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VISITORS' REPORT

NASM Visitors' Report

For Internal Distribution
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Chief Music Executive

Any Optional Response Due

KEENE STATE COLLEGE
DEPARTMENT OF MUSIC
KEENE, NEW HAMPSHIRE 03435
DOUGLAS NELSON, CHAIR

5/1/01

September 24-26, 2000

SUBMITTED BY

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Degrees currently listed in the *NASM Directory* for which renewal of Final Approval
is sought:

Bachelor of Arts in Music
Bachelor of Music in Performance
Bachelor of Music in Music Education

The following report and any statements therein regarding compliance with NASM accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.

A. Mission, Goals, and Objectives

The stated goals of the Department of Music appear to be synchronous with those of Keene State College. The Liberal Arts mission of the college has been increasingly affirmed in recent years. The department contributes substantially to college general education requirements and also educates a significant number of future teachers, both through the Bachelor of Music in Music Education and the Elementary Teacher option within the Bachelor of Arts.

The visitors were not persuaded that the Bachelor of Arts degree in Music was a true Liberal Arts degree, chiefly because of the small number of courses outside of Music taken by the students. This will be commented upon later in this report.

B. Size and Scope

The music unit appears to enjoy an ideal student/ faculty ratio and to offer the appropriate range of advanced courses for each degree sequence. A full range of both large and small ensembles is available. In spite of the dearth of string students, the department is able to mount an orchestra with participation from the larger Keene community.

The Vice President for Academic Affairs expressed a wish for more music majors, but it was not clear to the visitors how more students could be accommodated in the present facilities.

The Music Department counts as full-time faculty two members whom they term "Artists in Residence." They enjoy a status within the department equal to that of tenured and tenure-track faculty and they contribute equally to advising, committee work and other assignments. They are, however, treated like other adjuncts in the eyes of the college and of the bargaining agreement. It appears that it is only because of their willingness to assume major responsibilities that the faculty complement is sufficient for the program. (see Section E.)

C. Finances

Keene State College, not unlike many institutions, is impacted by dwindling state resources which are manifested as institutional budgetary constraints. Nevertheless, basic budgetary support for the music unit appears to be consistent and stable. The music executive is involved in the budget process and procedures are in place to solicit special supply and

equipment funds in addition to annual budgetary allocations (*Self-Study*, pp. 18-19) The unit is fortunate in that it has experienced a substantial increase in the availability of scholarship funds over the past six years and receives additional support from alumni contributions and, most notably, the Frederick Smyth Institute (*Self-Study*, p. 18). It appears that effective, clearly prioritized long-range planning strategies have been implemented and have significantly addressed many of the equipment, space, and material needs of the unit. The unit administrator and various faculty members expressed concerns regarding several current limitations, including inadequate rehearsal and studio spaces, funds for the repair and replacement of instruments, as well as the poor quality of air and humidity controls in the music facility. While the college's administration appears to be sympathetic to those expressed concerns (*Self-Study*, pp. 16-18), current appropriations from the state appear to portend a continuation of the present constraints, especially as they relate to programmatic expansion. It appears incumbent that the unit continue its initial coordination efforts with the college's Office of Advancement to address the aforementioned issues, and fully consider their potential impact on future programmatic expansion.

Regulations and policies regarding tuition, fees, other charges, and tuition refunds are appropriately published and appear in the *Keene State College 2000-01 Undergraduate and Graduate Catalog*, pages 191-195.

D. Governance and Administration

1. Overall Effectiveness

The Table of Organization for Keene State College appears on p. 20 of the *Self-Study*. The governance structure, as designed, appears to be effective in serving the mission, goals, and objectives of the institution and the individual units housed therein. The institution appears to have a rich history of education and service, and serves as a primary cultural center for this respective region of New Hampshire. Moreover, it appears that the institution values the level of stability and continuity which faculty, staff, administrators, and alumni, committed to this heritage, bring and devote to the college. It is not apparent that changes in personnel, titles, positions, curricula, and requirements significantly detract from the institution's ultimate long-range mission, goals, objectives, nor the implementation of these plans.

2. Policy-Making

The administrative and operational relationships of the music unit at Keene State College are delineated in the Self-Study (p. 20) and the University System of New Hampshire Board of Trustees serves as the governing body of the institution (Self-Study, p. 21). The institutional policies on appointment and advancement are clearly delineated and appear in the *1999-2002 Collective Bargaining Agreement*. There are weekly music faculty meetings and scheduled meetings occur with the entire music student body twice per week. Relevant curricular and educational policies of the music unit are generated at the faculty level and proceed for administrative decisions through the College Senate, the Dean, and/or the Vice President for Academic Affairs. The role of the unit's faculty and other deliberative bodies in developing and implementing such policies and procedures appears to be effective.

3. Music Executive's Load and Responsibilities.

The music executive has a long, distinguished record of service to the department and to the institution, and he appears to be dedicated to the success and quality of the department. His duties and responsibilities are clearly delineated and appear in the *1999- 2002 Collective Bargaining Agreement*, pp. 23-26, and in the Self-Study, pp. 22-27. In addition to teaching assignments, he receives an annual load reduction of 10 hours and conducts the unit's Concert Band. The music executive's obligations are clearly delineated and carried out with a reasonable balance of responsibility and authority. There is one administrative assistant and numerous work-study students for the department. The present level of clerical assistance appears to be marginally adequate for the size and scope of the department (*Handbook*, page 62, item II.E. ¶3).

4. Communication.

Communication among the various components of the music unit appears to be effective, as is the efficacy of the present line of communication which exists above the music executive. Ample opportunities appear available for formal and informal interaction between the music executive, music faculty, and music majors (Self-Study, pp. 21-22). It appears that the music faculty presently maintains a clear and consistent understanding of the policies which govern such issues as tenure, promotion, and performance evaluation.

E. Faculty and Staff

As noted above (B.), the ^{nine}~~eight~~ full-time faculty include two "Artists in Residence" whose presence is deemed utterly essential by all music faculty. One leads both the orchestra and jazz band and teaches both strings and theory. The other teaches piano, accompanies recitals, and teaches theory. Throughout the Self-Study and in the course of on-campus discussions, their peers advocated for benefits for these faculty members as well as more regularized appointments. (They now receive one-semester appointments, issued at the last minute.) Their precarious status appeared to be the principal issue raised by the department.

The Vice President for Academic Affairs offered no promise of resolution for this problem. The Collective Bargaining Agreement makes no reference to any "Artist in Residence" category and requires specifically that all tenure-track appointments hold a terminal degree (or be appointed at the Instructor level). The faculty in question have extensive musical backgrounds, but do not hold terminal degrees.

Because the Department of Dance does have an "Artist in Residence" who receives benefits, there appears to be a precedent for such appointments. Until such time as the administration sees its way to fund the benefits for these positions and make them more secure this will continue to be a thorny issue for the music department, which relies heavily on the talents of these faculty members.

The quality of faculty teaching and service to the department that the visitors observed was consistently high. Both full-time and adjunct faculty offered stimulating classes in which students were engaged and active participants. Students praised the quality of advising in the department.

Full-time faculty meet weekly and appear to share responsibilities equitably and graciously. Institutional policies for appointment, evaluation, and advancement are clearly defined in the Bargaining Agreement, as are faculty workloads.

The Self-Study reports (p.33) that "Two hours of applied teaching are credited as one hour of teaching load." This appears to contrast with the NASM norm (1999-2000 Handbook, p. 61) that "Classroom instruction in lecture/seminar format are commonly weighted with studio private lessons on a 2:3 ratio, that is two hours of classroom instruction is equated with three hours of private instruction." The situation at Keene is further complicated by the fact that part-time applied instructors are paid by the

actual hours taught. Hence, the above ratio seems to apply only to full-time faculty.

Faculty salaries in New Hampshire are low, particularly for part-time faculty. Nevertheless the college has attracted excellent candidates in its recent searches and has filled positions successfully. The campus provides exceptional faculty development opportunities, to which music faculty regularly avail themselves.

The music department is fortunate to have a very capable secretary who truly enjoys her work and her relations with students and faculty. A new budget item for a staff accompanist should provide relief for the piano faculty and students who previously shouldered all the accompanying responsibility.

F. Facilities, Equipment, and Safety

The Music Department is housed in the south wing of the Redfern Arts Center, which also houses the Art, Graphic Design and Theater, Dance, and Film Departments. It was opened in 1981. The two performance spaces used by the Music Department are the Alumni Recital Hall (seating 360) and the Main Theatre (seating 572). The facility houses a well equipped electronic music studio and the visitors noted that the Music Resource Library was frequently utilized by both music students and faculty members. The unit has access to seven classrooms, eleven Wenger practice modules, and various faculty offices for full-time faculty only. (Self-Study, pp. 37-46) While the practice modules appeared to be frequently utilized, they also appeared to be in need of major repairs and/or replacement, and are somewhat inadequate for any future expansion initiatives. Each full-time faculty member has an office/studio, personal computer, piano, e-mail, and Internet access. The visitors noted that, while the offices, rehearsal halls, and classrooms appeared to be adequate for the general levels of lecture and studio instruction, the band rehearsal hall and ensemble libraries appeared small and cramped. Additionally, there did not appear to be a clear and functional locale for part-time faculty office and studio use. (*Handbook*, p. 62 item II.F.¶3) . This issue is highly relevant because the visitors observed that the status of several part-time faculty members appeared equal to that of full-time faculty members, with respect to committee⁷ work, advisement, and instructional preparation. The quality of their observed instruction and the level of their commitment to the unit were extraordinarily high, as they appeared to readily accept additional assignments and responsibilities.

Again, the aforementioned issues appear to be highly relevant to any future programmatic expansion initiatives.

The Alumni Recital Hall appeared visually impressive; however, the presence of a functional amplification system was noticeably absent. (*Handbook*, p. 62 item II.F.§2) The maintenance of the center is provided by a combination of college personnel and contracted services. The inventory of musical instruments appears both diverse and adequate for the accomplishment of the unit's goals and objectives. (*Self-Study*, pp. 40-42) During the visit the music executive and various music faculty members expressed concerns regarding the lack of security for the Music Resource Library, and they identified the issue of improvement of the temperature and humidity controls of the facility as their top concern and priority. (*Handbook*, p. 62 item II.F.§5) During the exit interview with upper administrators the visitors were informed that they were aware of the environmental needs of the facility and hoped to address the issue when sufficient resources became available.

G. Library

The major part of the music library at Keene State College is housed in the Mason Library (*Self-Study*, pp. 47-52). While the music unit maintains a collection of scores, recordings (LP and CD), major music reference resources, and instructional resources in the Redfern center, many of these items are also maintained in the Mason Library. One listening station is available, and numerous computer terminals provide access to music collections and the Mason catalog. The facility is elegant and modern, and maintains holdings which appear to be of interest to the general student, as well as various music periodicals. The librarian liaison to the Department of Music assists and encourages unit faculty participation in selecting and evaluating library resources. Although the unit does not appear to significantly rely on external library resources, it maintains access to additional resources through the New Hampshire College and University Council, the Keene Public Library, the New Hampshire State Library, and other area centers that expand access to the unit and to the institution (*Self-Study*, p. 49).

The library staff was eager to be of assistance to the visitors. They appeared knowledgeable and to welcome faculty recommendations and collaboration with the music unit. They seemed attentive to the needs of the music faculty and students, and to make every effort to assist them in their use of the library. The method of acquisition (*Self-Study*, p. 48)

appears to support and serve the needs of the music unit. The library budget, while modest, appears adequate for the needs of the program and does not appear to be a source of concern. The music collection is easily accessible to students and faculty, and their use of the library appears to be within the range of expectations for a music unit of this size and scope.

Generally speaking, the holdings appear adequate to support the music program and its curricula and to meet the goals and objectives of the music unit. Mason Library, like many other libraries, faces the dilemma of providing a variety and diversity of journals and periodicals amidst constantly rising costs. In addition to those housed in Mason, additional periodicals may be accessed via electronic data bases. Noticeably present in the Mason Library curriculum wing were representative method and text series, periodicals, listening resources, and curricular resources appropriate to the field of music education. The collections of LP and CD recordings as well as listening equipment, spread between Mason Library and the Redfern Center, appear to be comprehensive and supportive of the music program. The collection of compact disks was neither as comprehensive nor as diverse as the LP collection.

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

Recruitment plays a very important role at Keene State College. President Yarosewick explained that, because of the inadequacy of state funding, the college is largely funded by tuition and is particularly dependent on out-of-state students who pay significantly greater tuition based on actual educational costs.

Scholarships are funded from the general budget, so a much desired increase in talent scholarship dollars must compete with other campus needs. There is no question that the availability of more scholarship money would enable the department to vie more effectively for gifted students, especially those not resident in New Hampshire.

The music department appears to draw a substantial number of out-of-state students, particularly from the states of Connecticut, New Jersey, and Massachusetts. The faculty are doing all the right things to recruit good students: advertising in music journals and concert programs, hosting invitational concerts and festivals, touring ensembles, and performing, adjudicating, and guest conducting throughout the area.

There appears to exist a very strong bond among faculty and students in the music department of Keene State College. Twice weekly

Music Workshops include both recital activity and exchange of information and ideas. Faculty are said to be readily available for advising and counseling. Graduation requirements are detailed on program guidance sheets and checklists.

Record-keeping appears to be appropriately detailed and complete. The department was able to provide a list of all music majors with their area of emphasis. Advisors were said to maintain up-to-date student records.

The department is planning to institute a comprehensive review of student attainment upon completion of the sophomore year. This proposal has the strong approval of the dean and the Vice President for Academic Affairs and deserves to be pursued.

The only area of visitor frustration was in the study of transcripts. Because music curricula have been so recently revised, transcripts of recent graduates did not correlate with the current Catalog or advising sheets. No catalog was available for the years in which the recent graduates had entered. By determining the new curricular additions we were finally able to reconcile the discrepancies. Failure to complete the required Music Workshop Attendance did not appear to be a deterrent to graduation.

J. Published Materials

Keene State College's published materials appear to present an accurate picture of this handsome New England campus and its programs. The catalog is organized in a useful manner; the student and faculty handbooks provide practical information. The music department provides its own annually updated Orientation Handbook for music majors. This contains a wealth of useful information about people, policies, procedures, and opportunities within the department.

The Self-Study (p. 63) indicates that areas within the department now plan to develop brochures to advertise the strengths of the department for recruitment purposes.

K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

N/A

L. Community Involvement and Articulation with Other Schools

Keene State College appears to enjoy excellent relations with the schools in the area. Prospective teachers observe classes and complete both field experiences and student teaching in these schools.

Keene State is also the principal cultural resource for the immediate area. Local residents participate in musical ensembles and attend campus concerts. Community performing groups use campus facilities for rehearsal and joint projects between campus and community performers are not uncommon.

M. Non-Degree Granting Programs for the Community

N/A

N. Standards for (A) Independent Postsecondary Music Units Without Regional or Other Institutional Accreditation and/or (B) Proprietary Institutions

N/A

O. Programs, Degrees and Curricula

Appropriate mechanisms are in place for both the review of existing curricula and for initiating new courses.

Transcripts of recent graduates in all three baccalaureate degrees (B.M. Performance, B.M. Music Education, and B.A.) were examined. Visitors had problems reconciling current requirements as stated in the college catalog and the curricular tables with transcripts of recent graduates. This was due to extensive recent curricular revisions. No catalogs were available for the years in which recent graduates had entered but visitors were assured that graduation checks at the college were strict and conformed to catalog requirements.

Bachelor of Music in Performance (Presented for Renewal of Final Approval, not "Plan Approval" as stated in the Curricular charts)

Visitors found this degree to be heavily weighted toward units in Applied Performance (42%, rather than the 25-35% recommended by NASM). This is attributable to the 4 units of credit given for one hour of applied instruction per week. The corollary problem was a relative paucity of elective coursework (3 units or 3%). (*NASM Handbook 1999 Addendum*, p.3, VII E and *Handbook*, p.82, VIII.A.3.a)

The majority of the 14 students pursuing this degree are vocalists and guitarists. The 127 credits required for the degree can be completed within four years with the possible addition of a summer. Transcripts of recent graduates indicated that some students elect to combine this curriculum with that of Music Education by remaining for a fifth year.

It is not clear how students in the Instrumental Major satisfy both the standards for Technology and Performance Literature (*NASM 1999 Handbook Addendum*, p.3 VII E) since the curriculum asks the student to choose between MU 211, Introduction to Electronic Music, and MU 235, Performance Literature. In all other respects this curriculum appears to meet NASM standards.

Bachelor of Arts in Music (Presented for Renewal of Final Approval, not "Plan Approval" as stated in the Curricular Charts)

This curriculum offers the student four optional "specializations": Composition, Theory, History and Literature, or Music for the Elementary Teacher. Each specialization includes 12 credits of music courses, with the exception of Composition, which requires 14. These "specialized" credits in music (which are included among Electives in the curricular charts) bring the total required music units to 66-68 of the 120 unit degree. The courses outside music are proportionately low (43%, rather than the 55-70% recommended by NASM).

Given Keene State's liberal arts commitment, the department may wish to examine this degree in order to offer students a true broad-based education in the liberal arts.

Bachelor of Music Education (Presented for Renewal of Final Approval, not "Plan Approval" as stated in the Curricular chart)

The visitors were able to spend significant time with one student teacher during her local placement. The caliber of her performance was high and indicative of sufficient knowledge and experience in planning, designing, and implementing musical instruction. Likewise, the visitors

observed students as they participated in various methods classes and noted an exceptional level of involvement and attentiveness. The classes provided appropriate opportunities for demonstration and laboratory experiences. Nevertheless the following issues remain unclear:

- all options - It is unclear how students are developing the ability to employ the common elements and organizational patterns of music in aural analyses (*NASM Handbook*, p. 78, VII.B.1.). (*Self-Study*, p. 78.)
- Vocal option only - It is unclear how students are receiving laboratory experience in teaching beginning vocal techniques individually, in small groups, and larger classes (*NASM Handbook*, p. 90, VIII.J.3. b. (5) [d]).
- all options - It is unclear how students are acquiring an understanding of evaluative techniques and the ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum (*NASM Handbook*, p. 91, VIII.J.3.c. [6]).
- all options - It is unclear how students are acquiring observation and teaching experiences prior to formal admission to the teacher education program,... experiences supervised by qualified music personnel from the institution and the cooperating schools (*NASM Handbook*, p. 91, VIII.J.3.d. [2]).
- all options - It is unclear whether students are provided opportunities for advanced undergraduate study in composition (*NASM Handbook*, p. 91, VIII.J.3.d. [4]). This opportunity is recommended by NASM, but is not required for accreditation.

Performance

The visitors were able to hear a recital by four music students (two performance majors and two music education majors performing on guitar, flute, tuba, and solo voice). The presentations showed good teaching and solid, if not inspired, preparation. Visits to individual applied lessons confirmed our impression that the students were able and interested, though not yet artistically sophisticated.

The ensemble rehearsals that we visited were of very high caliber—especially the jazz band and Concert Band.

Music Studies for the General Public

The music offerings for the general student body are quite varied and focus on active listening within historical context. The music department offers several multicultural music courses that address a special need in this highly homogeneous environment. (New Hampshire is said to have only 3% minority population - and no minority students were evident on campus.)

P. Music Unit Evaluation, Planning, and Projections

The music department provides a model for academic units undertaking self-study. Not only have they prepared reports for NASM in 1990, 1995, and 2000, they have also participated in the current NCATE review and regional certification reviews by the New England Association of Schools and Colleges, the New Hampshire Council for Teacher Education, and the New Hampshire State Board of Education. The department is slated for a regular six-year internal review in 2002-2003.

The visitors found the statements and projections of the NASM Self-Study to be accurate and realistic. Members of the administration stated that the department provided a campus model for both curriculum review and advising. The music faculty clearly have formed an effective team that knows how to work together to achieve its goals. Their requests to the administration are modest and merit attention.

Q. Standards Summary

It is unclear how students in the Bachelor of Music in Performance (Instrumental) meet NASM standards for both technology (*Handbook Addendum VII.E.*) and literature for their specific instrument (*Handbook VIII A.3*).

Bachelor of Music in Music Education:

all options - It is unclear how students are developing the ability to employ the common elements and organizational patterns of music in aural analyses (*NASM Handbook*, p. 78, VII.B.1.). (*Self-Study*, p. 78.)

Vocal option only - It is unclear how students are receiving laboratory experience in teaching beginning vocal techniques individually, in small groups, and larger classes (*NASM Handbook*, p. 90, VIII.J.3. b. (5) [d]).

all options - It is unclear how students are acquiring an understanding of evaluative techniques and the ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum (*NASM Handbook*, p. 91, VIII.J.3.c. [6]).

all options - It is unclear how students are acquiring observation and teaching experiences prior to formal admission to the teacher education program, experiences supervised by qualified music personnel from the institution and the cooperating schools (*NASM Handbook*, p. 91, VIII.J.3.d. [2]).

R. Overview, Summary Assessment, and Recommendations for the Program

Strengths (listed in no particular order)

Dedicated, energetic, cooperative faculty who are well prepared to teach in their respective areas.

Strong, effective leadership from an experienced, respected department chair.

A well-written, comprehensive, and accurate Self-Study.

An administration that values the contribution of the department to the college.

Exemplary advising and record keeping.

Favorable faculty/student ratio.

Active chapter of MENC.

Hour lessons in applied music for all B.M. students at no additional charge.

Close-knit community of faculty and students.

Dedicated clerical staff.

Well-maintained and aesthetically pleasing music facilities.

A new Korg piano lab.

Plans for rising-junior exam.

Frequency of faculty meetings and Music Workshops.

Excellent and reliable faculty development funding.

A strong departmental contribution to the General Education curriculum.

Annual music faculty-student barbecue!

A beautiful campus in an idyllic New England town.

Areas for Improvement (Also in no particular order)

Faculty salaries and benefits for adjunct faculty (artists in residence) who are carrying full-time responsibilities.

Air quality and humidity control in the music facility.

Funding for instrument repair.

Funding for scholarships.

Regularization of evaluations of part-time faculty.

Consideration of the credits awarded to applied lessons in the B.M. (Should 1 hour = 2 credits regardless of degree program?)

Consideration of the nature of the Bachelor of Arts degree and the opportunities for curricular breadth it could afford.

Inclusion of Transfer Credit Policies in Music Handbook (particularly as they relate to music theory classes)

Consistency of method among musicianship classes.

Credit for piano students in piano ensembles.

Condition of practice modules.

Ratio of faculty credit for applied lessons (currently 2:1 rather than 3:2).

Recommendations

The visitors raised with the faculty the question of the generous credits (4 units) awarded for 1 hour of applied instruction in the B.M. Performance vs. 2 credits for 1 hour in the B.M. Music Education. We also expressed concern about the few music electives available to Performance majors.

The ratio between general studies and music studies in the Bachelor of Arts is presently very similar to that in the Bachelor of Music. This is due to the specializations in music offered through the former degree. This should be examined in the context of the College's commitment to Liberal Arts.

In conclusion, the visitors wish to thank the faculty, students, and administration of Keene State College for their gracious hospitality. It was a pleasure to visit this beautiful campus and to observe the fine teaching and collegial interactions of such a dedicated music faculty. It was also delightful to note the students' appreciation of the exceptional environment in which they have the opportunity to study. As visitors, we especially valued the historic character of this charming town and the central position of this residential campus in community life.