summer 2012. This is a three-summer program that will allow teachers to come to campus during the summer to complete a master's degree without having to resign or take leaves from their teaching positions. The course of study has remained the same; it has just been compacted into a three-summer program with a combination of intensive courses and hybrid courses.

4. Requisite ensemble experience at an advanced level.

All programs of study have an ensemble requirement. Large ensemble participation is required for every quarter of residency. This requirement is found in the student handbook (<http://www.cwu.edu/music/undergraduate-handbook>) as follows:

Major ensemble participation:

All programs of study have an ensemble requirement. Large ensemble participation is required for every quarter of residency. This requirement is found in Music Department section of the university catalogue as follows:

All music majors must enroll in a large ensemble appropriate to their major performance area during each quarter of enrollment as a full-time student.

Enrollment in either Women's Choir or Men's Choir can be substituted for enrollment in a choral large ensemble for a maximum of three quarters.

It is also found in the student handbook (<http://www.cwu.edu/music/undergraduate-handbook>) as follows:

Major ensemble participation:

All music majors, including BM and BA degrees, must register for a major ensemble appropriate to their major performance area during each quarter of enrollment as a full time student. The ensembles designated as major ensembles are: Wind Ensemble, Symphonic Band, Marching Band, Choir, Chamber Choir and University Orchestra. Exceptions to this requirement are as follows:

Piano and guitar majors may, with permission of the applied instructor and approval of the Department Chair, substitute up to 3 quarters of chamber music experience (MUS 217, 417) for major ensemble credit.

- Music Education majors are exempt from this requirement during the quarter of student teaching.
- Broad Area Music Education majors may enroll in a major ensemble outside their primary performing area to fulfill the secondary area ensemble requirements of that degree.
- Enrollment in either Women's Choir or Men's Choir can be substituted for enrollment in a choral large ensemble for a maximum of three quarters.

Students who wish to petition for an exception beyond those described above must complete and submit to the department chair a "Large Ensemble Waiver" form, signed by the student's applied instructor and ensemble director.

In addition to the large ensemble performance requirement there are numerous smaller ensembles for our students to participate in. There are over 24 such ensembles operating in the department each quarter. Some groups require an audition, other groups are open with no audition requirement, and some ensembles are applied-studio specific.

The quality of the department's ensembles can be demonstrated in the number of competitive performance invitations they annually receive. In 2010-11 alone CWU ensembles have earned three regional and four national invitations, along with a national award. It should be noted that historically these invitations/awards have represented every performing area in the department: choral ensembles of every type, jazz choirs and bands, chamber and large orchestras, wind ensembles, studio ensembles and opera. This

reflects the department's realization of one of its core values: to give equal status to all styles of music in a variety of genres.



: NASM 1 C Finances

[Back to NASM MAIN INDEX](#)

Table of Contents

- [Sect. I A](#)
- [Sect. I B](#)
- [Sect. I C](#)
- [Sect. I D](#)
- [Sect. I E](#)
- [Sect. I F](#)
- [Sect. I G](#)
- [Sect. I H](#)
- [Sect. I I](#)
- [Sect. I J](#)
- [Sect. I K](#)
- [Sect. I L](#)
- Section II
 - [Sect. II A Item UP](#)
 - [Sect. II A Item ME](#)
 - [Sect. II A Item GR](#)
 - [Sect. II B 1](#)
 - [Sect. II B 2](#)
 - [Sect. II B 3](#)
 - [Sect. II B 4](#)
 - [Sect. II B 5](#)
 - [Sect. II C Item MGP](#)
 - [Sect. II C Item PER](#)
 - [Sect. II C Item OPA](#)
- Section III
 - [Sect. III A](#)
 - [Sect. III B](#)
 - [Sect. III C](#)

<< Prev. NEXT >>

C. Finances

Describe the overall fiscal operations of the music unit with regard to its purposes, size, and scope, including but not limited to:

1. Sources and reliability of operating income;

The Department of Music operates on funding from seven sources: state allocations, self-support projects, university student & activities (S&A) allocations, grants, foundation program support projects, foundation scholarship projects and university tuition and housing cost waivers. The average annual amounts in this report are based on the last three academic years; 2009-12.

The Washington State Auditor's Office, a state agency with audit authority over state agencies (R.C.W. 43.09.10), audits the university's financial statements, system financial statements, athletic department financial statements, completes an accountability report every year. All audits completed by the SAO are public records and can be accessed at www.sao.wa.gov. The SAO also meets federal audit requirements by including all state agencies in the Single Audit Program.

State Allocations – Data on page 1 of [MDP I C](#)

The University receives a base operating allocation from the State of Washington. The state allocation is apportioned annually through the President's Office, the Provost Office, the College of Arts and Humanities (CAH) Office and finally to the department. The allocation received is divided into eight lines.

- a)
 - 1. Civil service (office and technical staff)
 - 2. Tenure-track faculty
 - 3. Benefits

These lines are pre-set amounts. The department has no control over these lines. The allocation source is reliable.

Sect. III D

Section IV

Sec. IV - MDP I

Sec. IV - MDP II

Sec. IV - MDP

III

b)

4. Full time non-tenured faculty (paid as a full-time position)
5. Part-time (adjunct) faculty (paid by the instructional credit)

Each year the department calculates the amount needed to pay the non-tenure track and adjunct faculty for the upcoming academic year. The chair submits a request to the CAH Dean for this amount. The allocation source is reliable, though the amount is subject to change, according to the allocation received by the college, the amount requested by the department, the validity and effectiveness of arguments supporting requests and the priorities among the college department requests established by the Dean.

c)

6. Student Payroll
 7. Goods and Services
 8. Ensemble Activities (formerly identified as an “Arts Production Fund”)
- The distribution of these funds is governed by the department.

d)

In addition, the department receives funding from the Provost and/or Dean to help support costs that benefit the university at large, such as the travel costs of the Marching Band, and one-time support for such items as extraordinary costs associated with travel cost by department performing ensembles, opera productions, faculty searches and equipment upgrades. The allocation source is reliable, though the amount is subject to change, according to the same influences described above.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

Self-Support Projects – Data on page 2 of [MDP I C](#)

The department has 18 active self-support projects; two generate revenue from academic-year student fees, nine are music festivals or camps, two receive revenue from non-academic year classes, three are performance-based, and two generate revenue from a use fee.

1. Academic-year student fees from private lessons, instrument use, e.g., for Music Ed Class Methods, student locker rentals and those associated with student recitals to support costs for printed programs and recording the event – source is reliable, amount fluctuates slightly.
2. Music festivals or camps – source may choose to hold event or not, most are consistently held annually. The amount fluctuates slightly.
3. Non-academic year classes –

a)

- o i. Source from summer session revenue is reliable although amount fluctuates

- ii. Source from revenue from Continuing Education is no longer reliable (explained below).
- b) Performance-based (described below) – source may choose to hold event or not, amount fluctuates
- c) Facility and equipment use fee – source is reliable, amount varies.

University Student and Activities (S&A) Projects - Data on page 3 of [MDP IC](#)

The university collects fees from each enrolled student. A portion of those fees support student activities. Each year the department goes before the S&A committee and requests funding for the marching band, the pep band, and various ensemble groups. Any unused funding is returned to S&A at the end of the year. Source is reliable, as student fees will always be collected. However, there is no set allocation to the department. Amounts received are one-time requests and often the full amount requested is not granted. Additionally, individual students may request support from S&A for projects, such as travel to a chamber music competition.

Grants - Data on page 3 of [MDP IC](#)

The department has been the recipient of 2 grants during the past three years. The Schaake Family grant (described below) ended in 2011-12. The other grant is on-going and disburses endowment earnings to the department each year. Source is reliable, although amount is subject to change, based on market performance.

Foundation – Program Support - Data on page 4 of [MDP IC](#)

The department has 11 active program support projects. Revenue is derived from donations. Two of the projects are for general departmental use, including one generated by donations from patrons who have names inscribed on chair plaques in the concert hall, and eight are area specific. Source appears constant, although amount is subject to change.

Foundation- Scholarships - Data on page 4 of [MDP IC](#)

There are 36 scholarship projects, of which 19 are endowed. Source is constant, although amount is subject to change.

University Waiver – Scholarships – Data on page 5 of [MDP IC](#)

The University allots the department 15 one thousand dollar housing waivers that can be applied toward a student's on campus housing expenses. The

university also provides waivers to each Dean who allots amounts to departments. The music department receives 60K of support each year from these university waivers.

2. Balance of revenue to expenses;

State allocations – Data on page 1 of [MDP I C](#)

The average annual state allocation for all eight lines is \$2,485,012 and the average annual expense is \$2,485,071.

1. Payroll and benefits for civil service staff and tenure-track faculty has an average annual allocation of \$2,101,290 and average annual expense of the same.
2. Payroll for non-tenure and adjunct faculty has an average annual allocation of \$309,017 and an average annual expense of the same.
3. Student Payroll, Goods and Services, and Ensemble Activities have an average annual allocation of \$74,704 and an average annual expense of \$74,764.

a) Student Payroll – the department has received a consistent annual allocation of \$18,000 for the last seven years in spite of the increase in costs generated by the steady increase in the minimum wage. In 2005, the minimum wage was \$7.35 per hour. It has steadily increased; in 2012 it is \$9.04. The student positions paid from this allocation are building monitors, recording techs and office aides. When the \$18,000 allocation is depleted, the students are paid from a self-support project, usually from private lesson and recital fees. For academic year 2011-12, \$13,275 was paid from self-support projects to meet student payroll. However, since the self-support project had a payroll expense, the university assesses an additional administrative fee of 28% on that amount, which amounted to \$3,717. The department would need an allocation closer to \$32,000 to meet student employee payroll, with yearly increases as the state minimum wage increases annually.

b) Goods and Services – has an average annual allocation of \$32,904 and an average annual expense of \$33,522. The allocation has declined from a high of \$38,651 in 2008-09. In 2011-12, \$3,971 was moved from the student payroll line to Goods and Services to help meet the rising costs of operating the departmental program.

c) Ensemble activities – has an average annual allocation of \$23,800 and average annual expense of \$23,784. It is used to support the high costs of operating the many ensembles of the department, including costs of music purchase and rental and travel. As with most allocations for operating costs, the economic condition of the state has resulted in

a diminishment of the funds. The allocation has declined from a high of \$30,721 in 2008-09.

Self-Support Projects – Data on page 2 of [MDP I C](#)

The 18 active projects have average annual revenue of \$211,552 and average annual expense of \$209,689.

The academic-year student fee projects consist of applied lesson fees, course fees, recital fees, and late/lost fees. Annual revenue averages \$91,405 and annual expense averages \$95,502.

Revenue -

1. Applied lesson fees. The fee is has recently been raised to \$75 for a ½ hour lesson and \$125 for an hour lesson. The fee now generates an average of \$77,033 annually.
2. Course fees. The fee varies from \$5 to \$50, depending on the course, and averages \$8,938 annually.
3. Recital hall use fee. Students are charged a \$40 fee for use of the recital hall. This fee is used to pay costs of preparing and printing programs, CD production, recording and stage manager salary (student employees), and hall maintenance. The average annual amount is \$3,480.
4. Late/loss/repair fee. Students are charged a replacement fee for lost choral music or if a student damages or loses a department owned musical instrument, they are charged accordingly. The fee averages \$1,953 annually.

Expense -

1. The above four fees are used to pay partial salaries and benefits of a piano technician, adjunct instructor salaries, and student employees (office aids, building monitors, librarians, and recording technicians). Payroll averages \$51,021 annually. However, the department now must pay an administrative fee of 28% to the university for all payroll costs. This fee was implemented this year by the university to cover a shortfall in the university budget, and amounted to \$14,847 this past year.
2. These four fees are also used to pay for Goods and Services expenses above the CAH allocation; the repair of musical instruments, purchase of new instruments, student travel, and guest artists/clinicians honorariums. These expenses have averaged \$39,532 annually.

The 9 annual music festivals (e.g., the Sonatina festival, for local and state grade and middle school piano students, and high school jazz, band, choral and orchestral festivals) and camps generate revenue from various sources

averaging \$72,953 annually. Total expense averages \$73,757 annually.
Revenue –

1. Registration fees average \$54,870 annually.
2. Community entities and campus departments contribute funds to support the festivals and camps averaging \$3,904 annually.
3. Ensemble groups that support the festivals and camps generate revenue from ticket sales averaging \$14,179 annually.

Expense –

1. Adjunct pay averages \$3,632 annually, for extra tasks associated with festivals, e.g., clinics and accompanying)
2. Student pay for festival administrative work averages \$7,447 annually.
3. Benefits for adjunct and student pay averages \$1,989 annually.
4. The 28% university administrative fee, assessed on non-state allocated payroll, amounted to \$3,046.
5. Goods and Services, including honorariums for festival adjudicators and guests, averages \$48,864 annually.
6. Scholarships are given to students from festival revenue averages \$8,780 annually.

The 2 non-academic year course fee projects are summer session and continuing education. Total revenue averages \$15,197 annually and total expense averages \$17,185.

Revenue –

1. Summer session revenue earned from summer course tuition is apportioned through the President's Office, the CAH office, and finally to the department. The annual revenue passed on to the department for summer session averages \$12,855. This revenue is used to pay for additional assignments to faculty in the summer, faculty travel, upgrades to computers and software for faculty and staff, and faculty searches. When summer funds are appropriated each year, no allocations from the college are based on the needs of the department. These funds are merely based on revenues generated by each department during the summer, and after administrative fees are deducted, these funds come directly to the department. A smaller department may have more required summer offerings and generate quite a bit more summer revenue than some larger, more expensive departments. The summer revenue returns back to these small departments in a formulated amount that does not take into account the needs of the department.
2. Continuing Education revenue is derived from the department's share of overhead charged by the division of Continuing Education for credits earned in music by music educators throughout the state,

chiefly for non-degree graduate credits. The average annual revenue has been \$1,339. However, due to the recent imposition of the university administrative fee, Continuing Education did not share revenue with us the department last year, 2011-12.

3. Contributions –
 - o This year, 2011-12, the CAH office contributed \$2,000 to the department for a faculty search and one-time money of \$10,000 for equipment upgrades to benefit students.
 - o Continuing education contributed \$2,350 start-up funds for the initiation of the summer Master of Music Education program.

Three performance-based projects consist of the “Battle in Seattle,” the opera production, and music events. Total revenue averages \$21,056 annually and total expense averages \$17,989.

1. Battle in Seattle - the marching band travels to Seattle and performs at an annual football game.
 1. Revenue – The Provost contributes the amount to cover expenses, averaging \$5,186 annually.
2. The opera production - the opera program alternates each year between the presentation of a full opera production and opera scenes.
 1. Ticket sales average \$2,554 annually.
 2. Contributions are given by community organizations and other campus departments averaging \$882 annually.
 3. DVD sales of the opera production averages \$73 annually.
3. Music events –

Revenue -

1. CD sales – students are charged a nominal amount of \$5 for a CD with a recording of their performance(s). This includes performances of their own recitals and ensembles in which they participate. Purchase is entirely optional. It is exempted from state sales tax as it is regarded as the cost of producing a artifact representing student academic work. CD revenue averages \$1,900 annually.
2. The department sponsors guest artists and the concert ticket sales average \$11,840 annually (using figures from the last three years, see explanation below). A more representative ticket sale annual average is \$2,246.

The amount of \$11,840 included a one-time event, the ticket sales of \$21,375 from a special concert in 2010 presented at Benaroya Hall in Seattle and ticket sales of \$4,666 from the same concert, presented in Ellensburg. The expenses for both

concerts were paid from seven different projects, totaling \$25,033, for a net of \$1,007.

3. Contributions from community organizations or other campus departments have averaged \$261 annually.

Expense –

4. Adjunct faculty payroll for music events averages \$200 annually.
5. Benefits average \$55 annually.
6. Goods and Services average \$10,398 annually. If Benaroya concert expenses are taken out of the calculation, the annual average expense is \$5,319.

The two use-fee projects are locker fees and building use fees. Total revenue averages \$4,968 annually and expenses average \$5,652 annually.

1. Locker fee - students pay an annual \$5 fee for the use of lockers in the music building. This fee is used to provide locker maintenance, new keys and locks, and new locker purchases.
 1. Revenue – average annual is \$1,297.
 2. Expense – average annual is \$1,199.
2. Building use fee - entities from off-campus as well as on-campus pay a minimum use (lighting, microphones, etc.) fee of \$200 and any additional fees as required.

Revenue –

1. Off-campus entity – average annual is \$1,826.
2. On-campus department – average annual is \$813.
3. Student recordings – average annual is \$358.
4. Equipment rental – average annual is \$674.

Expense –

5. Payroll – average annual is \$654.
6. Goods and Services - average annual is \$3,777.
7. Administrative fee – average annual is \$23.

University Student and Activities (S&A) Projects - Data on page 3 of [MDP IC](#)

The following projects have average annual revenue of \$87,704 and average annual expense of \$75,694.

1. Marching band - funding for the marching band is approved by the S & A committee (as described above) for a four-year term with an annual allocation. Supplemental allocations may be requested.
 - Allocation – average annual is \$54,900.
 - Expense –
 - Student payroll – average annual is \$9,698.
 - Goods and Services – average annual is \$34,061.
2. Pep band - funding for the pep band is approved by the committee for a four-year term with an annual allocation. Costs for the Pep Band, which plays at 10 basketball games during the winter quarter, are minimal because it is directed by a graduate student (under faculty supervision) as part of a graduate TA responsibility. Supplemental allocations may be requested.
 - Allocation – average annual is \$7,973.
 - Expense –
 - Student payroll – average annual is \$550.
 - Student stipend for participation at basketball games – average annual is \$6,988.
3. Various ensemble groups - attend, and often perform, at regional and national conferences. Each group may present a travel budget and a persuasive narrative to the S&A committee to request funding for the travel expenses. There have been 10 approved requests in the past three years.
 - Revenue – average annual \$24,830.
 - Expense – average annual \$24,397.

Grants Data on page 3 of [MDP I C](#)

The following projects have average annual revenue of \$22,398 and average annual expense of \$22,144.

1. Schaake Family Trust. In 2008 the Schaake family awarded \$50,000 to be used to stabilize the financial positions of the two non-tenured members of the Kairos String Quartet. This was regarded as seed money and utilized as follows: The first year \$20,000 of the grant was used for salaries, to which was added \$5,000 from the CAH base allocation. This resulted in an annual amount of \$25,000, which was divided between the two non-tenured Quartet members. Each succeeding year the amount from the Schaake grant was decreased by \$5,000 and the amount from CAH increased by \$5,000. This year, 2012/13, is the last year of this grant, with the seed money of 50,000 fully depleted. Beginning in academic year 2013/14, the full amount of \$25,000 will come entirely from a CAH allocation.

2. Iccle Creek Residency. The grant is in the form of an endowment used to pay partial salaries of the two non-tenured members of the Kairos Quartet in addition to the \$25,000 described above. The salaries are divided into two parts as follows:
 - ¼ of the funds generated by the endowment goes directly to each of the two non-tenured members of the Quartet as payment for Quartet activities (rehearsal and performances)
 - Revenue – average annual \$11,037
 - Expense – average annual \$11,037
 - ½ of the funds generated by the endowment are used to “buy out” a portion of the teaching load of the two tenured members of the Quartet. These funds have been allocated as salaries for instructional activity of the two non-tenured Quartet members.
 - Revenue – average annual \$11,360.
 - Expense – average annual \$11,107.

Foundation – Program Support - Data on page 4 of [MDP I C](#)

The Following projects have an average annual revenue of \$21,844 and average annual expense of \$14,892.

1. Music Department fund – for general departmental use.
 - Revenue – average annual \$11,061.
 - Expense – average annual \$8,873.
2. Music Building Equipment fund – for engraved plaques mounted on chair back in the concert hall.
 - Revenue – average annual \$1,183.
 - Expense – average annual \$759.
3. Area specific funds –
 - Choral Studies – revenue \$100, expense \$89.
 - Concert Band – revenue \$1,333, expense \$837.
 - Flute Choir – revenue \$0, expense \$0.
 - Jazz Fund – revenue \$6,067, expense \$3,738.
 - Kairos Quartet – revenue \$700, expense \$160.
 - Piano Program – revenue \$167, expense \$0.
 - String Fund – revenue \$167, \$0.
 - Symphony Orchestra Fund – revenue \$1,067, expense \$436

Foundation - Scholarships - Data on page 4 of [MDP I C](#)

The 36 projects have average annual revenue of \$52,499 and average annual expense of \$48,263. The revenue from donations average \$45,795 annually and the revenue from endowment earnings average \$6,705 annually.

University Waivers - Data on page 5 of [MDP I C](#)

The 2 waivers (housing and tuition) have an average annual revenue of \$46,0000 and average annual expense of \$42, 972.

3. The extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the music unit from year to year;

The music department is committed to recruiting the most talented students that it can attract. Success in recruiting highly talented music students depends greatly on having adequate scholarship funds. The department has housing waivers and tuition waivers available that it can offer students during their first year which can be renewed for a second year. However, top tier students are receiving 4-year tuition and housing offers from other institutions. It has proven very difficult to compete for these students under these circumstances. This fall (2012), thanks to a generous donation from one of our patrons, we were able to offer 4 full, four-year scholarships. These scholarships were offered to four top-tier talent students; none of which were turned down. We would like to increase the number of performance waivers the department receives each year so that we can offer more 4-year awards

Our faculty and students need the latest technology available to enhance instruction and to be adequately prepared to enter the profession or to continue into graduate studies. The university has historically had no replacement program for computers, classroom technology or for faculty office equipment. Other departments, especially those with large summer enrollments tend to use the revenues generated by summer courses as equipment replacement fund which is a part of the university's strategy of encouraging an entrepreneurial outlook. Departments with comparatively small summer programs, such as Music, have suffered in this regard. There currently is no replacement plan for the recording equipment or sound reinforcement equipment used in our rehearsal and performance halls. The classroom, computer lab, and most faculty computers were upgraded during the summer of 2012, most of the computers that were replaced were original to the building (which opened in 2004). Classroom computers could not run the latest software and faculty computers were slow and sorely outdated. In addition to a replacement plan, the department needs to upgrade technology in its rehearsal halls to include "smart" classroom technology. Rehearsal rooms and the Recital Hall are being used to teach lecture classes, classes that would benefit from this technology, in addition to the ensembles that use these rooms. The department does not receive enough Goods and Services budget to have its own replacement plan; it is even inadequate to meet basic operating costs. In the past, the only funds available to upgrade technology are department self-support generated from camps, festivals, and summer teaching. However, due to the fact that the department must use this self-support revenue for other

more urgent budget shortfalls, there are not enough funds available to have a departmental equipment replacement plan.

Student employment is essential when it comes to the everyday activities that keep the department running smoothly. Students perform myriad essential tasks: ensemble librarians, recording technicians, student clerical help, student receptionists, building monitors, stagehands, instrument repair and maintenance, etc. The department receives \$18,000 per year for student employment and despite the rising costs of student employment this amount has not changed over the past seven years. Because of this fact, these funds no longer meet the department's student employment needs. The main contributing factors that create an increase in the costs of student employment each year are:

- Minimum wage increasing each year (currently \$9.04, the highest in the nation)
- As mentioned above, the university has recently implemented a 28% administrative fee to make-up for budget shortfalls. This fee applies to student employment, and, because of the nature of department activities, Music has one of the largest cohort of student employees in the university. This means that the department is shouldering considerably more than its fair share of this burden.
- A reduced Work Study program. This program subsidizes a student's hourly wage. Three years ago the reimbursement rate was 80%. This year the reimbursement rate is 60%.

As previously mentioned, the department needs at least \$32,000 a year to meet its student employment needs, though only \$18,000 is allotted from CAH for this purpose. This means that each year the department must use self-support accounts to make-up for this shortfall. There also needs to be a formula for this funding that takes into account the annual increase in minimum wage and any further administrative fees that may be assessed.

The department receives a budget for Goods and Services each year. This amount has decreased over the years, a decrease experienced by all departments in the college. The current amount of \$32,904 is down from a high of \$38,657 in 2008-09. The department uses these funds to support the everyday needs of running the department. Most of these funds are encumbered at the beginning of the year to cover anticipated basic costs such as postage, copier rental, paper, telephone, etc. The current amount does not sustain these essential operations for the entire year, so the department must use other funds to make it to the end of the fiscal year without being "in the red." As stated above, the current amount is not adequate enough to keep up with the demands for keeping current with technology in the classrooms, performance halls, recording studio or in faculty offices. Additionally, and as mentioned above this budget is subject to 28% administrative tax, which

serves to decrease the purchasing potential of this total budgeted amount even further.

The department receives (from CAH) a budget to support Arts Production, which the department now calls an “Ensemble Account”. As with most allocations this amount has been decreasing; the \$23,800 budgeted in this account is down from a high of \$30,721 in 2008-09. This amount is intended to support the department’s ensembles, or performing groups. Given the fact that the department has over two-dozen ensembles, this amount falls far short of meeting the annual needs of the ensembles. Since rental fees for even one piece of ensemble music can be as high as \$800, this amount doesn’t go far and ensemble directors are dependent on raising their own funds (self-support), or soliciting other campus groups to meet the needs of their ensembles.

The department receives no CAH funds for student/ensemble travel as an annual budget line. Some ensembles use their self-support accounts to pay for travel, but most groups search for alternate funding/support for travel elsewhere. This severely limits the possibility of scheduling performance/recruiting tours for our department’s performing ensembles. Our ensembles have received an unprecedented number of performance invitations at state, regional and national professional conferences. For the ensemble director who receives such an invitation, it is a giant leap of faith to accept an invitation without having any identified funds to use for travel. Therefore, upon receiving and accepting an invitation, the director must then begin a hunt for funds to support this travel. We have been very fortunate that the university S&A budget committee (made up primarily of CWU students) have voted to support all of our travel requests (although not always for the total amount requested), and the Dean and Provost usually make up for any shortfalls, since they recognize that such activity enhances the reputation of university as a whole, as well as that of the department. However, this funding is at the whim of a committee, and could easily be denied for a variety of reasons. An annual source of funding either from the university or S&A (or both) would help stabilize this situation and allow the department and the ensemble directors to plan better for ensemble travel.

The responsibility for building maintenance and upkeep has increasingly been placed on the department. The university supplies only one custodian to maintain the entire building; this is not enough staffing to properly maintain a building of this size. Some routine maintenance is performed annually like waxing the floors and cleaning carpets, but when the poor condition of the practice room floors was brought to the attention of the Facilities director, the burden of replacing the floors was shifted to the department. The department and college updated the flooring in two practice rooms for a cost of over \$1,200 per room. The department does collect funds when outside groups use

the facility but these fees were never intended to maintain the facility at an adequate level and cannot begin to do so.

In general the department budgets are at the lowest since the 2008 -09 budgets. With the declining budgets and the ever-increasing cost of goods and services, the department is more and more dependent on self-support. The recent 28% administrative fee has done nothing but exacerbate this budget situation. In addition to this, other areas in the university have begun charging for their services or cutting back on their services and the department is again left on its own to make up for these shortfalls.

4. Procedures for developing the budget for the music unit;

The music department receives a budget from the Dean This budget, for all budget lines except part-time instructors, is based on previous years and there currently is no budget request in this process. However this process has improved recently. As of fall 2011 the department received a budget from the Dean during the summer before the academic year began. Prior to this, the department would not receive an official budget until much later, sometimes not until after Christmas break. Until then, departments would make purchases and pay bills in the hope that its expenditures would get funded. The budget request for part-time instructors is submitted to the Dean and usually determined during the summer months. Apparently, the funds devoted to financing part-time teaching in the departments are not dedicated funds, but instead are dependent on other funds, like salary lapses or funds accruing from professional leaves (sabbaticals) or unpaid leaves. Some summers the Dean is literally waiting on someone to retire, go on leave, etc. in order to finance the part-time budgets. While this might be the most efficient way of dealing with part-time budgets in the current financial climate, in a department that is so dependent on part-time faculty to teach a major portion of the core curriculum, it can be an unsettling situation.

5. Development methods including fundraising procedures and results;

Fundraising is closely monitored by University Advancement and any such activity must be coordinated through the foundation officer assigned to the college. The foundation also closely guards its donor list, even to the point of refusing to share this list with the chair of the music department, who has requested this information to write “thank you” notes to donors. While it is understandable that the university would want to protect its donors from being overwhelmed with suitors from every department on campus, it seems that

there could be a little more collaboration between the foundation office and the departments when it comes to fund raising and cultivating donors.

Other impediments to fund raising also exist. Three examples

1. The Chamber Choir started a holiday dinner event in the fall of 2011 that was billed as a scholarship fundraiser. It was a popular event, but after the bills were paid, very little was remaining for scholarship.
2. The State of Washington has so many rules and regulations regarding cash handling that it makes it very difficult for the department to sponsor fund-raising activities or to even ask for donations.
3. University operating policies. “La Sedia Musica” (The Musical Chair) campaign is a project in which patrons donate \$250. In return, their name is placed on a small brass plaque and mounted on the back of a chair in the concert hall. With 630 seats in the concert hall, there is the potential to raise \$157,500 in scholarship funds. However, the department is charged by Facilities to have it installed. Last year the department collected \$1,250 from this campaign, but was charged over \$800 by Facilities for installing the plaques. Money is being made with this campaign, but more than half is not making it into the music department’s scholarship fund.

6. Long-range financial planning, including results;

The university office of budget planning and student financial services are tasked with the budget planning for the university. Past budget information and budget projections can be found on their website at:

<http://www.cwu.edu/budget/>

The department has established a long-range planning committee that, through a shared process, will develop a long-range plan for the department. This long-range plan will include priorities for new faculty and staff positions and goals for department scholarship funds.

<< Prev.

NEXT >>

Music : NASM 1 D Government and Administration

[Back to Music](#)

[NASM MAIN](#)

[INDEX](#)

Table of Contents

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

[Sect. II](#)

[Sect. II A Item](#)

[UP](#)

[Sect. II A Item](#)

[ME](#)

[Sect. II A Item](#)

[GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item](#)

[MGP](#)

[Sect. II C Item](#)

[PER](#)

[Sect. II C Item](#)

[OPA](#)

[Section III](#)

[Sect. III A](#)

<< Prev.

NEXT >>

D. Governance and Administration

Evaluate the extent to which governance and administrative structures and activities:

1. Fulfill the purposes of the institution and the music unit;

The Music Department of Central Washington University is one of the eight departments of the College of Arts and Humanities of the University. The other departments include Theater Arts, Art, Communication, English, Philosophy and Religion, History, and World Languages. The department has no direct responsibility to any state governing board. Until 2012, there was a state Higher Education Council (HEC) whose members were appointed by the governor, and bore the responsibility for overseeing the direction and policies of all state institutions of higher education, but the Department of Music, as one of hundreds of departments in the five state institutions of higher education, had no direct relationship with the Council. The only other state office that the department is responsible to is that of the Office of the Superintendent of Public Instruction (OSPI). This office establishes requirements for the certification of public school teachers. The music education curricula must reflect these requirements.

The department functions as a fairly autonomous member of the College. Curricular issues are left entirely to the department, subject to the curriculum approval policies of the CWU Faculty Senate. Policy issues are also developed internally if they do not conflict with CAH policies, which are available on the CAH web site. The influence of the College upon the department is primarily related to the budgetary apportionments and faculty positions allotted to the department, and to its evaluation of departmental recommendations for merit, tenure, reappointment, promotion and new faculty hires. The Dean's evaluations for merit, tenure, reappointment and promotion are based on Professional Records submitted by faculty members and recommendations submitted independently by the chair, the Personnel Committee, and individual faculty members. A recommendation concerning a

[Sect. III B](#)
[Sect. III C](#)
[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)
[Sec. IV - MDP II](#)
[Sec. IV - MDP III](#)

new hire is presented to the faculty by the Search Committee and voted on by the faculty as a whole. A departmental recommendation for hiring a candidate is then submitted to the Dean.

Because so many of its students major in music education, the department has working relationships with the teacher education programs, which are administered through the College of Education and Professional Studies (CEPS). The Department of Educational Foundations and Curriculum (Dr. Barry Donahue, chair) administers the Teacher Preparation Program, a 50-credit core required of all CWU teaching majors. The Office of Field Experiences and the Certification Office, both within CEPS, are also critical partners in providing oversight of all aspects of pre-service field experience and the multitude of state requirements for certification (background checks, fingerprints, state-mandated tests, liability insurance). These relationships are fostered primarily through the Music Education Area Coordinator, Dr. Bret Smith, the music education specialist on the music faculty. Additionally, the department chair often participates in meetings with various components of the teacher education program, and often consults with Dr. Smith.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

As a part of ongoing department assessment efforts, the faculty met in the fall of 2011 to revise the department's mission, values, and goals and realign them with those of the University and College of Arts and Humanities. With a change of University President and Provost, as well as other changes, we felt that the Department's strengths and sense of purpose would be best served by clearly demonstrating that our fundamental guiding documents were fully supportive of the broader vision as developed by University and College leaders.

2. Assure fundamental educational, artistic, administrative, and financial continuity and stability;

The plan of organization for the Department of Music reflects a desire for faculty input and shared governance on key decisions and responsibilities, as well as the need for a centralized administrator (the Department Chair and Associate Chair). All FTTT faculty are expected to serve by election or appointment on one or more of the department's standing committees (Personnel, Curriculum, Graduate, Music Education, Long-Range Planning, Chair Advisory, Guest Artist, Scholarship/Recruitment). In addition, ad hoc committees are formed as needed to address specific issues, including searches. Agendas and minutes of committee proceedings are generally available on the department file server, although it must be said that there is variance in the degree to which each committee chair fulfills this responsibility.

Educational and artistic issues within the department are the purview of the Curriculum and Guest Artist Committees. In matters of program and course

planning, assessment, and various outside accreditation and standards demands (for example, NCATE and OSPI compliance), the Curriculum Committee develops proposals for review and approval by the full faculty. Particular proposals or issues originating in another committee, for example a particular performance area or the Music Education Committee, pass through the Curriculum Committee.

Administrative continuity is provided by the long-term presence of the Department Chair, and, recently, the Associate Chair. Unlike other departments on campus, the Department of Music has functioned with a more or less permanent chair versus a system of rotating terms. Upon the retirement of Dr. Peter Gries, the department conducted a national search in 2009-10 that resulted in the hire of Dr. Todd Shiver. Prof. Chris Bruya currently serves as Associate Chair with responsibility for scheduling classes, overseeing admissions, and the graduate program.

Financial continuity is an ongoing concern for the department. As the University has received less direct support from the Legislature in recent years, the campus administration has made clear that student FTE and outside funding are high priorities for all programs. We are aware of the difficulties involved in long-range planning with ephemeral funding sources, and the faculty as a whole are committed to continuing to develop attractive programs of high quality that will allow us to attract, enroll, and retain excellent students. We are actively pursuing hybrid and online instructional models that will allow us the flexibility to address student needs in a constantly changing environment. We would like to continue working with the CWU Foundation, Alumni Office, Office of Public Affairs, and University Development in order to maximize the awareness and public regard for our program in the general public and among music educators, who are critical in recommending CWU to their graduates.

3. Show evidence of long-range programmatic planning;

A primary driver of long-range planning in the department is our desire to maintain NASM accreditation, along with periodic accreditation by the NWCCU, NCATE (prior to 2012), and the state Professional Education Standards Board. In addition, the department has formed a Long-Range Planning committee to examine resources, recruiting, admission and graduation requirements, and many more issues pertinent to the sustained success of the department. In 2004 the department engaged in a self-study that involved an outside visitor review, and completes the annual program review as required by the Office of the Provost. This review involves examination of particular student learning outcomes as well as general education outcomes for students within the department. A copy of this visitors report can be found in the MDP section of this report. On at least an annual basis, the department convenes an all-day retreat to focus on specific issues pertinent to the

immediate context; in 2011 this meeting was devoted to revision of the department's mission, vision, and goal statements. In the 2012-2013 year, we will be examining all music course syllabi to ensure their currency and alignment with all Washington State, University, College, departmental, and area outcomes and policies.

4. Demonstrate a primary focus on supporting teaching and learning;

Although the department, in line with general campus procedures, requires faculty activity in research/creative activity and service as well as teaching, the weighting of faculty workload planning reflects an emphasis on teaching. In a full-time faculty load of 45 workload units, 36 of these are expected to be in the area of teaching (80%). In a broader context, many of our faculty have significant K-12 teaching experience and a commitment to the cause of public school music teaching and teacher education and maintain a high level of involvement in regional and national advocacy and service to professional music education organizations. In the fall of 2012, the faculty revised the department's mission, values, and goal statements; in this document, a priority on the students' best interest and the impact of their time at CWU on their educational and personal well-being is clear. In 2012 we implemented a web-based procedure for identifying at-risk students for additional advising. Throughout the department, one will find active and vital communities within particular studios, ensembles, and student organizations. The institutional ethos of the department, explicitly acknowledged and supported by faculty, is one of acceptance, support, and celebration of achievement versus competition, insecurity, and ego.

5. Provide mechanisms for communication among all components of the unit; and

The primary means of communication within the department is provided by the committee structure and bi-weekly faculty meetings. Naturally, there is a vast amount of email and face-to-face communication among faculty and administration. Generally speaking, the department is free from hidden agendas, turf wars, and double-dealing even in times of limited resources and tough decisions. Music faculty are well represented across campus through the Faculty Senate, Center for Teaching and Learning, Douglas Honors College, and College of Arts and Humanities committees. Although it is always possible to refine the timeliness and efficiency of communication, we believe surprises and awkward situations are quite rare in the department thanks to the faculty's commitment to openness, dialogue, and compromise with the students' best interests always firmly in view.

6. Provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

The chair position is mostly administrative with an 11 month extended contract and the expectation to teaching at least one class per year. The associate chair of the department receives a half load of teaching and the other half is administration. There are 5 staff members (2 full-time and three part-time) to support the administrative, and instructional needs of the department. According to the 2011-12 HEADS data summary, among institutions the size of the CWU department (200-399), the average number of support staff is 6 full-time positions. CWU is well below this figure. More full-time staff would allow the needs of the administrative and instructional demands of the department to be better supported.

The department Chair is the chief administrator of the department and is responsible for its academic business. The Chair represents the department in College and University matters. The Chair reports to the Dean. The Chair is responsible for leadership of faculty and students within the discipline as well as for the following functions:

The Chair oversees the process of recruiting new faculty, both full and part-time. For full-time positions, after consultation with the department, the Chair initiates requests for permission to hire, works with departmental search committees, organizes candidate visits, and transmits departmental recommendations to the Dean. For part-time positions, the Chair is responsible for advertising openings, reviewing applicants with department faculty, selecting qualified individuals, and completing the process of admitting the individual to the instructor pool. This process has become more involved of late, as the growth in music major population has not been accompanied with a corresponding growth in full-time faculty positions. Securing excellent part-time instructors for a campus as isolated as CWU has become a yearly challenge, as fully half the academic major core classes are now taught by part-time faculty.

The Chair also oversees the Kairos String Quartet Residency. The Quartet is comprised of two tenure-track members and two off-campus members. This Residency was established by an endowment.

The Chair, in conjunction with the departmental Personnel Committee, oversees the processes of reappointment, tenure, and promotion. The Chair works with the faculty to develop departmental procedures for each of these steps, in accordance with the CBA and College guidelines, and makes certain that they are followed in a timely way. The Chair works with the department to develop guidelines for review of faculty consistent with College and University policies, including post-tenure and merit reviews for tenure-track

faculty, and annual review for non-tenure track faculty (full and part-time), and is responsible for seeing that such procedures are carried out.

The Chair has the responsibility to encourage faculty to develop their teaching, scholarly and creative work, and service contributions. Chairs implement mentoring arrangements, in accordance with CAH guidelines, for untenured faculty. The Chair also assists, as appropriate, part-time faculty to assume their duties in the classroom, and is expected to help foster a high level of professional conduct for all faculty. Chairs work with faculty to develop proposals for grants, professional leave, sabbaticals, and professional travel. Chair reviews all proposals for faculty grants and for student fees for department classes, editing and rewriting where necessary, in collaboration with the faculty, to present lucid documents that will make favorable impressions.

The Chair normally establishes teaching assignments for faculty, both full-time and part-time, in accordance with the departmental curriculum and instructional needs along with the provisions of the CBA governing load, as well as the teaching competencies of individual faculty. Chairs are responsible for overseeing faculty absences, and for integrating sabbaticals, research leave, reassigned time, and other factors into the scheduling process.

The Chair makes office assignments, manages faculty equipment and computing needs, and performs building responsibilities as appropriate.

Scheduling faculty office assignments has become more problematic as the program has grown, as has the scheduling of courses, classrooms and rehearsals. Teaching studios for adjuncts are almost nonexistent: instruction takes place in classrooms, borrowed studios, uniform storage and instrument storage rooms.

The Chair is responsible for fostering positive student/faculty relationships in the department. The Chair deals with student concerns and complaints and takes appropriate action in accordance with university guidelines.

The Chair oversees the general coherence, quality, necessary modifications, and implementation of the department's programs, general education offerings, and service instruction. In this regard, the Chair is responsible for:

- Coordination with other departments in making certain that general education and service courses fulfill expected purposes.
- Describing departmental curriculum to the campus and the non-academic community.
- Arranging for accreditation review of degree programs when appropriate and making certain that accreditation standards are maintained.

- Approving waivers or substitutions of requirements for department majors and minors. Guidelines governing waivers should be established by the department.
- Evaluating transfer equivalencies, and evaluating and monitoring course prerequisites.
- Revising curriculum programs and reporting changes for the catalog, in accordance with departmental decisions and university procedures.
- Planning schedules in light of adjunct budget allocations.
- The Chair works with faculty, the Dean, and the Office of Human Resources in arranging technical service and secretarial support to enable the department to carry out its responsibilities.
- The Chair supervises and evaluates classified staff in the department.
- The Chair is responsible for convening and chairing department meetings on a regular basis in order to conduct the business of the department. Department faculty meetings normally occur twice a month.
- Generally, the Chair acts as the communication channel between the Dean and the department.
- The Chair is the primary facilitator of the department's strategic planning efforts.
- Chairs manage the departmental budget after it has been allocated.
- Chairs are responsible for making certain that departmental committees, both standing and ad hoc committees are constituted and conduct their business as needed.
- Chairs are expected to keep current records of all departmental transactions and academic matters, and to handle all needed paperwork generated by or requested of departments.
- Chairs are official spokespersons for their departments in University business. This includes meeting and working with Campus Security, chairs of the Teacher Education and Curriculum and Supervision departments (in connection with music education matters), the university Computing and Telecommunications Services, the Athletic Director, the Marketing Director, the Graduate Dean, representatives of the university Facilities Department, the Director of University Development and communicating with present and potential donors.
- Chairs undertake other duties as assigned or requested by the Dean, Provost, or President.
- Chair assumes the task of doing publicity for the department in the production of yearly posters, advertisements in the state music education associate publication, Open House audition invitations and organizing the alumni reception at the annual state or regional professional music education conferences.
- Chair develops, writes and submits grant proposals, or assists other faculty in writing grants to fund equipment purchases and other departmental needs, such as recording upgrades (microphones, digital recording and reproducing equipment), and publicity projects

(producing and distributing CDs of department ensembles; producing programs for department ensembles performing at regional and national professional meetings).

- Chair examines curricular offerings of other instate and out-of-state institutions' music departments at the request of evaluators in the Registrar's office and prepares list of course equivalencies for use by the Credential Evaluators in the Registrar's office.
- Chair oversees the administration of the Preparatory Program, chiefly acting as a consultant to the Program Director in matters of policy and personnel.

Communication between the music administration and the faculty and staff is facilitated by the open door policy of the chair. The chair's administrative objective is to provide a high quality educational experience in an environment characterized by mutual respect and courtesy. Faculty and staff are at ease either talking to or emailing the chair. Email messages usually get immediate responses. Personal and professional opinions are kept as discrete as possible. The chair consistently champions the department to the community and the upper administration and cultivates a positive atmosphere in the department. Communication between chair and faculty is also facilitated through faculty meetings, at which candid and open discussion on all sides of questions is encouraged.

Communication between students and the administration is facilitated by the open door policies of both the chair and the associate chair, and student convocations, at which a time is usually reserved for student/associate chair dialogue. Judging from the amount of daily communication that occurs between students and the administration, the system seems to be working very well.

Policies that affect the productivity of students, clarity of purpose or ease of administration are frequently assessed. Any faculty or staff member can initiate a new policy or change in policy. If a policy change is proposed to the chair, feedback is requested from the associate chair and concerned faculty. A consensus that the proposal warrants consideration, results in sending to the appropriate committee for review and recommendation. Alternatively, any proposal can be voiced in a faculty meeting and sent to the appropriate committee for review and recommendation. After the committee reviews the issue, the committee chair then presents a recommendation to the faculty, leads discussion, and a vote of the whole faculty decides the matter. Occasionally, a proposal transcends the province of any particular committee. In such cases, an ad hoc committee is formed to deal with the issue.

The system has worked effectively. Proposals come chiefly from the chair, but many issues of substance have emanated from faculty members, and many

policy changes have been acted on in the last several years. The policies of the department are published in the department Faculty Handbook (as found in the MDP section of this document).

Specific Duties: This position is in charge of all special events within the department, as well as all scheduling for the department. These can include but are not exclusive to:

1. Publicity:
 1. Coordinate all the publicity for the department. Work with University Relations, Observer, and appropriate newspapers to advertise all Music Department events. Set up and supervise an Internship for a student to help with publicity.
 2. Monitor budgets that are specific to special programs. Prepare reports for supervisor and Chair on a monthly basis.
2. Concert/Recital Scheduling:
 1. Develop & update Event calendar.
 2. Develop & update mailing list for calendar updates.
 3. Work with faculty to develop ensembles & faculty concerts for year.
 4. Work with faculty to schedule rehearsals for faculty & ensemble concerts.
 5. Work with students to schedule recitals and dressrehearsals.
 6. Updates to calendar for Web page—transmit to Web manager
 7. Prepare programs for concerts & recitals.
 8. Distribute CD's to appropriate faculty/students/library and Department archive.
3. Prospective Students/Recruiting
 1. Develop and update database of all prospective students for each academic year.
 2. Send information packet.
 3. Attend recruiting events
4. Communicate with Financial Aid of any additional scholarships as needed.
5. Key requests:
 1. Take requests from faculty for student who need keys.
 2. Create key request forms, obtain Chair's signature.
 3. Update spreadsheet for department use.
 4. Complete key renewal forms each quarter.
6. Planning the CWU alumni reception held each year at the All-State WMEA convention or the Regional Meeting of the MENC (held on alternate years).
7. Building Maintenance:
 1. Inform dispatch of any immediate building needs:
 2. Clocks
 3. Lights

4. Flooring problems
5. Heating/cooling problems
6. Building lockups
7. Work with custodian on a daily basis to schedule time in rooms and auditorium for cleaning.
8. Do work orders for larger projects:
9. Painting rooms/offices/hallways
10. Floor cleaning
11. Movement of pianos and other large equipment
8. Studio/Convocation Scheduling:
 1. Work with Associate Chair to set-up yearly schedule.
 2. Keep track of convocation performances to make sure performance time limit is not exceeded.

Technical Support. One staff member provides technical support. Harry Whitaker is the piano technician-tuner for the department, and occupies a part-time position. He is in charge of tuning and maintaining the 62 pianos used in the department, and other pianos located throughout the campus. All other instruments must be sent out for repair, no staff technician is available.

Other Chair Duties:

The staff reviews:

1. Office/department management and supervision
2. Accessibility and responsiveness to faculty, staff and students
3. Students: Accessibility and responsiveness to student concerns; timely, clear, and thorough provision of academic information
4. Representation of department, collegiality, teamwork on ADCO (University Chair's Committee)

The Associate Chair

The responsibilities of the Associate Chair include:

1. Serve as the department Graduate Coordinator
2. Oversees Graduate Teaching Assistantships (GTA) in the department to monitor equitable loads and quality of performance. Often acts as advisor to new Graduate students, helps with development of their Course of Study in collaboration with their faculty advisors.
3. Academic and Building Scheduling:
 1. Develops a two year rotation of music course offerings
 2. Schedule rooms for students' practice and rehearsals times.
 3. Schedule rooms for faculty TBA classes.
 4. Work with Festival coordinators for scheduling.
 5. Work with Scheduling Center for outside groups using building.

4. Organize the music major Recital Hour/Convocation. Use that as an opportunity to convey information to students regarding policies, concerns, activities and notices.
5. Assist with the recruitment and admission of students—act as host for visiting prospective students and parents in the absence of the chair.
6. Provide advice and counsel to chair regarding department policies, concerns, problems and day-to-day management of the department.

<< Prev.

NEXT >>

Music : NASM 1 E Faculty and Staff

[Back to Music](#)

[NASM MAIN](#)

[INDEX](#)

Table of Contents

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

Section II

[Sect. II A Item](#)

[UP](#)

[Sect. II A Item](#)

[ME](#)

[Sect. II A Item](#)

[GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item](#)

[MGP](#)

[Sect. II C Item](#)

[PER](#)

[Sect. II C Item](#)

[OPA](#)

Section III

[Sect. III A](#)

[Sect. III B](#)

[Sect. III C](#)



E. Faculty and Staff

Evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet NASM Standards with respect to:

1. Qualifications

The faculty members' aggregate qualifications are well suited to the purposes of the department. There are enough members with the skills and knowledge, most of whom have earned terminal degrees to:

- Ensure a depth of academic knowledge commensurate with the expectations incumbent with all of the department's undergraduate and graduate degree curricula.
- Ensure knowledge of graduate programs in the country that enables the department to remain conversant with academic expectations of music units on a national level and allow informed advising about schools for students interested in further study.
- There are faculty members with considerable and comparatively recent public school music education experience, enough to provide a background of knowledge and experience that serve the music education majors well.
- There are faculty members with and without terminal degrees who have high-level, professional performing, conducting, composing and arranging experience to provide a realistic view of the commercial music world to music business, composition and performance majors.
- There are faculty members whose own performing skills are at a level of excellence that provides an appropriate performance model for performance majors, well-qualified instructors whose pedagogical skills enable the department to offer excellent teaching in all applied areas.
- There are conductors/directors in all the ensemble areas of the program who develop ensembles of excellence and provide excellent models for future conductors.
- The faculty as a whole demonstrates a commitment to excellence in musical and academic achievement, a sense of mutual respect and a joy

[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)

[Sec. IV - MDP](#)

[II](#)

[Sec. IV - MDP](#)

[III](#)

in making music of all styles, all of which provides an ideal model for all music students.

Graduate faculty are nominated by the department chair, supported by the college dean and approved by the Graduate Council of the University. The faculty member under consideration for appointment to the graduate faculty presents a vita that supports the chair's nomination to the graduate faculty; this vita is included a dossier along with the letter of nomination by the chair and the dean's supporting letter and the dossier is evaluated by the Graduate Council. The appointment is for a five-year term, which is renewable by repeating the above process.

Teaching effectiveness is evaluated by a number of means:

- For probationary tenure-track faculty members, biennial reviews by the chair and department personnel committee and recommendations for reappointment provide opportunities for assessment of teaching effectiveness. Recommendations are based upon the professional records submitted by each candidate, observations by the chair, by members of the department personnel committee and, upon invitation, evaluations by individual faculty members.
- Similarly, the evaluations for promotion and tenure, following the same procedures as for reappointment, provide significant opportunities for the assessment of teaching.
- University policy now requires Student Evaluation of Instruction (SEOI) for every class, including applied lessons, every quarter. The summary sheets and compiled student comments are useful in developing a comprehensive picture of teaching effectiveness.
- University/CAH policy also requires a peer review of teaching during each review period.
- University/CAH policy also requires that course syllabi be assessed each review period to ensure that they are up-to-date and that they contain all of the required sections and statements, including definitive learning outcomes.
- University policy requires a review of all tenured faculty members once every five years.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

There are also means for evaluating teaching effectiveness that are not easily subject to documentation, but nevertheless are influential, either as part of a faculty member's perceptions on which peer evaluation is formed, such as in writing letters of support for tenure and promotion, as part of the department personnel committee's evaluation or as part of the chair's perceptions, upon which his administrative evaluations are based. Examples of these include:

- For applied areas and performing ensembles, the performances of students and the ensembles in juries, student recital hours, recitals and

concerts provides subjective but nonetheless substantial evidence of teaching effectiveness. Jury evaluations in particular have been codified to lessen the subjective nature of evaluations of artistic qualities and provide a measure of definitive standards.

- The success of an applied instructor in recruiting and especially retaining students is an objective and historical measure of teaching effectiveness.
- The success of successful teaching can also come in the form of competitive invitations for department ensembles to perform at professional conferences.

2. Number and Distribution

The music department has 21 full-time tenure-track positions of which 19 are currently filled and 18 part-time or lecturer positions. Searches for the two unfilled tenure-track lines, one in voice and one in theory/comp are being conducted this year. According to the 2011-12 HEADS Data Summary of all NASM member institutions the average number of full-time faculty for institutions of similar size as CWU (201-400 Music Majors) is 26 and the average number of adjunct faculty is 29. Obviously, CWU is well below these national averages. In comparison to other state schools, there are two sister institutions who have less than half the number of majors who have as many (or more!) full-time faculty as CWU. Of the total 1,108 hours of annual teaching load for the department 63% is taught by FTTT faculty and 37% is taught by part-time faculty. However, the department is fortunate to have excellent part-time faculty, some with terminal degrees, available to teach. In 2010 the department made major revisions to its class schedule and its schedule of course offerings to ensure that every required class was offered at least once every two years, this was not the case before. The department is now able to offer all required courses at least once in a two-year rotation; most classes are offered every year. This should improve the 4-year graduation rate of the music students, but this change has also increased the number of classes offered, which in turn increases the workload needs of the department. This additional demand must be covered by adjunct faculty because the full-time faculty loads are all at the full load allowed by the CBA. As stated earlier in this document, many of our full-time faculty members were hired to teach both applied music and academic courses, but as their studios grew they had to shift their teaching loads more and more from lecture classes into their studios. The result of this is that a majority of our lecture classes are now being taught by adjunct faculty. Indeed, in some areas, like Music History and Theory, most of the sections are taught by adjunct faculty. Another concern from having such a large number of majors in an active department with almost half of the faculty being part-time is the service requirement for full-time faculty. With only 19 full-time faculty members, many serve on multiple community, departmental, college, and university committees. The department's full-time faculty

members constantly express a feeling of being overwhelmed with the non-teaching expectations of scholarship and service.

The university has clear definitions of faculty classifications that can be found in article 8 CBA document

(http://www.cwu.edu/hr/sites/cts.cwu.edu.hr/files/documents/09-13_CWU-UFC_Agreement_Final.pdf). The department only lists teaching or curricular faculty in its publications and on its website, no workshop faculty are listed.

3. Appointment, evaluation, and advancement

1. *Tenure, Promotion and Reappointment:* The question of tenure normally is considered after a six-year probationary period. Occasionally, tenure may be considered earlier if circumstances warrant—if, e.g., a faculty member left a tenured position to accept an appointment at CWU. Such exceptions are written into the contract and negotiated with the Dean at the time of the initial contract. The granting of early tenure requires exceptional achievement in all three areas of activity: Teaching, Scholarship/Creative Activity and Service. Normally, promotion to the rank of Associate Professor is considered simultaneously with the consideration of Tenure. The procedures for Tenure, Promotion and the Reappointment of probationary FTTT faculty are essentially the same. Once a faculty member receives tenure and a promotion to Associate Professor he/she must wait at least 5 years before they can apply for promotion to Professor. Once a faculty member receives tenure, he/she is then evaluated every 5 years in a post tenure review process that is similar to the above process for tenure and for promotion.

1. The faculty member compiles a Professional Record that reflects his/her efforts in teaching, scholarship/creative work and service, and submits it to the department office. This dossier is available for perusal to the chair and all faculty members who are eligible to vote on the issue, though the dossier must remain in the department office.
2. Each eligible faculty member can add a letter of support or concern to the dossier during the review period.
3. The Personnel Committee assigns members to observe the candidates teaching and meets to discuss each candidate. Members vote on each candidate, establishing a written recommendation that represents the Committee and is included in the candidate's dossier
4. The Chair of the Personnel Committee writes a letter addressed to the Dean, summarizing the Committee's position and enumerating the results of the faculty votes and attaches it to the

dossier. *According to the CBA the department personnel committee and chair “will write independent evaluations and recommendations.”*

5. The Chair writes a letter of recommendation addressed to the Dean, independent of the Personnel Committee. The Chair includes his letter, the Personnel Committee’s letter, and submits the whole dossier to the Dean.
6. The Chair meets with the candidate to review the letters/recommendations from the chair and the personnel committee
7. The candidate has an opportunity to clarify any inaccuracies or record of fact before the dossier is submitted to the dean.
8. A similar process begins again at the Dean’s level, except the college personnel committee’s membership comes from elected representatives from College departments.
9. The Dean writes a recommendation to the Provost, this letter along with the college personnel committee’s recommendation and the dossier are forwarded to the Provost.

General university criteria for Promotion and Tenure are found in article 21 of the CBA

http://www.cwu.edu/hr/sites/cts.cwu.edu.hr/files/documents/09-13_CWU-UFC_Agreement_Final.pdf). Additionally, the department has developed its own discipline-specific criteria. These are published in the department Faculty Handbook found in the MDP 1 E of this document.

2. Merit: Performance adjustments can be found under “Compensation and Benefits” in the CBA
http://www.cwu.edu/hr/sites/cts.cwu.edu.hr/files/documents/09-13_CWU-UFC_Agreement_Final.pdf) It seems that the procedure for determining performance adjustments has changed each time a performance adjustment period happens. The most recent performance adjustment happened during the 2012-12 academic year. The faculty member submitted a statement and supporting materials (not to exceed a 1 inch binder). The chair and department personnel committee were charged with ranking these applications for performance adjustments and submitting these rankings along with the supporting materials to a college committee who went through a similar process before it made recommendations to the Provost. The members of the personnel committee and the chair felt very uncomfortable having to rank their colleagues, we are hoping this process improves for the next cycle of performance adjustments.

4. Loads

The university policy regarding workload can be found in Article 14 of the CBA (http://www.cwu.edu/hr/sites/cts.cwu.edu.hr/files/documents/09-13_CWU-UFC_Agreement_Final.pdf). The procedure for calculating faculty loads can be found in the [MDP E 1 A](#) of this document or in appendix A of the CBA. It would seem that the department faculty teaching load activity satisfies NASM guidelines.

Policies and procedures for calculating faculty loads. (see [MDP 1 E 1 a](#))

1. University policy assumes 30 hours work per quarter for each faculty workload unit (FWU).
2. 15 FWU per quarter is assumed to be a normal load for a full-time instructor.
3. For FTTT faculty, 20% of this load (3 FWU) is assumed as being taken up with professional activities, department committee work, advising, scholarship/creative work and public service, leaving 12 FWU as the normal instructional load per quarter, or 36 FWU annually.
4. For part-time and Full-time Non-tenure track faculty, the 3 FWU of non-instructional work is not assumed, they are normally paid only per FWU for instructional work.
5. For academic classes in which the student credit earned equals the weekly hours of classes, each class hour counts for one FWU. For example, a 3 credit counterpoint class, meeting 3 hours weekly, earns 3 FWU for the instructor.
6. The large, representative ensembles of the department are assigned one FWU per meeting hour. They generally meet 5 hours weekly, and their directors assigned 5 FWU. These groups include the three Bands, Orchestra, Choir and Chamber Choir.
7. Applied lessons are assigned FWU on a 3/2 ratio, i.e., 3 hours of applied instruction is credited with 2 FWU.
8. Released Time.
 1. Directors and Coordinators of some areas are granted “released” time by the dean. That is, a number of FWU are granted for the administrative tasks, festival work and recruiting activities associated with various educational and ensemble performance areas. Positions that are granted these FWU include the Director of Bands, Director of Orchestral Activities, Director of Choral Activities, and the Music Education Coordinator.
 2. Upon request of the chair, the dean has granted released time for professional tasks outside the ordinary.

Areas for improvement:

The current system of 36 Faculty Workload Units (FWU) per academic year must be documented annually on the faculty workload forms that must be

approved by the department chair and the Dean. On this form, faculty must identify what courses they will be teaching the next academic year and they document the amount of their load devoted to teaching, scholarship, and service. As noted above, typically each faculty member has 45 FWU total per academic year, 36 typically devoted to instruction and 9 divided between scholarship and service. However, faculty members are not allowed to list any hours that they voluntarily work beyond this 36 FWU for instruction. We have several full-time tenure track faculty members who “donate” additional hours in order to enhance or facilitate their area of the departmental offerings. For example the choir director “donated” an additional 16 FWU for a total of 52 FWU for instruction plus an additional 9 FWU that are expected for scholarship and service. The current system only allows faculty to document these extra “donated” hours in their annual faculty activities report where they document their actual FWU for the year. For the betterment of their area, and for the benefit of their students, many music faculty members continue to “donate” instructional hours. This practice is not healthy for the faculty member, and either additional adjunct funds or additional tenure track faculty need to be added to the department to relieve this situation.

5. Student/faculty ratio

Currently the music department has 19 full-time tenure-track faculty and 18 part-time faculty members, though next year we will have 21 full-time faculty members. With over 350 majors, that gives the department at least 16.6 students for every full-time tenure track instructor. According to the annual HEADS Report data summary for 2011-12, music department of similar size (201-400 music majors) averaged 11 students per full time faculty member. CWU would need 31 full-time faculty members to get to this average. Also according to this HEADS report , music departments of similar size had an average of 18 adjunct or teaching associates which CWU seems to match this number adjunct faculty.

CWU is very fortunate to have such a diverse and talented pool of adjunct faculty, most of whom are local residents. The community of Ellensburg is relatively small and very isolated, and recruiting qualified adjunct faculty could be a problem. Two factors seem to be at play here to mitigate this potential issue: the presence of talented and qualified spouses of full-time faculty and excellent medical and retirement benefits are available for adjunct faculty who teach an average class load of ½ time or more. Unlike an urban situation where the applied faculty members tend to be local professional musicians who supplement their incomes by teaching as adjunct faculty in a university music setting, many of our applied faculty at CWU are full-time faculty. The situation has evolved from the fact that, as previously described, most of the applied faculty were originally employed to teach lecture classes in the music core as well as applied music. But as their studio recruiting efforts started yielding larger private studios, many faculty members began to teach applied

music exclusively, withdrawing from lecture classes, which were taken over mostly by adjunct faculty,

An example of this is in the theory area. The department has one full-time theory and composition specialist (coordinator) position. This position originally taught mostly first-year and second-year theory, but as the composition studio grew, in order to teach applied composition lessons, this faculty member gradually withdrew from some of the theory classes. Currently, of the four sections of first-year theory and three sections of second-year theory (7 total), only one section is taught by this faculty member. The remainder of the courses are taught by adjunct faculty, none of whom has an academic background in theory and composition. The ideal situation for a department our size would be to have two full-time faculty members in the area of theory and composition. One faculty member who could primarily teach theory class and some composition, and the other faculty member who could teach primarily composition students and some theory classes.

It should also be noted that the department has no full time tenure-track faculty member with a terminal degree in musicology. The faculty member responsible for teaching and supervising the music history core does have some academic background and previous experience teaching music history. And again, we are fortunate to have an adjunct instructor with an appropriate terminal degree who teaches music history and world music. However, because of the nature of adjunct positions, this faculty member receives almost no support for faculty development and is given no load credit for scholarship. Indeed, for several years she has been teaching at least 45 FWU of academic courses. This situation makes it difficult for the faculty member to publish and keep current in their field.

6. Graduate teaching assistants

Each winter quarter the graduate coordinator develops a request and justifications for a number of Graduate Assistants and submits this to the Graduate Dean, through the office of the CAH Dean. Graduate Dean distributes assistantships to the various departments on the basis of these documents. The department presently has nine graduate assistantships. Most graduate assistants are appointed for two successive years. Each year the department graduate committee meets at the beginning of winter quarter to establish a strategy of advertising for graduate assistant positions for the following year. This strategy is based upon the instructional strengths of returning graduate assistants and the instructional and non-instructional needs of the department that can be met by graduate assistants or part-time faculty.

University policy establishes the workload for a full GTA at a maximum of 20 hours per week. The department has established workloads based on the following schedule:

- Generally speaking, classes taught are given credit for twice the class contact time, e.g., a class meeting for three hours weekly is given six hours of workload credit. This is adjustable at the discretion of the graduate coordinator. For classes with an extraordinarily large enrollment, such as a Music Appreciation class, or a class that is being taught for the first time, more hours of credit can be allotted.
- Ensemble director responsibilities are also credited with twice the class contact time.
- Applied teaching hours are credited on a 3/2 ratio of the student contact time.
- Other assignments, such as assisting in classes and ensembles, ensemble librarian duties, festival coordination, etc. are credited on a one-to-one hourly basis.

Instructional areas that historically have been assigned to graduate assistants include:

- Music for the Elementary Education major (MUS 326)
- First-Year Theory assistant (grading papers), or testing monitor.
- Assist with jazz bands and choirs
- Assist with Men's and Women's Choirs
- Instrumental Methods Classes for Music Education majors
- Class Piano and Class Voice
- Aural skills labs for the freshman theory sequence
- Applied lessons (usually secondary instruments or for music minors) in areas of expertise
- Chamber music or Jazz Combo coaching

Non-instructional responsibilities assigned to Graduate Assistants include:

- Assist in Ensemble areas, e.g., Wind Ensembles, Chamber Choir, Horn Ensemble—Conduct rehearsals in absence of faculty director, take sectional rehearsals, etc.
- Ensemble Library management.
- Assist directors in running high school festivals
- Assist in large Gen Ed Classes (History of Jazz)
- Recital Hall manager
- Assist with the prep strings program
- Direct the Pep Band, which plays for university basketball games
- Assist in theory classes with grading papers

Once a pool of candidates has been established, the graduate coordinator makes decisions, in consultation with all concerned faculty members and the Graduate Committee, as to departmental needs, whom to offer Assistantships, and defines the hours assigned to each responsibility.

When the roster of Assistantships is complete, the graduate coordinator, in consultation with concerned faculty members and the Graduate Committee, establishes the specifics of the work assigned to each Assistant and assigns a faculty supervisor to each. Graduate Assistants working in more than one area will have more than one supervising faculty member.

Graduate Teaching assistants receive an orientation and training session from both the University and from the music department. In addition to these orientation/training sessions the TA's are mentored by their supervising faculty member.

The Graduate Assistants file biweekly payroll hourly forms, and the graduate coordinator monitors these forms throughout the academic year, adjusting assignments as needed to keep the workloads as equitably distributed as possible.

7. Faculty development

Policies regarding faculty development

Faculty development can be separated into two distinct areas: (a) policies regarding sabbaticals, and (b) policies regarding faculty development of active teaching faculty.

Sabbatical (Professional) Leaves

1. The purposes of a professional leave are defined in the CBA as Scholarship;
 1. Travel with a definite academic or cultural purpose of value to the university;
 2. Advanced academic studies
2. Eligible faculty are defined as those faculty members who have been employed by the university for 6 calendar years and have served 18 full-time quarters during that time, or those who have served in a similar manner since their last professional leave and who expect to serve as least 3 additional academic years before retirement.
3. Replacements for persons on professional leave should ordinarily take place within existing faculty. Department chairs shall verify in writing that the granting of leave can be substantially accommodated within existing staff.
4. Professional leaves are granted by means of a competitive application process, through a faculty Professional and Retraining Leave committee.
5. Faculty members given professional 2 or 3 quarters of leave shall receive 75% of the regular salary they would receive if they remained in

their usual duties. Faculty members can receive 100% of their salary while on sabbatical for 1 quarter.

In practice, Music is one of the departments that least utilize sabbatical opportunities. The reasons for this are mainly due to the nature of the discipline. Applied instructors are loath to leave their applied students, many of whom have been personally recruited, without assurance that highly qualified instruction will be available. Since there are usually no other specialists in their area on the faculty and there is no university policy to make funds available to supply this instruction, Professional Leaves taken by applied faculty tend to be one-quarter leaves, so that the disruption to their students' progress will be minimal. And even these leaves have been infrequent. The same situation applies to large ensemble directors. In fact, it has been decades since a professional leave has been taken by a major orchestral, choral or wind ensemble director; the spring quarter leave this academic year by the wind ensemble director will be practically a first.

Professional development of faculty on campus.

Policies regarding professional development on campus can be divided into two categories: (1) on-campus professional development and (2) funding for off-campus professional development.

1. The university administration has made efforts to provide opportunities for professional development on campus. Workshops, panels and meetings presenting various aspects of scholarship and principles of effective teaching have been scheduled, either before classes begin in the fall, or on a "Study/Professional" day which has recently been instituted, substituting for the last day of classes each quarter.
2. Funding for travel to professional meetings or other faculty development has several sources:
 1. The Dean has a limited amount of funding which is available through a competitive application process.
 2. The Office of Graduate Studies has a limited amount of funding, also available through a competitive application process. Only faculty members presenting at a professional meeting are eligible for these funds.
 3. According to the CBA each full-time tenure-track faculty member will receive the following::

Faculty Development Funds. The University will make available \$700 per fiscal year in faculty development funds for each tenured and probationary faculty member. The amount shall be pro-rated for faculty working less than full-time. Faculty development funds may be used for work-related purchases and

expenses, including travel. All expenditures must be in compliance with University policies. Unused funds will not be transferred or carried over into another fiscal year.

A smaller portion (\$15,000) is made available to the faculty at large for University-Wide Faculty Development grants. The most worthy proposals submitted by faculty members are granted funds.

8. Support staff

There are five technical and support staff for the department. These have been identified and their responsibilities outlined in the [MDP 1 D 7](#) section of this document. They are considered civil service exempt employees and are hired and supervised according to the policies and regulations of the Washington Civil Service Code. Of the five staff members two are full-time employees, 1 is .625 (12 month), 1 is .75 (11 month), 1 is .75 (10 month)

According to the annual HEADS Report data summary for 2011-12, music departments of a similar size (201-400 music majors) averaged 6 full-time staff members. With 2 full-time and three part-time staff members, the CWU music department is well under this number of FT support staff. Like the department faculty, the department staff members have expressed a constant feeling of being overwhelmed by the demands of their positions. The department's administrative assistant or "Secretary Supervisor" and the Recording Tech/web master/inventory control/ Hall Manager are the two full-time positions. The part-time department bookkeeper works 5 hours a day (25 per week) to keep up with over 90 different budget lines, to process the purchasing and rental requests of the department's 20 full-time, 18 part-time faculty and more than two dozen ensembles, plus biweekly payroll forms for more than 75 students. Twenty-five hours weekly is simply not enough time to accomplish this task; this position should be full-time. The program assistant is in charge of scheduling concerts, recitals and other uses of the performance halls, class schedule disruptions caused by festivals, non-academic use of classrooms and all publicity dissemination, and also acts as the office receptionist, both for in-person visits and answering phone requests for information about the many aspects of the department's program. This staff member works 6 hours a day (30 per week) and is on a 10-month contract. With over 120 concerts and recitals per quarter numerous festivals and department-sponsored events each quarter, this position should be a full-time position. In addition to these part-time positions that need to be converted to full-time positions, the department needs at least 2 more full-time positions to bring our department to the average number of support staff found in our sister institutions. The department is in need of a full-time staff person in charge of public relations and community outreach. The department also needs a full-time staff position for the

recruiting/ retention (advising) of our students. Our faculty and staff try to make up for these needs by taking on projects and by overloading their schedules, but nothing would substitute for additional staff support for the department.

[<< Prev.](#) [NEXT >>](#)

Music : NASM 1 F Facilities, Health and Safety

[Back to Music](#)
[NASM MAIN](#)



[INDEX](#)

Table of Contents

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

Section II

[Sect. II A Item UP](#)

[Sect. II A Item ME](#)

[Sect. II A Item GR](#)

[GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item MGP](#)

[Sect. II C Item PER](#)

[Sect. II C Item OPA](#)

[OPA](#)

Section III

[Sect. III A](#)

SECTION I. PURPOSES AND OPERATIONS

F. Facilities, Equipment, Health, and Safety

Evaluate the extent to which the music unit meets NASM Standards regarding facilities, equipment, health, and safety in relation to the needs of:

1. Music students;
2. General students;
3. Music faculty; and
4. Curricular offerings and curricular levels.

Note: Give particular attention to adequacy in terms of goals for student learning, size and scope, acoustical treatments and climate control, and availability and capacity to remain technologically current, especially if the music unit offers disciplines and specializations that require continuous upgrading of equipment.

A [list of facilities](#), [inventory of equipment](#), [schedules for maintenance and replacement of equipment](#), and [health and safety information](#) can all be found in the MDP 1 F of this document.

The department requires all music students to take an orientation class that is centered around the needs and requirements of the major. One of these sessions is devoted to talking about musicians' health and safety. We provide counseling services through our campus health program, with which we have direct ties and relationships. Our faculty are also vested in educating our students about musicians' health and safety as a part of applied study and as a part of ensemble membership. We offer body mapping workshops for our students every year. We are fortunate to have two health care facilities in the state of Washington that we can refer any student who is experiencing any

[Sect. III B](#)

[Sect. III C](#)

[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)

[Sec. IV - MDP II](#)

[Sec. IV - MDP](#)

[III](#)

chronic symptoms that might affect their music performance: Virginia Mason Hospital is one of the top medical facilities in the country that deals with stress related injuries. The University of Washington Medical School has one of the top rated vocal health clinics in the country. We have referred music students to both of these health care facilities.

The music building provides a safe, well equipped, state-of-the-art facility that was designed to meet the needs of student learning and rehearsal and performance requirements of a comprehensive music program. The building was completed in 2004 and consists of two wings: The rehearsal/ performance/ administrative wing of the building consists of a single-story building of about 40,000 square feet. It contains a 600 seat concert hall, a 150 seat recital/lecture hall, a Green Room, instrumental, choral, jazz and percussion rehearsal rooms, instrumental storage rooms, an ensemble library, student locker room, instrument repair room, a central recording room, 5 percussion practice rooms, a percussion faculty office, faculty lounge, conference room and an administrative suite. The academic/office/practice room wing of the building is a two-story building of approximately 30,000 square feet, containing five classrooms, a CAI/class piano lab, composition and post-production lab, 30 practice rooms (large ensemble practice rooms smaller individual practice room, and those with and without pianos), 30 faculty teaching studios, and two large offices for graduate students.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

The music library is located on the fourth floor of the main campus library, a 10 minute walk from the music building. It contains a small, 20 seat classroom, equipped with a sound system and appropriate AV to support a music class. The library also has 10 listening carrels where students can listen to music on Cds checked out at the circulation desk. Audio Cds can also be checked out of the library by students and faculty. The library recently added five computer stations, each having a full midi piano keyboard along with the latest versions of music notation/composition software, ear training programs and theory tutorial software.

The type of construction, adequacy of soundproofing, quality of the classrooms, acoustic treatment, and climate control of the new building is state-of-the-art. The architects and consultants who designed the building are extraordinarily experienced in the design of music buildings, so that the quality and acoustic properties of the building required by a music program was assured. The design and concept of the building was conceived by Michael Howard, of the New Orleans firm of Howard, Montgomery, Steger Performance Architecture. The acoustical consultant was Charles Boner, of the Austin, Texas firm of Boner Associates. These firms have worked with each other frequently and have a long history of success in designing music facilities. Their association has produced exemplary facilities for music units at major universities throughout the country. For this facility, they worked in consultation with the Seattle architectural firm of Studio Meng Strazzara. The

head of this firm, Eric Meng, is himself a practicing professional musician. For a detailed description of each room in the music building, please see section IV [MDP F1](#) in this document.

Maintenance is provided by the university and is not affected by department budgets. One full-time custodian is assigned to the building year-round. Special problems in heating, plumbing, etc. are addressed by members of the university's Facilities Management Department. This system seems adequate to keep the building generally clean. However, this building is one of the most high traffic buildings on campus. With tens of thousands of visitors each year attending concerts and festivals, every day wear and tear is considerable, and the building is beginning to show signs of its heavy use. The tile floors in the practice rooms are chipping and need to be replaced, the stage floor is getting scarred and pitted from heavy use, and the sheetrock walls in the hallways of the academic wing are getting gouged and scraped; they are in need of a chair rail or more durable veneer for more protection. Such protection was added to the hallways of the performance/rehearsal wing within a year of the opening of the building, and has held up well over the years to the wear and tear of such a busy facility.

Each classroom, the recital hall, and the concert hall contain mounted speakers and a stored DTA system, including a turntable, cassette player and CD/DVD player. The recital hall also contains a projector system and a large screen above the stage that can be lowered. Each classroom contains a projector system and a computer with access to the internet. Each classroom also contains an ELMO system for projecting hard copies on the screen. The computers were new when the building opened in 2004 and are in need of being replaced. The university currently does not have a system of replacing technology in the classrooms, so the burden of updating these computers is placed on the department. There is a CAI computer lab located in the music building that all music students may have access to. It is equipped with electronic keyboards at each computer stations and so serves as a class piano room. This lab is maintained well and kept up to date because student technology fees can be used to keep it updated. However any music-specific software must be purchased by the department. The State of Washington has strict laws concerning the expenditure of student technology fees; basically, these fees can only be used for technology that is available/accessible for the general student, they cannot be used to purchase any technology that is deemed "academic specific." All of the department computers have the latest versions of "Finale" and "Sibelius" music writing software. Most of the computers in the department are Apple computers; the only exceptions are the PCs in the administrative wing, to facilitate easier interaction with the PCs in the university scheduling and financial units.

Each rehearsal hall and performance hall is wired to a central recording studio. This studio is well equipped and can supply students and ensembles with

professional-quality recordings. The studio has also been used to produce high quality video. Each rehearsal room and performance hall can be acoustically adjusted to accommodate the needs of each group that rehearses/performs in these spaces.

The university historically has no budget-line for replacing equipment, and this practice extends to each department. A detailed list of the department's inventory of musical instruments can be found in section IV [MDP F2](#). The department has not had the resources to properly maintain or to replace instruments since the building was opened in 2004. At that time about one million dollars was supplied to equip the building, though some peculiar language in the appropriation bill forbid the department to use those funds to purchase "small" instruments and small office printers. Almost \$600,000 was used to purchase pianos, including three concert Steinway D grands for the two performance halls, a Steinway B for the office of the pianist on the faculty, several grand pianos for student and other faculty use and uprights for most of the practice rooms and all the other faculty studios. About \$200,000 was used to purchase percussion instruments as that area was in special need. The department has recently developed a priority list of replacing old, dilapidated instruments, and uses any funds available at the end of the fiscal year to purchase these new instruments. Of particular concern are the low brass instruments (tuba and euphonium), horns, and double reeds. As mentioned above, because of equipment funding restrictions, the department was limited to only "large" instruments when it moved into this facility in 2004. Therefore we are well equipped with percussion instruments and performance pianos. Instruments required by music education instrumental class methods courses were not addressed in the 2004 equipment purchase. Although we do not have enough school-owned instruments to supply instruments to music education students enrolled in these courses, we are fortunate to have a regional representative of the Yamaha Corporation who, through a local music dealer, Ted Brown Music, supplies almost 100 brand new student instruments each year for our students to use in their methods classes. If Yamaha/Ted Brown decide that they can no longer continue to supply these instruments we would need over \$120,000 to purchase new instruments to be used in our methods classes. However, this arrangement has worked well to the advantage of both parties: Yamaha/Ted Brown has the considerable benefit of placing Yamaha instruments in the hands of dozens of future music educators each year, and the department not only has the use of new instruments each year at no cost, but is relieved of the burden of replacement and maintenance.

The town of Ellensburg is not a high-crime area, nevertheless the safety of students and the security of the building in general is provided for in a number of ways. Routine campus police patrols occur each night and campus security personnel are available on short notice for assistance during emergencies. The department employs music students as building monitors when the building is

open after the office closes on weekdays and during weekends and holidays. They supervise the building and have the responsibility of opening doors to rehearsal rooms and classrooms to students who have reserved those spaces, locking doors afterward and insuring that all students leave the building at closing time. Students who are employed by the university Computer and Telecommunications Service monitor the computer lab and class piano lab. These rooms are locked whenever monitors are not on duty. These practices seem to be satisfactory, as security-related mishaps have occurred very infrequently.

The music building is accessible to all students. It contains a computer lab (that also serves as the class piano lab) with published operating hours and is accessible to all CWU students. Our concerts and recitals are open to the public and most have no or minimal admission charges for students. The department offers two classes that are offered in the required General Education curriculum: Jazz History and Introduction to Music. Both are general survey courses, are taught in our recital hall and the enrollment in each ranges between 40 and 100 students. The department's ensembles allow any student to audition for acceptance; there are always a number of non-music major students who participate in our instrumental and choral ensembles. General students also have full access to the music library and all of its resources.

Areas for improvement

Rehearsal Rooms

The building was originally designed to have more seats in the recital hall and concert hall, and it was also designed to have five rehearsal rooms. Because of construction cuts, the performance halls seating was diminished and the number of rehearsal rooms was cut from 5 to 3. Because of this the department has problems scheduling its large ensembles, and to make up for the lack of rehearsal space, the concert hall stage is also used as a rehearsal hall. This becomes a problem because it limits the use of the concert hall, and when the hall is used by festivals, guest artists, and the jazz area (because of equipment and sound reinforcement setup requirements) rehearsals scheduled for the concert hall stage must be relocated to another building on campus or cancelled. The addition of another rehearsal hall to the current music building would solve a multitude of problems that range from scheduling, hosting festivals, visiting musical groups, clinics, etc.

Classrooms

The current facility was designed for a capacity of 325 music students; the department currently has almost 400 students to serve, so scheduling the number of sections we need for our core music classes has become a problem. The classrooms were designed for only 25 students, and because of our present student population we often have to crowd in up to 30 students, sometime even more. We have had to increase the number of students in each

classroom to the maximum number that fire code will allow, and we are exploring utilizing classrooms outside of our department that would be suitable for a music class. This is problematic, as most music courses require audio equipment not ordinarily found in a non-music building classroom,

Practice Rooms

Another problem is the location and number of the practice rooms. Our current 30 general practice rooms and 5 percussion-specific practice rooms are booked solid during the day, early morning or late afternoon are usually the only time students are not hard pressed to find a practice room. Student complaints revolve around the fact that the practice rooms are not available during most heavily used hours of the day. With the practice rooms integrated into the academic/office/practice wing of the building, students must have access to the entire building to gain access to practice rooms. This requires the hiring of student employees to serve as building monitors in order to keep the practice rooms open after the business hours of the building. The department spends over \$15,000 annually out of its operating funds for these building monitors. Even with this, music students complain about the practice rooms not being open past 11:00 PM and about the fact that they are closed during vacations and long weekends. A solution would be the addition of more practice rooms that are self contained and that can be securely accessible 24 hours a day by our music students. This would save the department a significant amount of money each year as well as address the current shortage of practice rooms. The alternative to this would be to increase departmental funds that could be used to extend the building hours at night and on holidays.

Technology

As stated earlier, this facility opened in 2004, at which time it was a state-of-the-art facility. However, with little or no updating of the technology in the building, the computers and instructional technology are getting outdated to the point that they will no longer run the newer music software programs. Since there is currently no replacement program in place for the university, faculty computers, classroom technology, and technology upgrades are dependent on the availability of departmental funds. Department operating budgets do not allow for the purchase and upgrade of technology, in fact, the annual department budget barely meets the day-to-day needs of running the department. Revenue from summer courses is the primary source for both faculty development and for technology upgrades/purchases. The university treats the summer quarter very differently than the other academic quarters. In the latter, revenue from tuition payments goes into a general fund, augmented by state contributions. In the summer quarter there is no state contribution, but tuition revenue from each course reverts to the department that offered the course, after the Provost and Deans have taken their cuts. The music department has traditionally not offered many summer classes, so its summer revenue has been much less than that of other departments of comparable size. However, the department is beginning to develop entrepreneurial

summer programs in hopes of improving its summer revenue. Examples of these entrepreneurial endeavors are the addition of a summers-only Master of Music Education degree along with the addition of summer camps.

Another technology need has resulted from the overcrowding and scheduling difficulties mentioned above. The rehearsal halls were originally designed to be only used as, rehearsal halls. However, with the increase in the department's student population, the rehearsal halls are now also used as classroom space. Conducting, Instrumental methods and lecture classes are all taught in these halls. Accordingly, they need to be upgraded to meet the normal demands of a modern classroom: computer terminals with a projection system and internet access, and mounted white boards instead of the portable units currently in use.

<< Prev.

NEXT >>

Music : NASM 1 G Library and Learning Resources

[Back to Music](#)

[NASM MAIN](#)

[INDEX](#)

Table of Contents

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

Section II

[Sect. II A Item](#)

[UP](#)

[Sect. II A Item](#)

[ME](#)

[Sect. II A Item](#)

[GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item](#)

[MGP](#)

[Sect. II C Item](#)

[PER](#)

[Sect. II C Item](#)

[OPA](#)

Section III

[Sect. III A](#)

<< Prev.

NEXT >>

G. Library and Learning Resources

Note: Degree-Granting institutions answer items 1.–7.; Non-Degree-Granting institutions, answer item 8 only.

Evaluate the extent to which NASM Standards are met regarding:

1. Overall requirements

The music library is considered an integral part of the music program and institution, as shown in the department program review and policies, by the assignments in various courses requiring the use of the library by students, by the presence of an appointed, active music faculty liaison to the library, by the active participation of the music faculty in the selection of new library acquisitions and by the continued use of the classroom in the music library for various, appropriate class meetings. It is also central to the institution as a whole by virtue of its location in the Brooks Library, the main campus library, and by the recent improvements that have been made to its facilities and collections. This location, a ten-minute walk from the music building is advantageous for music faculty and students, as it facilitates easy access to all the Library's resources, including music sound recordings and DVDs, listening, viewing and computer stations, circulating laptop computers, books, scores, print and on-line periodicals, reference books, monuments of music and collected editions in the Music Library.

The music library unit has the size and scope to support the music department's undergraduate and graduate programs. Learning and informational resources are conveniently located in a suite of contiguous rooms in the northeast corner of the fourth floor of the Brooks Library. The suite contains:

1. The Score Book and Reference room, an open stack room. It contains music reference books, monuments of music, collections, circulating music scores and books along with the bound music periodicals and a computer with internet access.

[Sect. III B](#)
[Sect. III C](#)
[Sect. III D](#)
Section IV
[Sec. IV - MDP I](#)
[Sec. IV - MDP](#)
[II](#)
[Sec. IV - MDP](#)
[III](#)

2. The listening area houses twelve listening carrels, each with audio equipment.
3. Near these carrels is the most recent upgrade to the music library. What had once been a space for donated music education materials has been transformed into a workspace for music students, with five computer stations and a printer. Each station has a computer and an attached, full size electronic piano keyboard. The computers have internet access, and are equipped with notation software, both Sibelius 7 and Finale. Students can also bring their own copies of MacGamut and work on their theory assignments.
4. A classroom used by music faculty for various class meetings. It has also been recently upgraded to an electronic classroom with a viewing screen and computer connected to a projector. Audio equipment allows music stored on the computer to be played.
5. An entrance foyer and staff area. The staff area contains a computer equipped workspace and the stacks of CD and phonodisc recordings, available for checkout and listening in the listening area. This space also houses an archive of student, faculty and guest recitals and ensemble and opera performances. It also contains items put on reserve by music faculty
6. Additionally, a small, self-contained audio/visual room has been added to the east side of the Listening Area. The a/v equipment in this soundproofed room allows patrons to play audio CDs for study purposes or use the video equipment and TV screen to view the library's DVDs or VHS tapes.
7. DVDs and VHS recordings on conducting, operas and other instructional videos and recordings are not housed in the music library. They are kept, along with all other visual media, in the 1st floor Circulation Department and are available for check out.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

The scope of the libraries holding is demonstrated by a listing of the numbers of volumes and recordings in each of several categories, included in [Section I G 1 of the MDP](#).

2. Governance and administration

A chart of the organization of the Brooks library can be found in [Section I G 1c](#) of the MDP.

The Brooks Library is directed by Professor Patricia Cutright, Dean of Library Services. The supervisor of the Music Library, Mr. Dennis Claypool, reports to Ms. Mary Wise in the Catalog Department as part of the organizational structure of the Brooks Library.

The music library is staffed by two full-time, classified employees. The supervisor of the Music Library is Mr. Dennis Claypool, Library and Archives Paraprofessional 6. He supervises Ms. Diane Rogers, who was recently moved to the Music Library with the rank of LAP I, Mr. Claypool also hires and supervises five student employees, who are usually recruited from the music major population. The qualification of Mr. Claypool and Ms. Rogers are described fully in the [MDP I, Section G-5](#).

The close relationship of the Music Library to the main (Brooks) library has already been referenced in the previous section, i.e., the fact that the music library is located within the main library. The day-to-day contacts of Mr. Claypool, the music library supervisor, with the other personnel of the main library ensures this relationship. Being situated in the main Library makes it convenient for him to share information regarding acquisitions with the Collection Development Librarian, who can always confirm these acquisition requests with the music faculty or their music faculty library/liaison, if needed. This same internal access makes it possible for Mr. Claypool to maintain close administrative relationships with other Library departments, such as Cataloging, Circulation, Systems and Periodicals/Serials, consulting with personnel from these units with questions about music acquisition, access and processing. If these departments were not located in the same building, the Music Library could not function as efficiently or in as pro-active a manner in providing service and library resources to the music faculty and students.

3. Collections and electronic access; focus on the extent to which collections and electronic access support:

- a. Current and projected curricular offerings and levels;**
- b. The needs of students (undergraduate, graduate, general); and**
- c. Faculty teaching and research;**

The current curricular offerings are those courses associated with the four undergraduate baccalaureate degrees and one graduate degree currently offered (BA in Music, BM in Composition, Music Education, Performance and the MM degree, with specializations in Composition, Music Education, Performance, Performance/Pedagogy and Conducting). There are no new degrees being projected for implementation. We maintain that the descriptions of the music library holdings, the electronic access to the library and to resources beyond this library, the facilities and access to the facilities, as found in other parts of this section and in the relevant sections of the MDP, demonstrate that the needs of the curricular offerings, of students and of faculty teaching and research are being fully met.

4. Personnel

The personnel of the Music Library have already been referenced above, in the

section on Governance and Administration. The qualifications of the library personnel are described in the [MDP I, Section G-5](#)

5. Services

The Music Library staff maintains the Score, Book and Reference Room by answering patron's questions about the reference and circulating music books and scores, as well as the re-shelving of all music materials. This Music Library staff checks-out and checks-in the commercial CDs located in the Listening Area. The staff distributes the Music Reserve materials from this area. Because of the addition of two a/v units plus viewing screens, as well as the self-enclosed viewing room, this staff oversees the use of the audio/ visual equipment in the east side of the Listening Area, which also can be used for audio recordings, such as compact discs on Music Reserve for music history and other classes with listening assignments. With the addition of the Music Theory Lab, which includes five internet-connected computers, in September, 2012, Library staff directs patrons in the use of this equipment. Mr. Claypool is in contact with Library/Systems personnel about the use of the music theory computers and their updates to the music theory computer software. Other Services available to patrons of the music library include:

- The Music Library specialist is in frequent contact with the music faculty, primarily by e-mail, to answer questions about current holdings and their relation to course needs, items to put on reserve and suggestions regarding acquisitions.
- Music Library staff give close attention to all music patrons, given the complexity of how music subjects are listed and displayed in the Catrax on-line catalog and other databases, and then how they are cataloged and shelved in the open stacks area in the Score, Book and Reference Room.
- Staff answer questions about the compact discs displayed in the open display cabinets in the front area of the Listening Room but also assist patrons with questions about searching for CDs in the Catrax on-line catalog.
- Music patrons often need personal assistance with the wide variety of music materials in the Library, which includes bound music periodicals and their electronic counterparts, reference books, music scores and books, as well as the music sound recordings.
- Patrons are instructed in the use of the Summit catalog, the Music Library's own Website and other electronic resources.

6. Facilities

The facilities of the Music Library and the recent enhancements have already been fully described above, in Section 1 b.

7. Financial support

In the Brooks Library, it was regarded as more efficient that the budgets for music acquisitions be centralized and controlled by the Collection Development Librarian. Therefore, the finances of the Music Library are almost entirely separate from the Music Department, being part of the main library budget; it receives an annual allocation from the main library for music related acquisitions. The Music Department does provide a modest allocation for acquisitions from its department budget. The official Brooks Library policy for acquisitions is in the Library's Collection Development policy, which is posted on the Library's Home page. Its URL is:
www.lib.cwu.edu/CollectionDevelopmentPolicy

It reads in part, "A guiding vision of the Brooks Library is the development of a completely integrated information resources center in which all users will find the best available materials regardless of the format or media in which it occurs", (and this certainly can describe the growth of the Music Library's collections over the years).

A sense of the budget for music related acquisitions can be gleaned from the budgets for Music Library acquisitions for the last three years, found in the [MDP I G 4](#).



Central Washington
University

400 E. University Way, Ellensburg
WA 98926

**This Site Optimized For Newer
Browsers.**

Music : NASM H. Recruitment, Admission-Retention

[Back to Music](#)

[NASM MAIN](#)

[INDEX](#)

[Table of Contents](#)

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

[Section II](#)

[Sect. II A Item UP](#)

[Sect. II A Item ME](#)

[Sect. II A Item GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item MGP](#)

[Sect. II C Item PER](#)

[Sect. II C Item OPA](#)

[OPA](#)

[Section III](#)

[Sect. III A](#)



H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Evaluate the extent to which systems and practices in these four areas meet NASM Standards, especially with regard to:

1. Accuracy and integrity of recruitment and admission programs

Students who express an interest in music are sent electronic postcards with links that guide the student through the department admission process and to the departmental web site.

The university hosts “Cat Tracks” sessions 6 times a year where prospective students visit the campus, tour the campus and visit departments.

The department publishes a scholarship auditions poster and sends it out to every State high school and every State community college (with music offerings).

The department publishes promotional brochures for the department and flyers for each area in the department. These flyers along with a promotional display table are used during the various festivals hosted on our campus, at recruiting activities that include all state, youth orchestras, recruiting fairs, the state and regional music conferences and on campus recruiting days.

Scholarships:

- Almost all department scholarships are awarded for the first year only; there are not sufficient funds to continue them past the first year. These scholarships range from a low of \$750 to a high of \$3000. The department usually has a total of \$40,000-\$70,000 in waivers from the university that are available to

[Sect. III B](#)
[Sect. III C](#)
[Sect. III D](#)
Section IV
[Sec. IV - MDP I](#)
[Sec. IV - MDP](#)
[II](#)
[Sec. IV - MDP](#)
[III](#)

grant. The scholarships are awarded on the basis of the student's performing talent and the department's need.

- The department has a total of 4 scholarships that cover the tuition for four years.
- In addition to department scholarships, the university gives the department 15 - 20 \$1,000 housing waivers to grant to music students.
- Additionally, the Board of Trustees has recently enacted a one-year scholarship based on a student's high school GPA
- The Western University Exchange program awards approximately 35 students each year a waiver of out-of-state (or non-resident) tuition. This is a significant award. A non-resident student pays 1.5 of the in state full-time resident tuition. The music department usually has at least 3 students receive a WUE award each year.

Prospective students are identified in several ways.

- Lists of students who have inquired about the university and indicated an interest in music are sent to the department from the Admissions Office.
- The WUMA (Washington University Music Administrators) organization polls state high school music directors, asking for names of talented music students. This list is then sent to all the institutions that belong to the group.
- Each fall the department sends a poster advertising its program to all in state high school and Community College music directors. Students often inquire directly to the music office for information about the program as a result.
- Students visit our department web site and inquire about a major through the web site.
- Students inquire directly to the music office as a result of having participated in a festival or clinic in which a faculty member was active, or as a result of having heard one of the department's performing ensembles at a festival, the state WMEA convention or on tour.
- High school directors, both CWU alumni and non-CWU alumni, inform the department about students that they feel will match our program particularly well.
- Students in the neighboring area who study privately with department faculty members are, naturally, already somewhat acquainted with the program.
- Full-page ads are taken in each of the issues of "Voice," the periodical of the Washington Music Educators Association. Student inquiries often result.

Contact
Information

400 E.
University Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

- Students inquire about the program as a result of their participation in the department's annual high school festivals/clinics. These include the Orchestra, Jazz, Band and Choral festivals. Some faculty members also organize instrument specific festivals and events. These include events focusing on Horns, Trumpets, and the Piano Sonata Festival.
- Students often inquire about the program as a result of contact with a faculty member engaged in doing clinics, out-reach programs, off-campus recitals and concerts and through participation in groups that our faculty directs, such as the Tacoma Youth Orchestra.
- Summer Camps. The department sponsors several summer music camps: Symphonic Band Camp, Drum Major and Leadership Academy, Jazz band Camp, and the Lyceum (string quartet camp). After spending time on campus living in the residence halls, eating in the dining hall, and working with our music faculty, many of these students choose to attend CWU after their high school graduation.

Institutional Integrity and Public Responsibility

- The faculty and administration of the department is committed to acting with the greatest integrity and moral responsibility. Every effort is made to inform all prospective students about the strengths and limitations of the department's programs, the expectations of the various degree curricula and the nature of all scholarship offers. Misrepresentation of any aspect of the program is not tolerated.
- Faculty members are informed that no contact may be initiated with students enrolled in another music program. Any student who contacts them must be immediately referred to the chair. If the student is interested in transferring to this institution from another, the chair immediately informs the administrative head of that institution of the situation. No audition procedures can be conducted without this step. If it is learned that a student is receiving a scholarship from another institution, no further contact can be made without receiving written permission from administrative head of the other music unit.
- Any student wishing to explore transferring to other institutions for any reason is treated courteously, and every effort is made to facilitate placing students in the situations most appropriate to their needs.

Undergraduate Admission Requirements

- Freshmen and transfer students must first be admitted to the university before being accepted as music majors. This process is described in the university catalog (see MDP).
- Acceptance as a music major is achieved primarily via an audition heard by faculty members in the appropriate performance area. Each student completes a pre-audition form, and faculty members have copies of this form and letters of recommendation (if available). Notes are made regarding the performance ability, personality, oral skills and deportment of each student. Faculty members look for musicality, technical proficiency and an intelligent approach to the music, and such characteristics as confidence, temperament and energy, which would indicate potential for success in the program. A recommendation is indicated, and signed audition forms are sent to the music office. The chair then sends a letter indicating the content of the recommendation to the students. A taped audition may be used if circumstances prevent a student from visiting the campus. In this case all the appropriate faculty members hear the tape and a recommendation is issued.
- Students are expected to perform at least one piece from the classical repertoire. Scale and etudes are often heard in addition to the audition pieces. There is a separate audition for those interested in pursuing scholarship support in jazz performance. Scholarships are based on the potential for significant contributions to the jazz activities in the department. Audition requirements are found on the department web site for freshmen and transfer students.
- The audition process is essentially the same for transfers and entering freshmen with one exception: all transfers are normally placed at the first level of applied study (MUS 164), but may request a higher placement. This requires a more intensive audition process, in which the performance expectations and breadth of repertoire commensurate with the level sought may be demonstrated.

Undergraduate Placement Examinations

- Entering freshmen must take an online theory fundamentals test found at: <https://www.store.connect4education.com/>. The student must score a 75% or better in order to be placed into the freshman theory sequence. If the student does not earn a passing score, then they can take an on line fundamentals of music theory course found on this same commercial web site, after which the student is allowed to take the test a second time. Students who have not passed the on line test, will not be placed into the theory sequence.

- Transfer students with theory credits from accredited institutions, either community college or four-year institutions are given full credit for their previous theory work. This is a policy only recently enacted. However, they each take an in house diagnostic test where their basic knowledge is evaluated. If deficiencies are revealed, they must address their deficiencies with appropriate coursework.

Graduate Admission Requirements

Admission Requirements for graduate study in music are found in the Music section of the Graduate Catalog, and are as follows:

In addition to the general regulations for admission to University Master's programs, the following requirements apply to the Master of Music Degree:

26. Candidates must have a bachelor's degree from an accredited college with a major in music or its equivalent.
27. Acceptance into a specific major field will require an evaluation of a candidate's ability conducted by a committee of three faculty members, two of who will be from the particular major field. Normally one of these two will serve as the candidate's Graduate Advisor, and the committee as a whole may serve as the candidate's Graduate Committee. Admission into the institution does not assure admission into a music program. Therefore, candidates should complete the *Specific Admission Requirements for Major Fields* before arrival on campus, but no later than the end of the first quarter.
28. Admission requirements to each field are as follows:
 1. Composition: Admission to this program will be based upon an evaluation of appropriate compositions submitted by the student.
 2. Conducting: Admission to this program will require faculty evaluation of evidence of an appropriate level of musicianship, satisfied in one of the following ways:
 - a performance or conducting audition
 - a videotape of a performance directed by the applicant
 - other evidence deemed appropriate in consultation with the evaluating committee.
 3. Performance: Admission to this program will be based upon an evaluation of an audition equivalent in scope to at least one-half of a full baccalaureate recital.
 4. Performance-Pedagogy: Admission to this program will be based upon an evaluation of an audition equivalent in scope to at least one-half of a full baccalaureate recital,

and evaluation of a paper written for an undergraduate class in the field of music instruction.

5. Music Education: Admission to this program will be based upon:
 1. Evaluation of an undergraduate paper in the field of music education.
 2. The completion of at least one year of successful public school music instruction (under a special request made by the entering student, this requirement may be waived by the music education committee).
 3. Evidence of an appropriate level of musicianship, satisfied in one of the following ways:
 1. A performance audition
 2. A videotape or audiotape of a performance directed by the applicant
 3. A videotape of a music lesson or class taught by the applicant
 4. Other evidence deemed appropriate in consultation with the evaluating committee.

Graduate Placement Examinations

Candidates must take diagnostic examinations in music history and music theory at the beginning of their first quarter of graduate study. Diagnostic examinations are a means by which the department can assess levels of ability and competence of entering students. The results of these exams can be used to determine the levels of general musical knowledge in these two areas, such that students will be able to complete work expected in graduate-level courses in these fields.

- Theory: Students are required to take the theory exam at the beginning of their first quarter of enrollment for graduate study. After this exam is evaluated, recommendations will be offered regarding any existing deficiencies and how to resolve them. Dates and times for the theory exam will be advertised as early as possible, but students should expect it to take place during registration days immediately preceding the beginning of the quarter or within the first day or two of classes.
- All entering graduate students must enroll in MUS 380, Graduate History Review at the earliest opportunity. The diagnostic History exam will be given on the first day of class. Passing the exam with a score of 80% or better will permit the class to be dropped. A score of less than 80% will

require the student to take this class. Student must pass the class with a grade of at least a B to satisfy the deficiency.

- Non-performance majors must also demonstrate a level of musicianship equal to what would be considered appropriate for 300-level study. Students may demonstrate this level of musicianship in several ways, appropriate to the desired degree program, or deemed appropriate by the evaluating committee after consultation with the student. Examples include a performance audition in an applied area or conducting (live or taped), a videotape or audiotape of a performance directed by the applicant, or a videotape of a music lesson or class taught by the applicant.

2. **Rigor and fairness of retention policies and their application**

Every first year student, freshman and transfer, must register for a university 101 class for music majors. This class is basically an introduction to college life for a music major. This class introduces students to various student support services available to them to help them succeed as college students. These services include career, counseling, health, tutoring, international studies, and advising. The goal of this class is to give the students the tools they need to succeed as music majors.

The theory sequence has been modified over the past 4 years, every class shares the same syllabus, and uses the same handouts, worksheets, and test and quizzes. We have developed a comprehensive syllabus that all sections follow each class in the quarter. We have also expanded our freshman theory sequence adding an aural skills lab two days a week and written skills three days a week. The lab and class are graded separately and students must pass both each quarter with the grade of C or better in order to continue in the sequence. This consistency of instruction along with the addition of an aural skills class have increased the retention rate in the theory sequence from 54% 5 years ago to 92% spring quarter 2012.

Each spring quarter the music faculty are asked to fill out an online response form detailing any concerns they have about students in their classes. These concerns range from attendance, grades, progress in the applied area, etc. This form populates a master spreadsheet. This spread sheet is examined and discussed at a faculty meeting. Students with multiple concerns are contacted and counseled by their advisors. More extreme students of concern are contacted by the chair of the department who meets with them and develops a student success plan. This plan is basically an academic contract that outlines certain expectations of the student performance in order to continue in the major. These success plans are followed up as prescribed and students

are eventually advised out of the major if these expectations are not met.

Piano class has recently been redesigned to achieve minimum proficiency for all majors at the end of the three quarter sequence. There are trailer sections offered for those students who do not succeed and students must repeat the third quarter of piano class until they pass the proficiency test. This has resulted in a much higher passage rate for the piano proficiency.

Each applied area publishes a set of literature and technique required at each level of applied study. In order to “jury up” to the next level of applied study the student must demonstrate the ability to perform the appropriate level of literature and technique. Performance majors must jury up after three quarters of study at each level, otherwise they will be behind in their course of study. Non-performance majors can spend more time at level without getting behind in their course of study.

Each quarter of enrollment, all music students must perform in at least one large ensemble (appropriate to their major instrument) and attend convocations and at least 8 recitals and concerts.

3. Effectiveness of record keeping and graduate document maintenance

0. All record keeping in regard to curricular requirements for graduation are kept and maintained by the Registrar’s Office. A Graduate Evaluator matches each graduating student’s transcript with the curricular requirements of the student’s declared degree, listed in the appropriate university catalog, and verifies that they have been met. In addition, the evaluator also checks to be sure that other degree requirements have been satisfied, such as the successful completion of the Piano Proficiency exam and convocation/recital attendance. Any course listed as a degree requirement not on a student’s transcript must have a Course Substitution form, signed by the department chair on file, or the student’s graduation is put on hold.
1. Student grades and curriculum regarding requirements for acceptance to and completion of the Teacher Education program are kept and monitored by the appropriate department in the College of Education and Professional Studies.
2. Information regarding curricular degree requirements, grades and course loads for graduate students and Graduate Teaching Assistants are kept and evaluated by the Office of Graduate Studies and Research. The same office also establishes thesis format standards, but since graduate students in music rarely opt

to write theses, this rarely comes in to play in the music department.

3. Graduate Projects and recordings of Recitals are kept on file in the music office.
4. All staff and faculty members have ready access to information for courses and grades for all students. This information is available via faculty office computers, which are tied into the campus net. The Safari system is accessible for all personnel with the proper password. Safari provides much information, including:
 1. Students' current class schedules.
 2. Students' transcripts, quarter by quarter, with grades for each class and records of Incompletes, Course Withdrawals, Major and Minor declaration status.
 3. Students' current and permanent address and phone numbers.
 4. Course sections and enrollments.
 5. Class rosters.
5. Personal files for all music students are kept in the music office, in which are filed records, copies of transcripts, records of the piano proficiency and placement exams, correspondence, audition forms and evaluative material. Files are divided into sections for current declared majors, undeclared majors, former students, active graduate students, inactive graduate students and minors.
6. Personal files are also kept in the music office for all employees, including staff and all categories of faculty.
7. Records related to the teacher education program of music education students are kept in the office of the music education specialist.
8. Records of jury examinations and repertoire studied for all students taking applied music are kept by applied instructors in their offices.
9. Faculty members have been encouraged to keep personal files of their students, and most do.

4. The effectiveness of the advising system for music students.

General Undergraduate Advising

Student advisement is strongly emphasized in the department. Advisement is given in several different venues:

0. A registration/advising session for entering freshmen scheduled during the summer. The university schedules registration/advisement sessions for entering students during the

summer. A representative of the department, usually the chair, is present to explain the curricular structure of the core major classes and the concept of block class scheduling. There are five such sessions scheduled for freshman and two for transfer students, and there is sufficient time to meet individually with each student.

1. The first Student Convocation hour in the fall quarter. During the first Student Convocation hour, all faculty members and their areas of expertise are introduced. Many of them make announcements as to ensembles available for student participation, procedures particular to their areas, etc. General department procedures are explained, e.g., how to arrange for lockers, lesson times, how many days schedules can be changed without penalty, etc. Since most freshmen are registered in blocks of classes during the previous summer, only the recent arrivals need help registering for classes. Most transfer students are also pre-registered.
2. University 101 for music majors includes extensive advising about department requirements and general education requirements. Students also fill out major declaration forms and receive a course of study for their chosen major.
3. Advisement provided by assigned faculty advisors. Each student is assigned an advisor who is responsible for guiding the student through his/her undergraduate career. Usually the advisor is the student's applied lesson teacher. In cases where the student studies with a part-time instructor, who is not paid to do advising, the student is assigned an advisor who receives workload credit for advising. Generally speaking two faculty members split the advising of music education majors, one faculty member advises BA majors and performance majors who take lessons from adjunct faculty, and performance and composition students are advised by their applied instructor.
4. Advisement provided by published materials, especially the Undergraduate Handbook and the degree guides for each undergraduate degree. The Undergraduate Handbook and degree guides are published as advising guides for students. The Handbook is available on the department's web site, and to insure that all students become acquainted with it, assignments are given in the University 101 class that requires utilizing it as a resource. The degree guides are available to all students in the music office. Copies of these resources are in the MDP.

Advising for Music Education Students

Advising for music education majors, in addition to the advising described above, is given primarily through the music education

faculty. This advising begins when the student first declares as a music education major; the declaration form cannot be submitted without the signature of the music education specialist on the faculty. An advising session is required before this signature is given. This advising session usually spawns further sessions, which increase in frequency as the student nears the Student Teaching experience.

Another advising session occurs at the time the student applies for acceptance to the Teacher Education program. The music education specialist has an advising session at which the various requirements of the program are discussed, and means of addressing these requirements are developed.

No student is endorsed for student teaching without being the subject of a faculty discussion, at which the student's skill level in various areas and general aptitude for teaching is discussed. Each student has a meeting with the music education specialist following this discussion in which the recommendations and observations of the faculty are transmitted.

Another advising session occurs when the final preparations for student teaching applications are being processed. In this session, the music education specialist monitors the students' completions of all requirements and advises them as to any deficiencies or omissions.

The final advisement takes place in the Student Teaching experience, during which the student is observed twice by a music department faculty member (in addition to the observations of the Curriculum and Supervision Department faculty). During these observations, time is allotted after the day's teaching has been completed to meet with the student and master teacher to evaluate the student's work.

Graduate Advising

Each student must develop, in consultation with his/her advisor, a plan of the courses that will satisfy the requirements of the chosen degree. These courses must be entered on a Course of Study form. This and all other graduate forms are available in the Graduate Studies and Research office and online on the Graduate Studies and Research web site. The Course of Study must have the signatures the committee chair and the department chair before being submitted to the Graduate Office. The completed Course of Study form should be submitted before 25 credits have been completed.

Most graduate advising is done through the faculty member who accepts the responsibility of chairing the candidate's Graduate

Committee. This is usually the candidate's applied instructor if a performance or performance/pedagogy degree, one of the major ensemble directors if a conducting degree, and the faculty composer specialist, if a composition/theory degree. The Graduate Committee and the Course of Study which determines a candidate's curriculum is described in the Graduate Handbook, from which the following is taken:

The Graduate Committee

Each student must secure agreement on the part of three Graduate Faculty members of the music department to serve on his/her Graduate Committee. Normally, the chair of this committee will be the student's advisor—the faculty member with whom the student will work with in the chosen area of concentration. The student should seek advice from this advisor in choosing other members of the committee. The committee should be formed as early as possible in the student's graduate career. A Graduate Faculty member is one who has been approved by the University Graduate Council. A non-approved faculty member may receive permission to serve as a committee member upon application, but normally is not permitted to act as committee chair. Students may learn who on the music faculty is a member of the Graduate Faculty by inquiring in the Graduate Office.

<< Prev.

NEXT >>

Music : NASM 1 I Published Materials and Web Sites

[Back to Music](#)
[NASM MAIN INDEX](#)

[Table of Contents](#)
[Sect. I A](#)
[Sect. I B](#)
[Sect. I C](#)
[Sect. I D](#)
[Sect. I E](#)
[Sect. I F](#)
[Sect. I G](#)
[Sect. I H](#)
[Sect. I I](#)
[Sect. I J](#)
[Sect. I K](#)
[Sect. I L](#)
[Section II](#)
[Sect. II A](#)
[Item UP](#)
[Sect. II A](#)
[Item ME](#)
[Sect. II A](#)
[Item GR](#)
[Sect. II B](#)
[1](#)
[Sect. II B](#)
[2](#)
[Sect. II B](#)
[3](#)
[Sect. II B](#)
[4](#)
[Sect. II B](#)
[5](#)

I. Published Materials and Web Sites

Evaluate the extent to which the music unit's policies and practices regarding published materials and Web sites meet NASM Standards, especially with regard to:

1. Clarity, accuracy, availability;
2. Comprehensiveness;
3. Documentation of connections with registration, certification, and/or licensure; and
4. Any published claims regarding achievements.

Published Materials

Published material representing official policy is found in the University Catalog. Entries are found in the music sections of university catalog, in both graduate and undergraduate divisions. The catalog is published annually; as of fall 2012 the catalog will be only available in an electronic format.

Non-Catalog published material by the department.

For a comprehensive list of what is available on the Department's web site visit the site map at: <http://www.cwu.edu/music/site-map> Included is published material concerning the following:

1. [Mission and message from the chair](#)
2. Undergraduate program
3. [Undergraduate Catalog](#)
4. [Admission information](#)
5. [Living Learning Communities](#)
6. [Audition information](#)
7. [Theory pre-admission required exam](#)
8. [Undergraduate Handbook](#)
9. [Jazz area Handbook](#)

[Sect. II C](#)
[Item MGP](#)
[Sect. II C](#)
[Item PER](#)
[Sect. II C](#)
[Item OPA](#)
Section III
[Sect. III A](#)
[Sect. III B](#)
[Sect. III C](#)
[Sect. III D](#)
Section IV
[Sec. IV -](#)
[MDP I](#)
[Sec. IV -](#)
[MDP II](#)
[Sec. IV -](#)
[MDP III](#)

10. Composition program; [description](#) and [requirements](#)
11. Music Education program; [description and requirements](#)
12. Convocation [attendance](#); [schedule](#) and policies
13. Theory program [description](#) and study guides
14. Degrees: descriptions of curricula for each degree; [four-year plans](#)
15. Graduate program
 1. [Graduate Handbook](#)
 2. Degrees: [Description of each degree](#): Master of Music in Music Education, Composition, Conducting, Performance, Performance-Pedagogy
 3. [Cognate program](#); secondary areas of study
 4. Graduate checklist: required forms and schedules for submission
 5. [Graduate Assistantships](#)
 6. Required diagnostic exams ([Theory](#) and [Music History](#)) and study guides
16. Performance and Ensembles
17. Ensemble descriptions : [Band](#), [Orchestra](#), [Choir](#), [Jazz](#), [Small Ensembles](#)
18. [Performance areas and studio descriptions and websites](#)
19. [Studio area groups](#)
20. Links to [audio recordings](#); ensembles, students and faculty
21. Visitor information
 1. [Visitor home page](#)
 2. [Directions to the campus](#)
 3. [Campus map](#)
 4. [Local accommodations](#)
22. [Music Building](#) information
 1. [Recital Hall](#)
 2. [Concert Hall](#)
 3. [Rehearsal halls](#)
23. [The MDP 1 I section](#) of this document provides a comprehensive list of published materials organized as follows: Purposes; Size and Scope; Curricula; Faculty; Administrators and trustees; locale; facilities; costs and refund policies; Rules and regulations for conduct; quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees; Academic Calendar; Grievance and Appeals Procedures; Accreditation status; transfer credit policies. Hard copies of recent departmental publications will be available to the visiting team.

All published materials reflect the department's concern with reflecting the programs, content and activities of the department with accuracy and integrity, and adheres to the relevant standards published in the NASM Handbook.

[<< Prev.](#)

[NEXT >>](#)

Music : NASM 1 J Community Involvement

[Back to Music](#)

[NASM MAIN](#)

[INDEX](#)

Table of Contents

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

Section II

[Sect. II A Item UP](#)

[Sect. II A Item ME](#)

[Sect. II A Item GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item MGP](#)

[Sect. II C Item PER](#)

[Sect. II C Item OPA](#)

Section III

[Sect. III A](#)



J. Community Involvement

Respond only if you wish to document or explain compliance with NASM Standards regarding community involvement beyond the information provided in the *Management Documents Portfolio* (Section IV).

Community Involvement

1. The department takes pride in the considerable involvement of its students and faculty with the Ellensburg community. Community service is seen as part of the mission of the university, which is to serve as a cultural center for the region. However, there are no curricular matters that involve the community.
2. Most community involvement is related to department performances, which are open to the public. Most concerts and recitals are free; admission is charged only to defray unusual expenses, such as for opera, or for performances that generally attract full houses, such as the annual Halloween Orchestra/Chamber Choir concert and most orchestra concerts. Assisted living institutions in the area regularly schedule attendance at many performances, and the department sets aside convenient seats for these attendees.
3. The department maintains a relationship with a community club called "The Ellensburg Music Study Club." The club is a member of the State Music Clubs Association, which sponsors an annual performance competition each spring, through the local club, with cash awards to the winners. Faculty members serve as adjudicators for the competition.
4. Department faculty and students often participate in community theatrical musical productions as pit orchestra members and actors, producers, music directors, stage directors and producers. One faculty member in particular has initiated a production company called "Valley Music Theater. Originally producing only one musical each summer, the company has now extended its production schedule, offering both adult and children's shows throughout the year.

[Sect. III B](#)

[Sect. III C](#)

[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)

[Sec. IV - MDP II](#)

[Sec. IV - MDP](#)

[III](#)

Contact

Information

400 E.

University Way

Ellensburg, WA

98926

963-1216

email:

music@cwu.edu

5. The Music Department joins with the Theater Arts department biennially to produce a Musical or Opera. The production this year will be “Jesus Christ Superstar”
6. A Detailed List of Community Involvement can be found in Section IV MDP 1 J and also in Section II C Item MGP of this document.
7. Faculty members and graduate students serve various churches in town as music directors, organists and choir directors.

Faculty and students regularly participate as performers in several venues, performing a series of noon-time “Brown Bag” concerts at the “Hal Homes Center,” a small hall adjacent to the Ellensburg Library, and perform recitals at various assisted living institutions in town.

<< Prev.

NEXT >>

Music : NASM 1 K Articulation with Other Schools

[Back to Music](#)

[NASM MAIN](#)

[INDEX](#)

[Table of Contents](#)

[Sect. I A](#)

[Sect. I B](#)

[Sect. I C](#)

[Sect. I D](#)

[Sect. I E](#)

[Sect. I F](#)

[Sect. I G](#)

[Sect. I H](#)

[Sect. I I](#)

[Sect. I J](#)

[Sect. I K](#)

[Sect. I L](#)

[Section II](#)

[Sect. II A Item](#)

[UP](#)

[Sect. II A Item](#)

[ME](#)

[Sect. II A Item](#)

[GR](#)

[Sect. II B 1](#)

[Sect. II B 2](#)

[Sect. II B 3](#)

[Sect. II B 4](#)

[Sect. II B 5](#)

[Sect. II C Item](#)

[MGP](#)

[Sect. II C Item](#)

[PER](#)

[Sect. II C Item](#)

[OPA](#)

[Section III](#)

[Sect. III A](#)



K. Articulation with Other Schools

Respond only if you wish to document or explain compliance with NASM Standards regarding articulation beyond information provided in the Management Documents Portfolio.

From the CWU Department web site:

General Requirements

IMPORTANT! Please read ALL the information on this page.

1. ALL ENTERING STUDENTS, incoming freshmen and transfer students alike, prospective composition majors and minors included, who plan to pursue either a major or a minor in the Department of Music MUST AUDITION in a performing area. Students who do not qualify initially for admission into the Department may be placed on departmental probation. This will allow them to enroll in some basic musicianship classes and pursue applied study on either the group or the secondary level. Probationary students may use the quarter-ending jury as an audition for reconsideration of their admission to the Music Department. All entering freshmen must take and pass a theory exam with a minimum score in order to register for the theory sequence.

Procedures for Undergraduate Admission.

For entering freshman:

1. First, you must apply, and be accepted, to Central Washington University. You may do this online [here!](#)
2. Register for your audition by submitting the [online form](#), after you print a copy for your records. If our audition dates, normally in January, have passed you by, please go ahead and submit the registration form. A member of our department will contact you to set up your audition time. (Locate your specific audition requirements by visiting the appropriate area's page listed [here.](#))

[Sect. III B](#)

[Sect. III C](#)

[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)

[Sec. IV - MDP II](#)

[Sec. IV - MDP](#)

[III](#)

3. See your applicable theory and audition requirements section below for more details,

For entering transfer students:

1. First, you must apply, and be accepted, to Central Washington University. You may do this online [here!](#)
2. Register for your audition by submitting the [online form](#), after you print a copy for your records. If our audition dates, normally in January, have passed you by, please go ahead and submit the registration form. A member of our department will contact you to set up your audition time. (Locate your specific audition requirements by visiting the appropriate area's page listed [here](#).)
3. If you are a transfer student, but have yet to take any theory courses at the college level, follow the incoming freshman instructions found above. Otherwise, we are happy to give you credit for theory courses taken at other institutions, provided that your knowledge and skills are on a par with the students who have gone through our theory sequence.
4. If you are transferring any theory courses from another institution, you **must take our in-house diagnostic exam** in music theory.

Contact

Information

400 E.

University Way

Ellensburg, WA

98926

963-1216

email:

music@cwu.edu

The State of Washington mandates that the general education curriculum for all transfer students with AA degrees completed must be accepted by the university. Courses in music outside those used to satisfy a general education requirement are not covered under this provision. However, CWU will accept transfer credit for applied courses if the student can demonstrate the appropriate level of performance in an audition. Likewise, for theory courses completed at community colleges, if the transfer student scores well on our in-house diagnostic exam, they can receive credit for theory courses completed at a community college.

One complaint from the community college community is that we do not administer the diagnostic test to out native students, and therefore we may be holding transfer students to a higher standard than our native students. Since the diagnostic test is based on final exam questions from each of the 6 quarters of the theory sequence, the only justifiable complaint is that our native students are not taking it after they complete the two-year sequence and have had a summer break. With this in mind, we are going to administer our in-house diagnostic exams to CWU students who have completed two years of theory by spring quarter 2013, in the fall quarter of 2013. We will use the results from this testing to base the placement of transfer students in subsequent years.

Some community colleges offer music history classes, but since these are by law 200 level courses and our core required history courses are 300, upper-

level courses, these 200 level courses cannot substitute for CWU courses in music history.

We currently only have one written articulation agreement, this is with Spokane Falls Community College (SFCC) and can be found in the MDP section of this report. This agreement allows SFCC faculty to administer our piano proficiency test, and we work closely with them to align our two-year theory sequence with theirs. However, in all other respects their students are treated as are all other transfer students: they must audition for applied placement, and they must take our in-house diagnostic examination in order to be placed in the theory sequence, or to test out of the sequence. Our goal is to continue to work closely with SFCC faculty, eventually allowing them to administer the theory diagnostic test to their own students prior to their transfer to CWU.

One thing that has helped for a smoother transfer of students from other institutions is the publication of our applied standards in each applied area. Although we published our expectations for high school students who were preparing for auditions, until recently we did not publish expected audition levels for transfer students. We have also listed our 4-year suggested plan of study for each degree on our web site so that transfer students (all students) can see what courses each degree requires.

We are currently working with community colleges in the state of Washington to make for smoother transition for music transfer students. We have already met with colleagues from Columbia Basin Community College, Spokane Falls Community College, Shoreline Community College and we have plans to meet with others. Central Washington University has more music transfer students from state community colleges than any other four-year institution in the state. In view of this fact, it is important that we work with state community colleges to ensure smooth transfers for their music students.

<< Prev.

NEXT >>

Music : NASM 1 L Non-Degree-Granting Programs

[Back to Music](#)
[NASM MAIN INDEX](#)
 Table of Contents
[Sect. I A](#)
[Sect. I B](#)
[Sect. I C](#)
[Sect. I D](#)
[Sect. I E](#)
[Sect. I F](#)
[Sect. I G](#)
[Sect. I H](#)
[Sect. I I](#)
[Sect. I J](#)
[Sect. I K](#)
[Sect. I L](#)
 Section II
[Sect. II A Item UP](#)
[Sect. II A Item ME](#)
[Sect. II A Item GR](#)
[Sect. II B 1](#)
[Sect. II B 2](#)
[Sect. II B 3](#)
[Sect. II B 4](#)
[Sect. II B 5](#)
[Sect. II C Item MGP](#)
[Sect. II C Item PER](#)
[Sect. II C Item OPA](#)
 Section III
[Sect. III A](#)


 (sections M,N, & O are N/A)

L. Non-Degree-Granting Programs for the Community

(Respond only if the institution offers a non-degree-granting community education program with a specific published identity and at least one specifically designated administrator. See NASM Handbook, Standards for Accreditation, Section III.K., "Non-Degree-Granting Programs for the Community.")

Note: The Format A outline deviates from the Standards for Accreditation outline in the NASM Handbook for this item. "Evaluation, Planning, and Projections" issues are to be addressed in Section III of Format A.

Describe and evaluate how the community education program and the postsecondary programs operate in relationship to each other, especially with regard to finances, governance and administration, faculty and staff, facilities and equipment, and if applicable, any curricular relationships among community and postsecondary programs.

Curricular relationships mean that the operation of one program is essential to the delivery of curricular instruction or provides required opportunities or experiences for another.

Reference, but do not duplicate material provided in the *Management Documents Portfolio*.

As found in MDP.L.2, the CWU Music Preparatory Program states 3 programmatic purposes. The first of these relates to providing a structured opportunity for CWU students to gain pre-service teaching experience. This purpose correlates with CWU's departmental mission statement "*to preparing students for careers in music, providing the opportunity to become literate, skilled, knowledgeable and confident music educators, performers and practitioners, able to influence and enrich the musical lives of the communities in which they serve.*" The second purpose is to serve area youth by providing an opportunity for string instrument instruction, which correlates with the department's mission "*to influence and enrich the musical lives of the communities in which they serve.*" The third purpose is to inspire interest in

[Sect. III B](#)

[Sect. III C](#)

[Sect. III D](#)

Section IV

[Sec. IV - MDP I](#)

[Sec. IV - MDP II](#)

[Sec. IV - MDP](#)

[III](#)

string education on campus and in the community through performances and other events, which correlates with the department's mission to "[serve] as a leader for K-12 music education and [provide] opportunities for the general public to experience music performances of the highest quality in a broad range of styles and genres."

The Music Preparatory Program has not traditionally distinguished a priority between the three purposes described above. However, the growth and success of the recently reinstated Ellensburg Public School string program has revealed the first purpose of pre-service teaching opportunity as the one most uniquely situated with the CWU program. In other words, the community may well satisfy the need for instruction and performance events in other ways, yet there will still be a need for instructional development among CWU music education students.

In the context of the operational synergy described in Section II.A.2.d, the organizational and management relationship between the Department of Music and the Music Preparatory Program is close, with many points of contact for planning and program evaluation.

Contact
Information

400 E. University
Way
Ellensburg, WA
98926
963-1216
email:
music@cwu.edu

1. The faculty advisor, Dr. Bret P. Smith, is a tenured faculty member with responsibilities in music education, string education, and assessment. He is the primary point of contact between the Office of Continuing Education (which houses the program budget and provides logistical and fiscal services) and the Department of Music (which provides facilities, scheduling, and instructional support) and is the final signature authority on the program budget.
2. The Program Director is a graduate teaching assistant in music responsible for staffing, communications, scheduling, and supervision. These responsibilities are included in the description of this TA position.
3. An additional music graduate teaching assistant is director of the Kittitas Valley Youth Orchestra, the most advanced ensemble of the program, and is responsible for programming, auditioning, and rehearsing this group under the supervision of CWU orchestral conducting faculty.

In 2011-12, in consultation with string faculty, we decided to gradually implement several slight changes in the implications of some of the program terminology, consistent with a forward-looking strategy for program improvement and growth. Current usage is as follows:\

CWU Music Preparatory Program: the universal term for activities that now include the multi-level string program and the summer strings day camp. In the future, the *Program* would be expanded to provide support for youth bands, youth choirs, musicianship classes, private instruction, etc.

Kittitas Valley Youth Orchestras: the component of the *Program* consisting of 7 distinct group classes/ensembles for strings and one full orchestra. These groups are: Early Beginners I and II, Beginning, Silver, Gold Strings, Debut Orchestra, String Cats, and the Kittitas Valley Youth Orchestra (KVYO).

String Project: Although we don't use this term widely, the program is a member of the National String Project Consortium and received a grant from 2008-2012 funded by NAMM (National Association of Music Merchants) based on our conformity to the String Project model. This model describes programs in which college students direct classes of community children with the direct aim of developing teaching skill.

Faculty Advisor: the CWU faculty member responsible for program operations and planning, the signature authority for budget (payroll, purchases).

Master Teacher: a non-CWU faculty instructor hired as a temporary, hourly employee to provide specific instructional expertise, currently the Early Beginners (Suzuki-style) classes.

Program Director: currently a CWU graduate student teaching assistant, responsible for day-to-day operations, staff supervision, scheduling, and communications.

Director: the CWU student employee responsible for leadership and instruction of a particular group. Upper-division undergraduate students direct most ensembles; the KVYO is directed by a CWU graduate conducting student.

Instructor: a CWU student employee responsible for instructional support in classes, based on their specialty instrument (upper or lower strings). This is a training position for future directors.

As part of the NSPC/NAMM grant, the program has been reviewed annually by Dr. James Byo of Louisiana State University since 2008. This evaluation is based on responses provided by faculty advisor, program director, and master teacher as well as surveys of college students, community students, and parents.

With regard to development of technical mastery, the 2011 program evaluation concluded: "The majority of student teacher respondents reported that they understand better how students learn (82%) and how teachers teach (91%). One hundred percent reported having more confidence in their ability to teach effectively and work with difficult students." In addition, "The majority of parent respondents (85%) reported that student teachers were

appropriately supervised. One hundred percent of parents strongly agreed or agreed with the statement 'Overall, the quality of instruction is good.'" Anecdotal evidence provided by students engaged in student teaching indicates that participation in the program as instructors or directors has led them to be much better prepared to succeed in student teaching than students without this experience.

With regard to development of work process, ideas, and goals, the 2011 program evaluation concluded: "Student teachers are getting opportunities to develop teaching skill with young people in authentic settings. In response to the question 'How much does [the CWU Preparatory Program] encourage you to become a strings/orchestra teacher in the schools?' 82% of student teacher respondents responded 'much,' 9% 'some,' and 9% 'little'... Overall these data indicate that circumstances are conducive to encouraging string players to become string teachers."

With regard to development of a body of skills, the 2011 program evaluation concluded: "Seven or more (of 11) student teachers feel they have received ample or some experience planning lessons/rehearsals, setting up rehearsal, teaching small groups and one on one, interacting with community students, other student teachers, and parents, and discussing rehearsal techniques with the [program director/master teacher]... It appears that student teachers are getting ample opportunities to teach young people under supervision."

[<< Prev.](#)

(sections M,N & O are N/A)

SECTION I. PURPOSES AND OPERATIONS

M. Operational Standards for All Institutions for which NASM is the Designated Institutional Accreditor

(Respond only if applicable.)

Note: Refer to NASM Handbook, Standards for Accreditation, Section XXI., "Specific Operational Standards for All Institutions of Higher Education for which NASM is the Designated Institutional Accreditor." In preparing this section, materials already covered in other sections of the Self-Study should not be repeated, but must be referenced.

Document the extent to which NASM Standards are met concerning title, operating authority, finances, governance and administration, general studies in undergraduate programs, facilities and equipment, student services, occupations of graduates, and teach-out agreements.

NA

N. Operational Standards and Procedures for Proprietary Institutions

(Respond only if applicable.)

Note: Refer to NASM Handbook, Standards for Accreditation, Section XXII., "Specific Operational Standards and Procedures for Proprietary Institutions of Higher Education." In preparing the analysis for this section, materials already covered in other sections of the Self-Study should not be repeated, but must be referenced.

Document the extent to which the operations of the institution meet NASM Standards referenced above.

NA

O. Operational Standards for Branch Campuses and External Programs

(Respond only if applicable.)

Note: Refer to NASM Handbook-Standards for Accreditation, Appendix I.A., "Branch Campuses, External Programs." In preparing this section, materials already covered in other sections of the Self-Study should not be repeated, but must be referenced.

Provide a list of specific music programs offered at each branch campus and explain the extent to which branch campus programs and practices meet NASM Standards, including the consistency and coordination among campuses regarding faculty, facilities, equipment, admission policies, governance, finance, curricular programs, and so forth.

NA