

Review of the Bachelor of (Music) Performance (B.M.)

Classification of Instructional Programs (CIP) Code: 50.0903
Music Performance, General

The Bachelor of (Music) Performance (B.M.) program is housed in the School of Music within the College of Fine Arts. At the undergraduate level the school also offers a B.A., B.S. in Music (liberal arts), a Bachelor of Music Education (B.M.E.), and minors in music and jazz performance. At the graduate level the school offers a Master of Music (M.M.) and a Master of Music Education (M.M.Ed.). Reviews of the two music education programs are scheduled with reviews of the other teacher preparation programs at the University (scheduled for 2019-2020) rather than with other programs in the School of Music.

The Bachelor of (Music) Performance is a professional degree program with plans of study in music performance, music composition, and music therapy. Most students graduating from one of the performance sequences continue their music study in graduate school or seek a performer's certificate; some opt to perform as a professional military musician. Students graduating from the composition sequence have pursued graduate degrees; some have obtained teaching positions in postsecondary education. Students completing the music therapy sequence are eligible to take the Certification Board for Music Therapists examination for credentialing as a board certified music therapist.

Fall census enrollment in the Bachelor of (Music) Performance program increased 42 percent from 2010 to 2015, from 72 to 102 students. Much of that growth is attributed to growth in music therapy enrollment, from 38 to 64 students during that period. The B.M. program at Illinois State is one of four undergraduate programs at public universities in Illinois assigned CIP code 50.0903 and enrolling students in the past five years. Illinois State is one of two public universities in the state offering music therapy study.

EXECUTIVE SUMMARY PROGRAM REVIEW SELF-STUDY REPORT

Self-study process. The School of Music Advisory Committee worked throughout the fall 2014 semester on extensive revisions to the school strategic plan that serves as the foundation for all programs in the school. The school also completed a comprehensive self-study in 2013 as part of the regularly-scheduled reaccreditation process with the National Association of Schools of Music (NASM). In December 2014 an undergraduate program review coordinator was named to facilitate self-studies for the B.A., B.S. in Music and the Bachelor of (Music) Performance programs. The coordinator contacted the music librarian to review and assess Milner Library holdings and contributions to the School of Music programs. All School of Music faculty members were given opportunities to contribute to program review, particularly in areas of strategic planning and alumni tracking.

Program curriculum. Admission to School of Music programs involves two separate processes. Students first apply to the University through the Admissions office. The second process requires students to perform an audition on their chosen major instrument. Once accepted to the Bachelor of (Music) Performance program, students pursue either a music performance sequence, the music composition sequence, or the music therapy sequence. Performance sequences include band and orchestra instruments performance, classical guitar performance, keyboard performance, and voice performance. Students in all sequences enroll in core music classes in the first semester of their first year and continue this core throughout their four years of study. Core classes are scheduled throughout the curriculum rather than completed in the first year because of the complex nature of music study, which involves one-on-one instruction in the student's major instrument, a sequence of music theory and history courses, and piano instruction. Beyond the core classes, pedagogy and literature courses are taken by students in performance sequences, composition courses are taken by students in the composition sequence, and psychology and music therapy courses are taken by students in the music therapy sequence. The core curriculum was revised in 2015 to include a two-semester freshman seminar designed to help students succeed in subsequent music theory and music history courses. The first semester of the seminar focuses on music theory while the second focuses on music history. The curriculum has also been revised to promote graduation from the program within four years without sacrificing the integrity of the program. The texts and contexts in music course, required of all music majors, also fulfills a general education requirement. For music therapy students, the fundamentals of psychology course fulfills both a sequence and general education requirement. In addition to coursework, students in a performance sequence

or in the composition sequence complete eight semesters of applied music, six semesters of recital attendance, and eight semesters of participation in a major performing ensemble (choosing from Wind Symphony, Symphonic Band, Jazz Ensembles, Marching Band, Symphony Orchestra, Men's Glee, Women's Choir, Concert Choir, Madrigal Singers, Opera Practicum, or Guitar Ensemble). Capstone requirements for students in the performance sequences include a 30-minute junior recital and a 60-minute senior recital. The capstone requirement for students in the music therapy sequence is a six-month internship in a clinical setting.

Program or academic unit faculty. The School of Music has 52 full-time faculty members including specialists in all applied areas of major band and orchestra instruments and multiple applied specialists in keyboard and voice. Thirty-eight faculty members are in tenure track positions. Consistent with university policies, a rigorous and comprehensive hiring process involving a national search is followed when hiring for tenure-line positions. All tenure track faculty members possess a doctorate in their field, are near completion of a doctorate, or have been granted an exception based on professional experience.

Program goals and quality indices. The strategic plan for the School of Music guides all decisions and processes of the school. Eleven core values are articulated in the strategic plan: musical excellence of the highest quality; a faculty that demonstrates professional excellence; students who are among the finest at the University and in the region; diversity and inclusion; personal integrity; artistic and academic collaboration; rigorous curricula that meet or exceed accreditation standards; a commitment to general education; university and community service; strong alumni relations; and state-of-the-art facilities and equipment. The School of Music adheres to the goals and standards of quality measurement adopted by the National Association of Schools of Music (NASM).

Student learning outcomes assessment plan and process. Students in the Bachelor of (Music) Performance program are assessed formally and informally. Formal assessments include a jury (graded solo performance) on the student's major instrument, a music theory assessment, a music history assessment, and a junior recital and a senior recital for performance majors or a six-month internship for music therapy majors. Student progress in the program is tracked more frequently through informal methods. Informal assessment is an ongoing holistic process intended to provide students the best chances for success by alerting faculty when situations or issues need to be addressed. Through the individualized approach to applied study, faculty members have numerous opportunities to observe student progress and difficulties. Within the guidelines of the Family Educational Rights and Privacy Act (FERPA), faculty members consult with each other about students when there are concerns or when congratulations are due.

Specialized accreditation. Illinois State University is accredited by the National Association of Schools of Music (NASM), which recognizes music programs at the University as meeting NASM quality standards. The University was most recently reaccredited by NASM in 2013, with the next accreditation study and site visit scheduled for 2022-2023. In addition, the music therapy sequence of the Bachelor of (Music) Performance program is approved by the American Music Therapy Association.

Responses to recommendations resulting from the previous program review. Results of assessment in music theory and music history courses coupled with the fail rate for students in those courses has led to revision of the core curriculum of the Bachelor of (Music) Performance program since the last program review. Faculty determined that students were insufficiently prepared for theory and history study at the university level and could benefit from introductory courses in those areas. Faculty also determined that too much time elapses between completion of music theory coursework and application of music theory concepts in other classes. Therefore, the curriculum was revised to introduce music theory and music history through a new two-semester freshman seminar, designed to prepare students for the multiple-semester sequences of courses in theory and history.

Changes in the academic discipline, field, societal need, and program demand. Trends in popular music change weekly, but classical music, which is the primary focus of the School of Music programs, is far more stable. Thus, content of courses in the school does not require as frequent revision as it would if the program focused on more contemporary genres. However, pedagogy and assessment require ongoing attention by faculty to remain current with rapidly changing technologies and their impacts on music education. Enrollment in School of Music programs has decreased slightly in the past few years, concurrent with decreases in funding for arts programs. Enrollment in the school is slightly under the target enrollment of 400 students. The enrollment decline may be related in part to the legitimate concern by some students that jobs may be harder to find with a music degree than with a professional degree in some other field given the current economic climate. However, interest in some areas of music, such as

music therapy, remains strong. School faculty remains confident that with expanded recruiting efforts by the school, such as scheduling program auditions in Chicago, enrollment will meet or exceed the target enrollment as early as the 2016-2017 academic year.

Major findings of this program review self-study. Major findings of this review can be summarized in five areas: facilities, scholarships, faculty, curriculum, and assessment. Music facilities needs have been apparent for decades. Plans are being developed to remedy some, but not all, of the problems through reconstruction of the fine arts complex at the University. Unfortunately, that project has been stalled due to increasing state budget deficits and related cash flow difficulties. Until the project commences, short-term improvements to life-safety systems in music facilities are needed. The School of Music relies on scholarships to attract and retain highly gifted students. However, the lack of sufficient scholarship support in recent years has resulted in many talented students choosing to enroll in other institutions that are able to offer more financial support. Fall census enrollment in the Bachelor of Music program increased 42 percent from 2010 to 2015. Much of that increase is attributed to enrollment in the music therapy sequence, which increased 68 percent, and this rapid increase in music therapy enrollment has strained faculty loads in that area. The School of Music has long planned to add jazz studies as a sequence in the Bachelor of (Music) Performance program. Illinois State is the only public university in the state without a jazz major or sequence, placing the B.M. program at a competitive disadvantage in attracting students. Faculty continues to assess student learning in all school programs, both formally and informally. However improvements in some aspects of assessment are needed, particularly in the assessment of music theory and history.

Initiatives and plans for the next program review cycle. Initiatives for the next program review cycle include occupying new and rehabilitated facilities, if the state releases funds for the fine arts facilities project; increasing music scholarship resources to help offset tuition increases and to remain competitive in attracting and retaining talented students; seeking tenure track faculty positions in music therapy, music history, music theory, and group piano areas; seeking permanent instructional capacity to support a jazz studies sequence; and developing creative solutions to student learning assessment challenges.

PROGRAM REVIEW OUTCOME AND RECOMMENDATIONS FROM THE ACADEMIC PLANNING COMMITTEE

The Academic Planning Committee, as a result of this review process, finds the Bachelor of (Music) Performance to be in Good Standing.

The Academic Planning Committee congratulates the program and school for reaccreditation of School of Music programs by the National Association of Schools of Music (NASM) through 2022-2023 and for approval of the music therapy sequence in the Bachelor of (Music) Performance program by the American Music Therapy Association. Contributing to reaccreditation is an outstanding faculty providing individualized attention to students. Faculty, rather than graduate assistants, mentor students in courses, applied lessons, and performance groups. This faculty involvement is made possible by low student-to-faculty ratios; the ratio of students to tenure-line faculty in fall 2014 was approximately 10:1 in the School of Music compared to approximately 26:1 university-wide. The committee commends the school for maintaining rigorous hiring practices for both its tenure-line and adjunct faculty. Faculty members are known regionally and nationally by their peers, are active performers at the University and in the community, and are involved in research.

The committee recognizes the school for the many performance and professional practice opportunities it offers students in the program and for enrichment of the University and community through the many public performances sponsored by the school each year. The committee also recognizes the program and school for their service to youth of the region and state through private instruction, music clinics, and competitions.

The committee commends the program for its extensive recruitment initiatives, among them participation in recruiting fairs in Illinois and surrounding states and offering tuition waivers to gifted and talented applicants. These efforts have contributed to a 62 percent increase in applicants from first-time-in-college students from fall 2010 to fall 2014 and a 32 percent increase in enrollment during that period. Since the last program review, participation by students in the University Honors program has increased to 17 percent (fall 2011 and fall 2012) and eight undergraduate music students have been named Bone Scholars (the highest academic honor bestowed by the

University). Program graduates have subsequently attended prestigious graduate programs, such as programs at Indiana University and the Cincinnati Conservatory of Music, and have secured positions with military bands and with orchestras such as the New World Symphony. Music therapy graduates work in organizations and institutions nationwide.

The School of Music and Milner Library have a long history of collaboration in developing and maintaining library resources, including scores and sound recordings, which support coursework, performances, and research. School and library faculty also collaborate in teaching information fluency concepts and skills, with the librarian participating in assessment of student learning outcomes related to information fluency. School and library faculty are currently working together to develop a plan for graduated information fluency instruction integrated with the curriculum. The committee commends this effort.

The committee recognizes faculty for its work to revise the curriculum in 2014-2015 to help students successfully navigate the program and graduate from it within four years. The committee asks the program to track impacts of these changes on completion and time-to-degree for both first-time-in-college and transfer students and to report its findings in a follow-up report submitted to the Office of the Provost. The committee asks the School of Music to submit the report on behalf of the program by September 30, 2019.

Numerous elements of effective student learning outcomes assessment are in place for the program, including gathering information through applied juries at the end of the fall and spring semesters and 200-level juries for performance and composition students. It is evident from the self-study report that faculty members are using these and other data to make program changes intended to improve student learning, most recently through revision of the core curriculum. In its report, faculty has identified the opportunity to further develop the assessment plan by incorporating more effective strategies to assess student learning of music theory and music history. The committee asks faculty to develop such strategies and to incorporate them in a revised assessment plan submitted to the Office of the Provost by May 15, 2017. The committee further asks the program to implement its revised plan in 2017-2018 and 2018-2019 and to report its assessment findings in a follow-up report submitted to the Office of the Provost by May 15, 2019.

Through the program review process, faculty has identified several aspirational programs for music therapy and performance/composition. However, other than citing the national reputations of the programs, faculty has not explained why the programs were chosen. Accordingly, the committee asks faculty to expand its analysis of aspirational programs by articulating quality indices faculty uses to judge quality, explaining how the aspirational programs faculty has identified excel relative to those indices, and identifying specific actions faculty might take to approach, match, or exceed those levels of quality. The committee asks faculty to report its findings in a follow-up report submitted by the school to the Office of the Provost by October 1, 2016. The committee suggests using this opportunity to seek guidance with initiatives identified in the self-study report, such as increasing scholarship resources and improving program assessment.

Recommendations

The Academic Planning Committee makes the following recommendations to be addressed within the next regularly scheduled review cycle. In the next program review self-study, tentatively due October 1, 2023, the committee asks the program to describe actions taken and results achieved for each recommendation.

- The committee recognizes the many facilities challenges faced by faculty and students in the Bachelor of (Music) Performance program and in all other programs of the school. The planned reconstruction of the fine arts complex, awaiting release of state funding, should address many of those challenges. The School of Music, on behalf of its academic programs, has expressed concern whether the project will be comprehensive in its reconstruction of the complex, including all facilities in the complex used by the school. The committee recommends that the school continue its discussions with the college, Facilities Planning, and the Capital Planning and Budget Team regarding strategies for meeting as many music facilities needs through the reconstruction project as possible given the project budget. The committee further recommends that the school and college work with University Advancement to explore soliciting private contributions, including contributions from college alumni, to make up for shortfalls in project funding that may prevent full reconstruction of the complex. Meanwhile, until the reconstruction project commences short-term patches to

life-safety systems in the fine arts complex will continue to be needed. The committee recommends that the school continue working with the college and Facilities Management to address life-safety problems requiring immediate attention, as well as that can be done given the level of university resources available to address the numerous deferred maintenance issues campus-wide.

- The committee concurs with the school strategic plan objective of reviewing the curriculum to identify changes needed to address trends in the discipline, changing interests of prospective applicants, and obstacles to student learning and timely graduation. The committee recommends that faculty continue to explore ways to diversify the curriculum over the long term and encourages the program to continue seeking faculty lines to support that diversification as well as to support high growth areas such as music therapy. The committee encourages faculty to consider adding a capstone experience for students in the composition sequence so all students in the program have a capstone requirement. With regard to obstacles to learning and graduation, the committee urges faculty to carefully monitor the plans of study for any negative impacts the number of recommended courses each semester might have on students as well as on faculty.
- Adding a jazz studies sequence could help address demand from prospective applicants and help attract a more diverse student population and faculty. The committee encourages the program to explore offering jazz studies and to consider other genres beyond classical.
- The self-study report identifies insufficient scholarship funds as a major obstacle to maintaining a stable enrollment of highly-talented students. The committee encourages the school to collaborate with University Advancement to develop and implement a plan for soliciting private contributions to fund more scholarships for program applicants.
- In fall 2014, 17 percent of students enrolled in the program self-identified with racial/ethnic groups traditionally underrepresented at the University compared to 21 percent across all undergraduate programs at the University and 28 percent in the B.A., B.S. in Music program. The committee encourages the program to continue efforts to develop diverse applicant pools through the extensive recruitment initiatives already in place. The committee applauds the decision to hold auditions in Chicago and encourages the program to consider scheduling auditions in other diverse urban areas of Illinois and adjacent states.
- The committee recommends that, in support of its student recruitment efforts, the program maintain a web presence that showcases the expertise of program faculty and the many performance and professional practice opportunities available to students.
- For the benefit of prospective and current students, the committee encourages the program to maintain an undergraduate catalog entry that accurately and clearly describes available plans of study and graduation requirements.
- Recognizing the rigor of the program and the time demands it places on students, the committee supports the school strategic plan strategy of promoting integrated and holistic services that support students' individual needs and promote student retention. As the student body becomes more diverse, the committee encourages attention to promoting a supportive environment for students from all backgrounds.
- The committee recognizes the program for its efforts to obtain external grant funds since the last program review. The committee encourages the program to continue these efforts and to involve more faculty members in them.
- In fall 2014, approximately 12 percent of full-time faculty members in the School of Music self-identified with racial/ethnic groups traditionally underrepresented among faculty at the University. The committee recommends that the school develop and implement a written plan for expanding applicant pools to include candidates from those groups when faculty positions are filled, particularly tenure-line faculty positions. One element of the plan might be use of the Recruitment Assistance Program sponsored by the Office of the Provost. The committee recommends looking to aspirational institutions for guidance with faculty diversity.

- The school has elements of a robust alumni relations program in place, including personal contacts between faculty and alumni and use of social media. The committee recommends integrating those and additional elements into a systematic plan for tracking alumni and documenting their professional successes. With such a plan in place, efforts of Alumni Relations at the university-level would supplement alumni relations efforts of the school, rather than the opposite. Information gathered through implementation of the plan could inform recruitment and fundraising efforts.
- The committee recommends that faculty explore additional study abroad options that offer applied lessons as part of the curriculum and allow students to stay on track for timely graduation.
- Beyond the work requested by the committee to revise the student learning outcomes assessment plan for the program, the committee urges the program to continue to utilize information collected through student learning outcomes assessments over the next eight years to make program improvements and to document how that has been done.